

Form 2

Visual Arts Units

The following are the units you will be exploring this year in compliance with CXC regulations. Complete each assignment to the best of your abilities using all the skills you have learned.

	Term 1	Term 2	Term 3
Form 2	Pre-unit: Review drawing basics	Unit 3: Space	Unit 4: Form
	Unit 1: Texture	1 Point Perspective	Unit 5: Elements of Art
	Unit 2: Shape	2 Point Perspective	

Practice on a separate sheet if you have to, 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 uploaded into sycamore 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

TERM 1

PRE-UNIT: LEARNING TO DRAW

Introduction to the basic drawing skills

1. Getting started
2. Lines
3. Ellipses
4. 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.

2

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 in this day and age, 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.
- Use preferable size A4 paper, copy paper is fine.
- Other tools like rulers, French curves, etc., can come in handy.

Video Link Drawabox Lesson 1, Part 1A: The Basics of Markmaking:
<https://www.youtube.com/watch?v=4jDtwkoiBT0>

2 Lines

Understanding Drawing

Major skill set

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

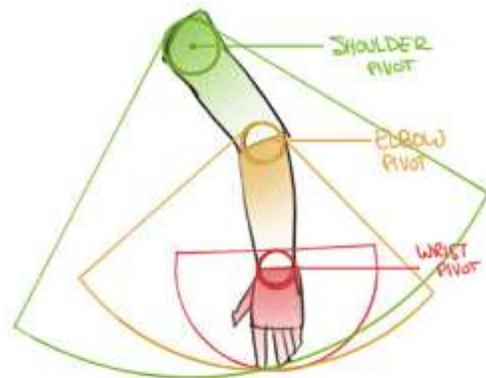
Marks must flow continuously, smoothly, and maintain a consistent trajectory.

- 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.



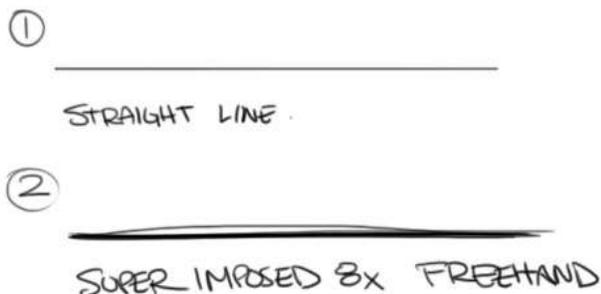
Video Link Drawabox Lesson 1, part 1B: Using your arm:
<https://www.youtube.com/watch?v=gAtmiQgW6As>

Homework assignment:

- 2 filled pages of the [Superimposed Lines](#) exercise

Superimposed Lines (For Confidence)

This exercise is pretty 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:



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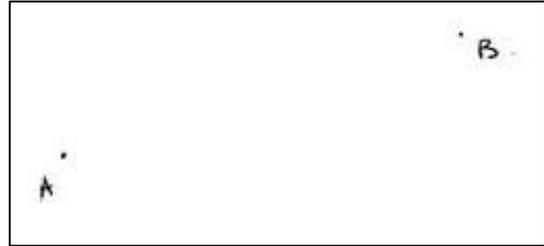
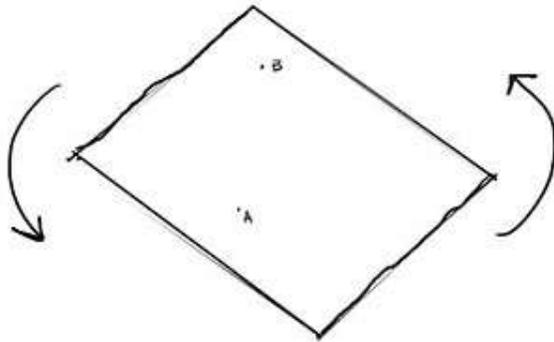
Homework assignment:

- o 1 filled page of the [Ghosed Lines](#) exercise

Ghosed 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.

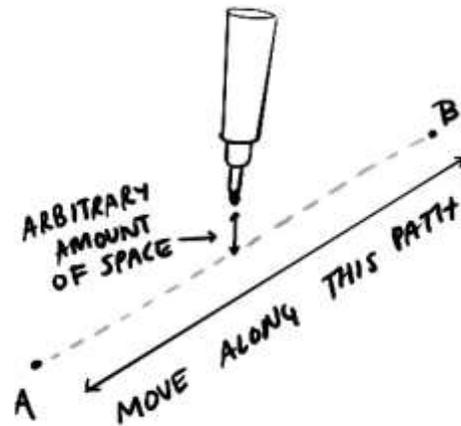
Rotating the page

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 actually 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.

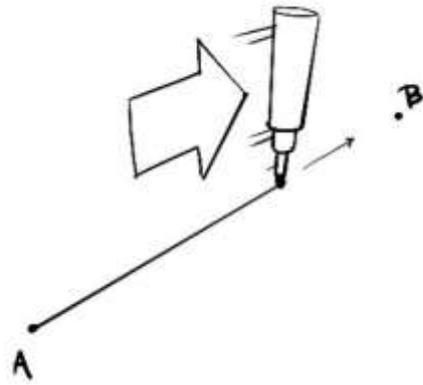
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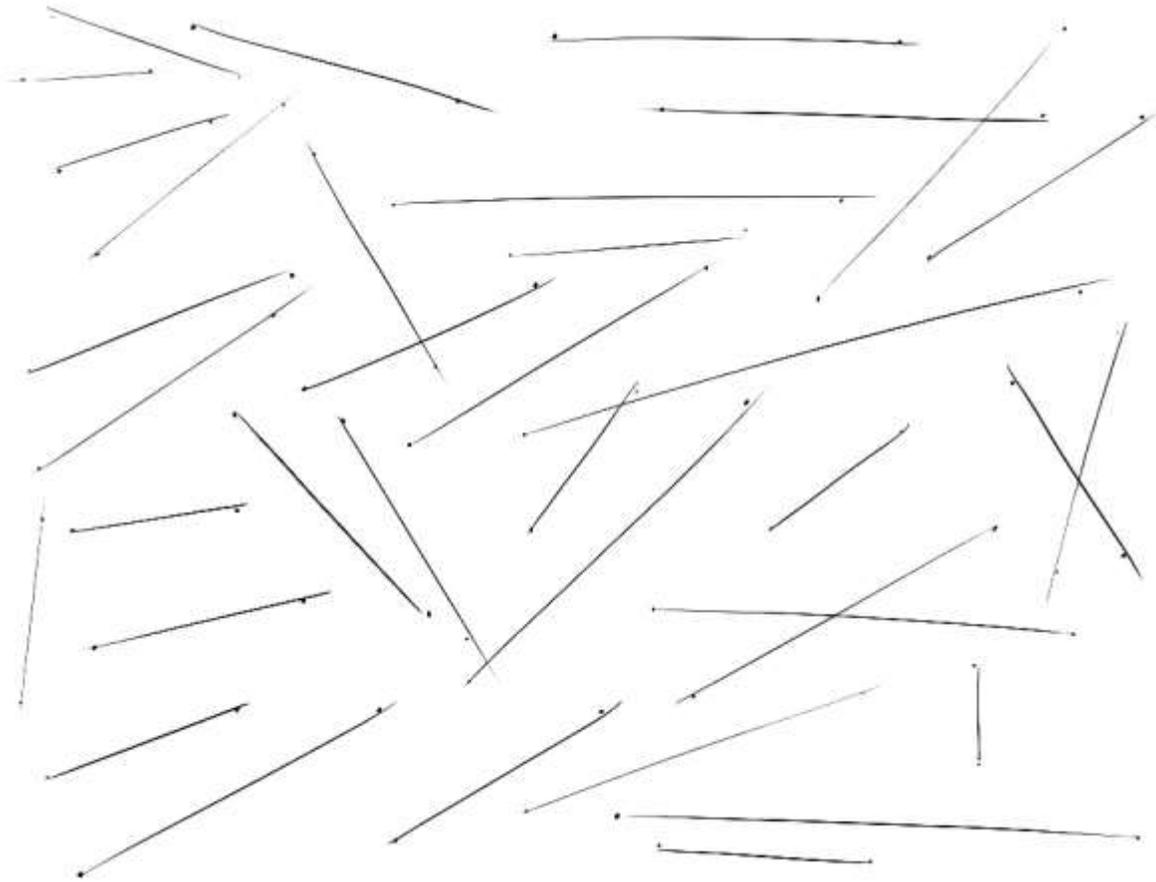
Execution

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.



Example:



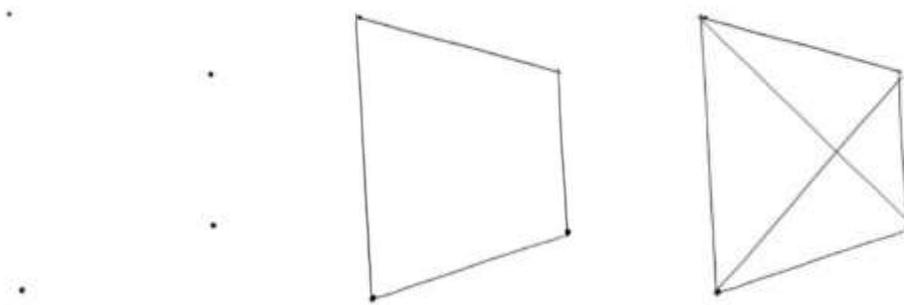
Homework assignment:

- 2 filled pages of the [Ghosed Planes](#) exercise

Ghosed 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.

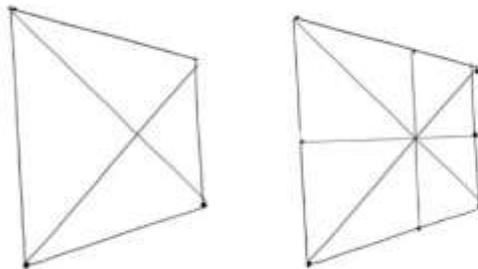
For each pair of points, rotate your page to find a comfortable angle of approach, ghost through the motion as much as is needed to feel comfortable, and then execute the stroke with a confident, persistent pace. No hesitation, no thinking about the plane as a whole, focus only on the mark you're making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



7

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

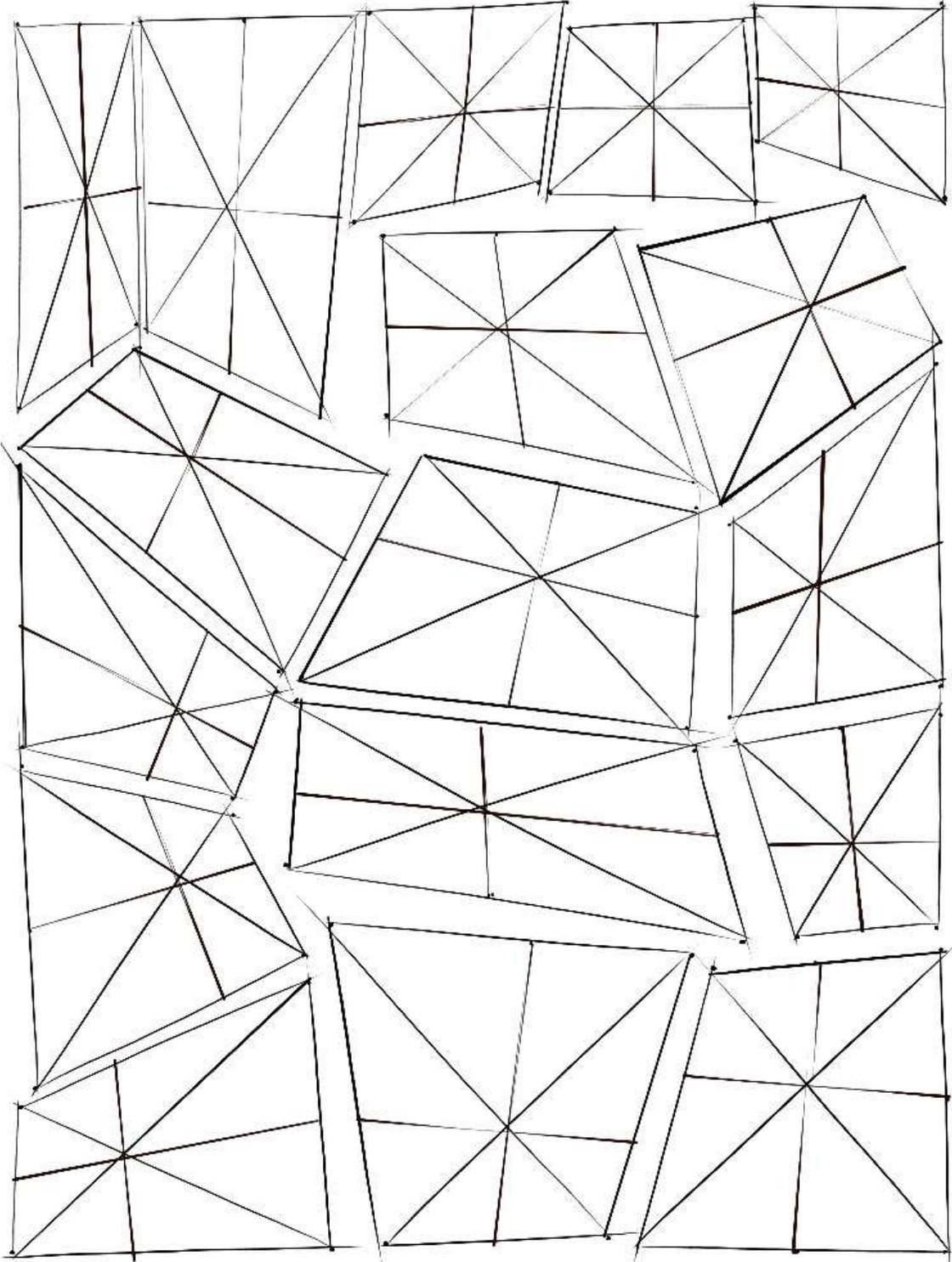
Finally, let's bisect the plane in both dimensions, drawing a cross through the center of the X we created in the previous step.



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Example:



3 Ellipses

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

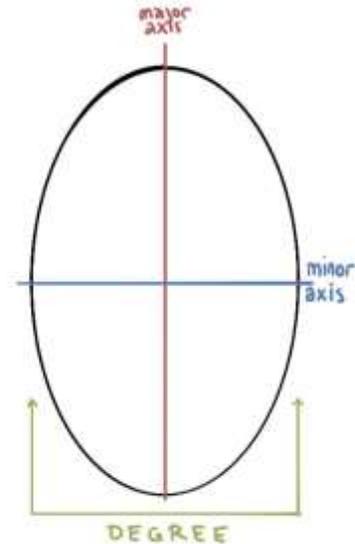
The anatomy of an ellipse

An ellipse has several specific properties:

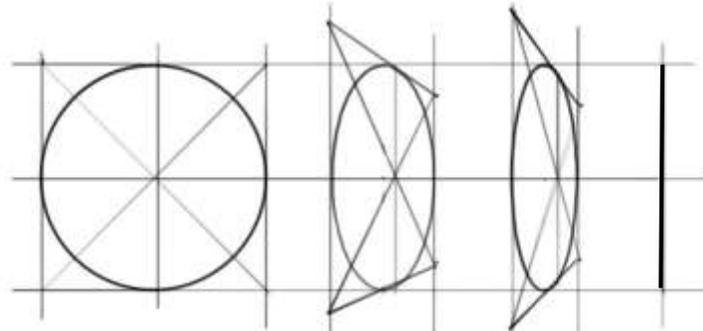
- Its **scale**, the overall size of the ellipse
- Its **orientation**, the angle at which it is positioned
- Its **degree**, effectively the width of the narrower dimension of the ellipse

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.**



90°

0°

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°.

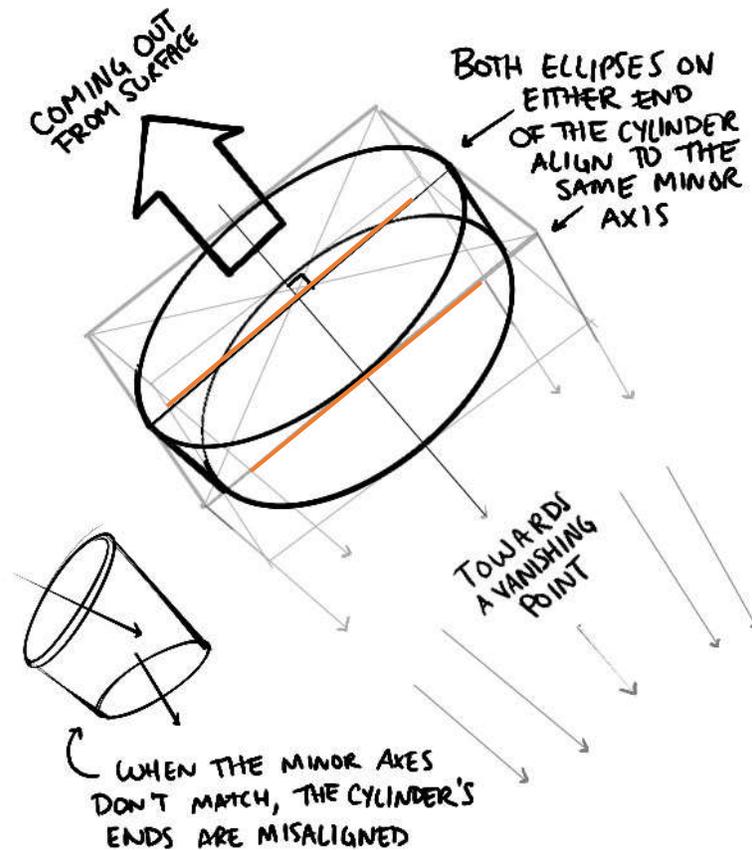
As this disc or coin turns however, the degree of the ellipse gets smaller, and therefore the ellipse gets narrower and narrower, until finally you're looking at the edge of the object, or an ellipse with a degree of 0°, as shown with the image above.

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.

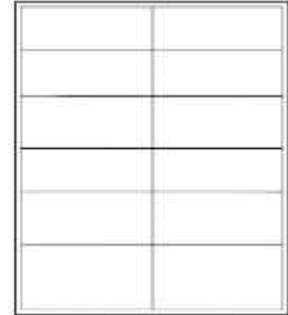


Homework and exercises:

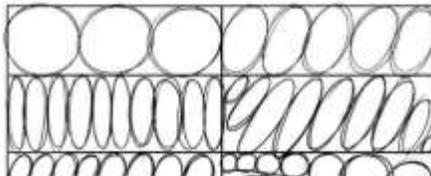
- 2 filled pages of the Tables of Ellipses exercise

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.

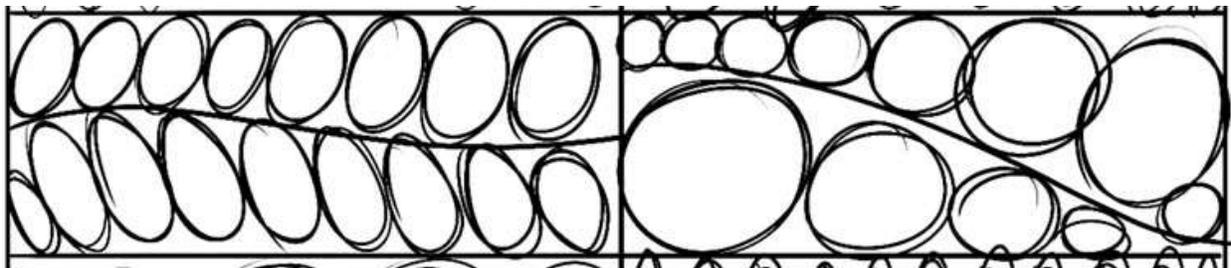


For this one, you draw a circle starting from the far left of the box. Then, draw another beside it. Keep repeating it until you fill in the whole box. Strive to make your circles touch the top and bottom of the box, as well as the line to the left of it.



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.

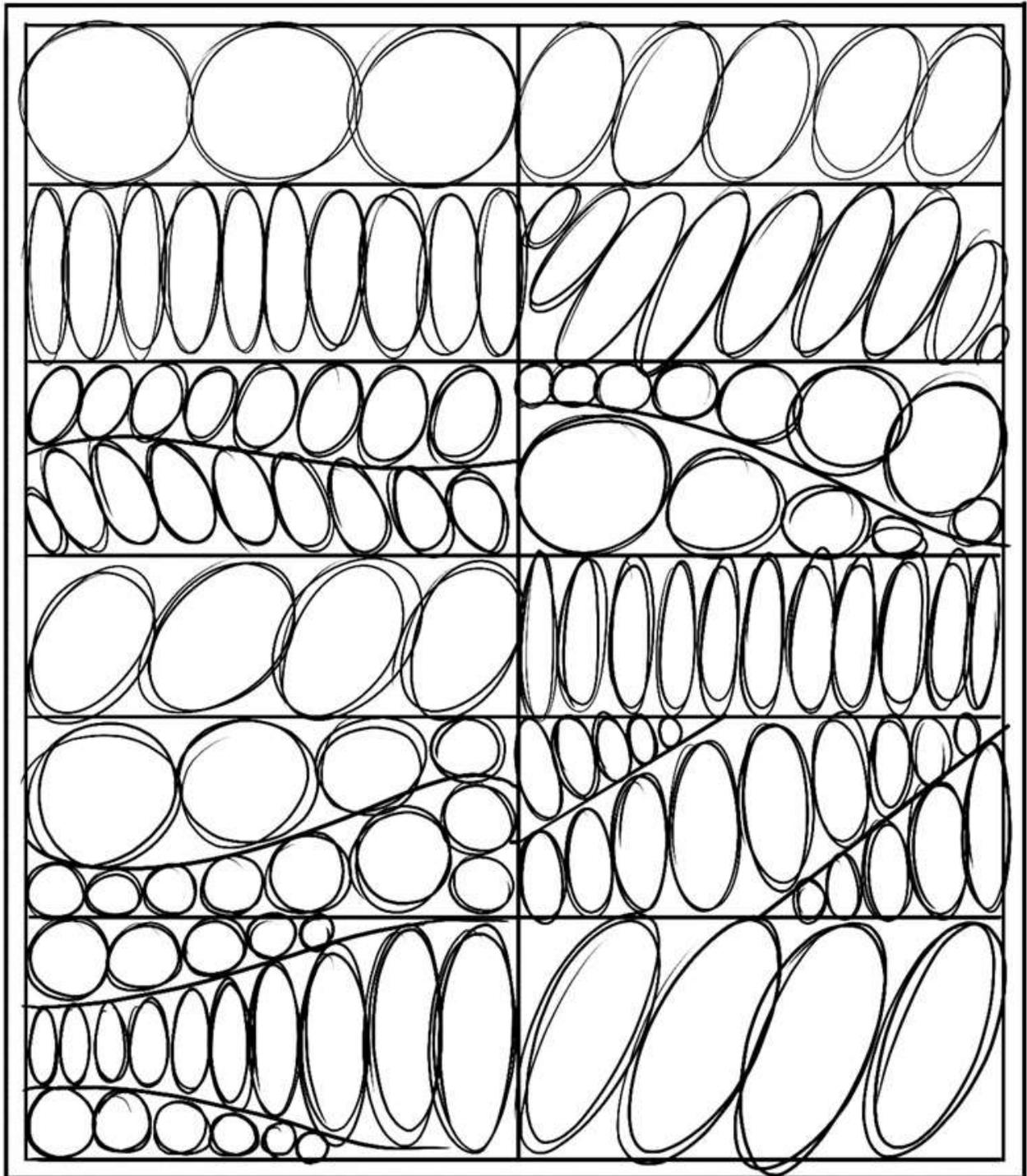
This one's a little different. Draw a wave through the section, dividing it into irregular pockets of space. Then fill these spaces with circles or ellipses, trying to keep them touching the bounds of the section as well as the curve. Everything should fit in there snugly, and nothing should be floating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

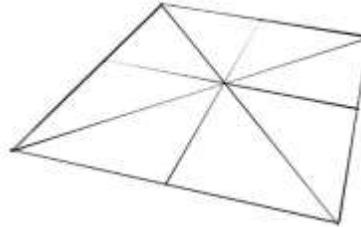
Homework and exercises:

- 2 filled pages 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 the one.

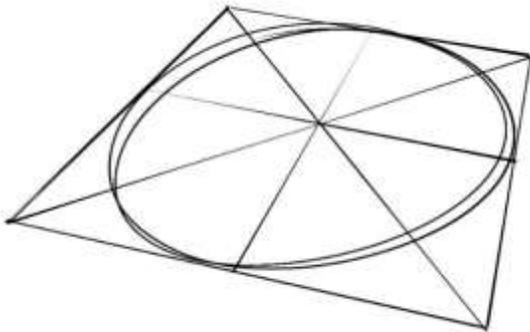
It's kind of an awkward shape to work with - this one's not too bad, but they can definitely get a bit crazy on account of being arbitrary quadrilaterals.



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.

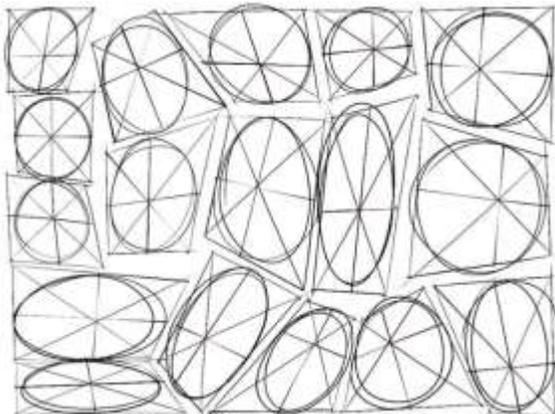
Be sure to make use of the ghosting technique. Don't worry if you mess up - you'll have plenty of planes to practice with.



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

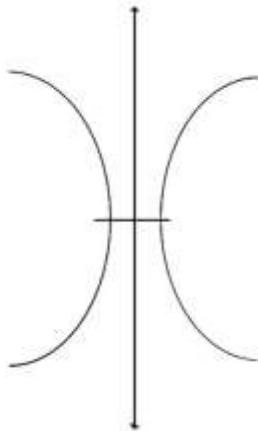
Homework and exercises:

- 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.

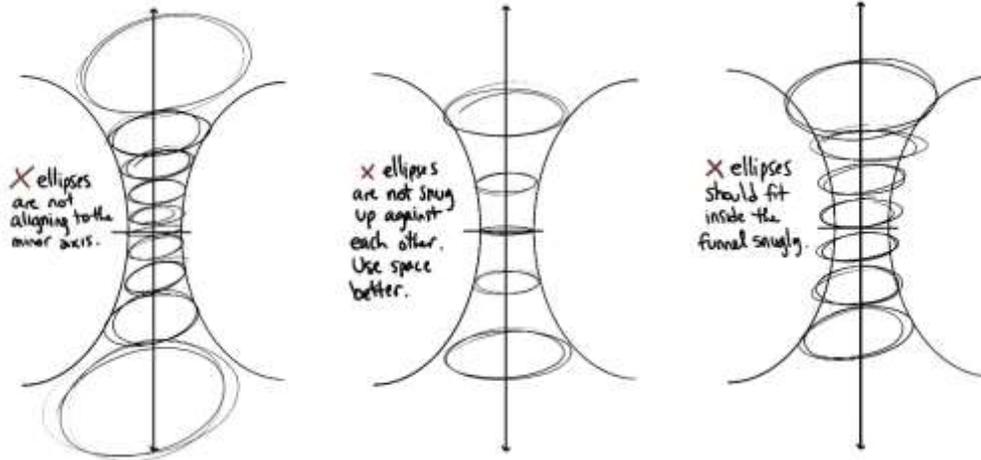


Purpose of this exercise

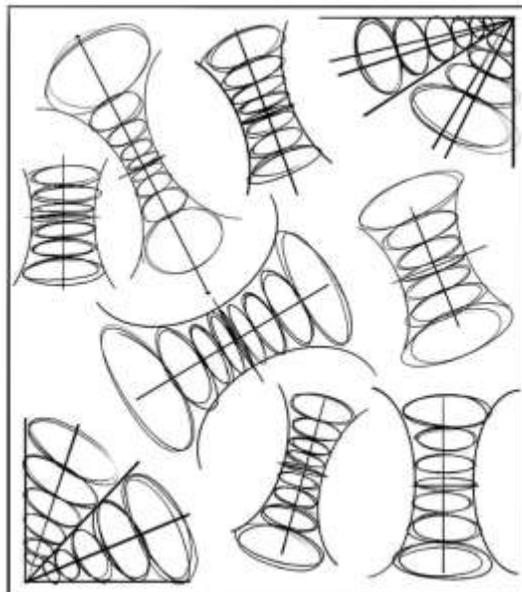
This exercise is really about getting used to the use of the minor axis line, as well as continuing to work on getting those ellipses to fit snugly within a set space.

Common mistakes:

- Not aligned
- Poor spacing
- Being too loose



Example homework



Video Link Drawabox Lesson 1, exercise 6: Ellipses in Funnels:

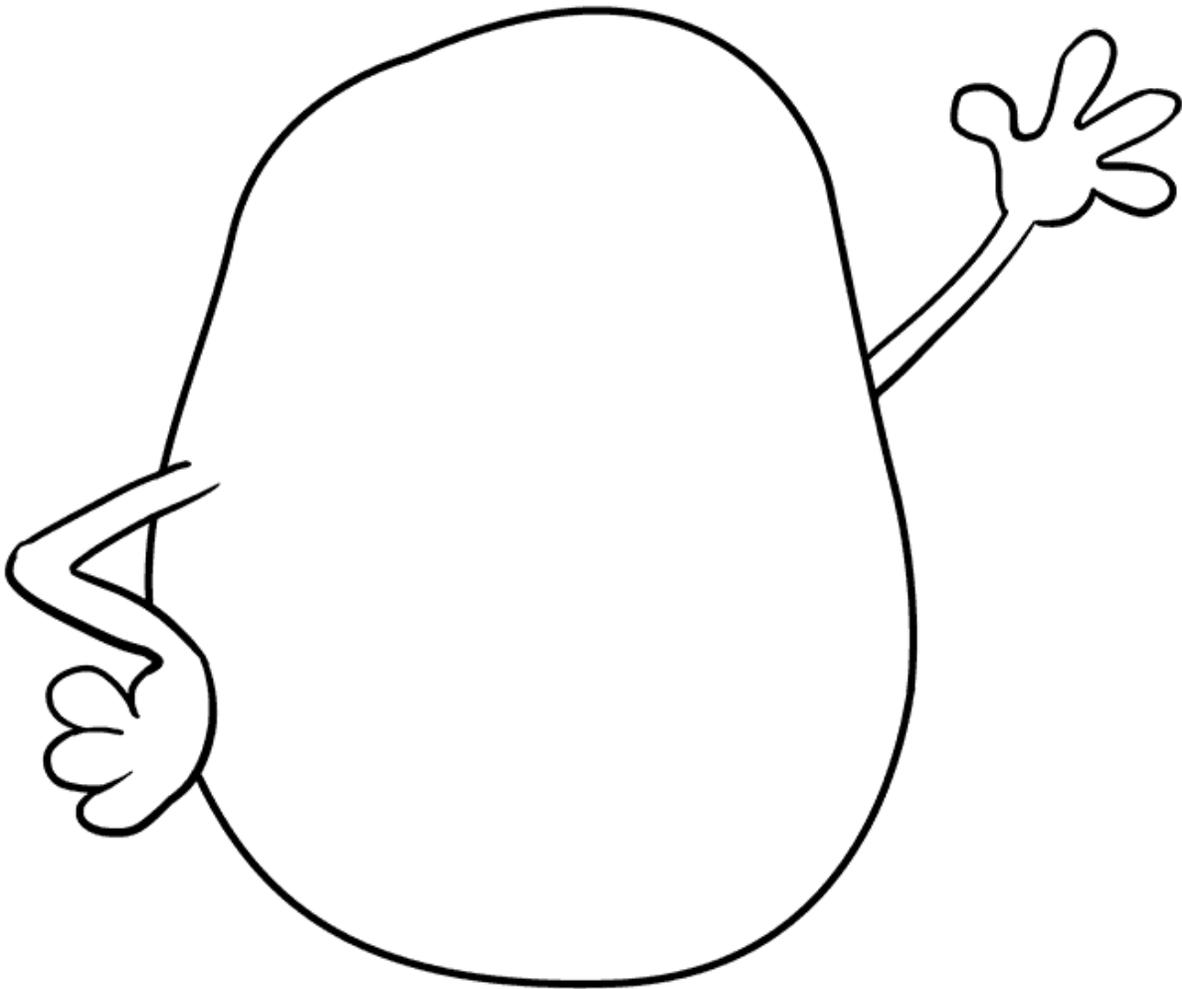
<https://www.youtube.com/watch?v=GmNZn5E6mUk&feature=youtu.be>

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4 Imagination warm-ups

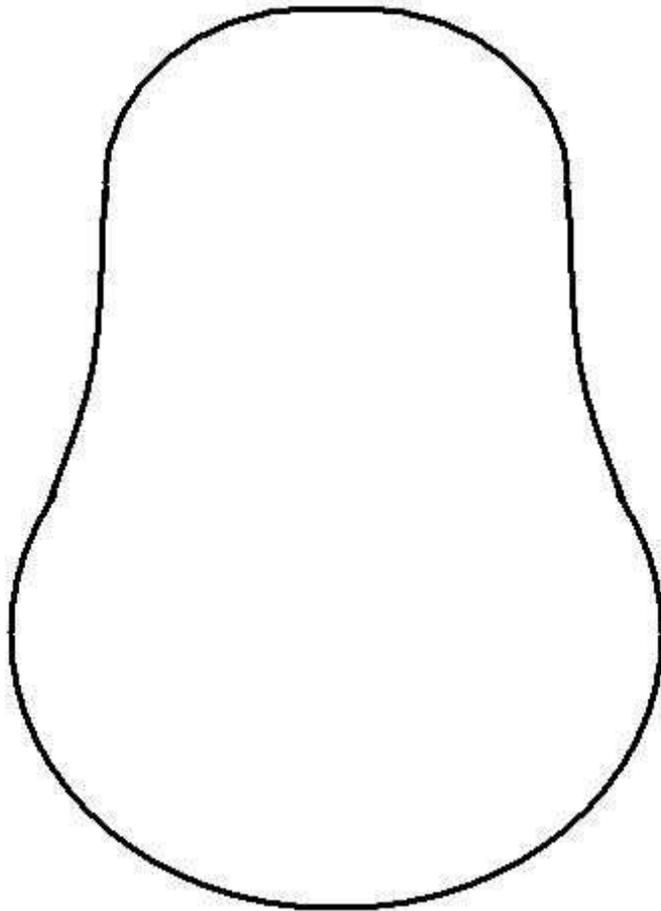
A - Use your imagination to finish this picture (fill the space) feel free to add color.



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B -Use your imagination to finish this picture (fill the space) feel free to add color.



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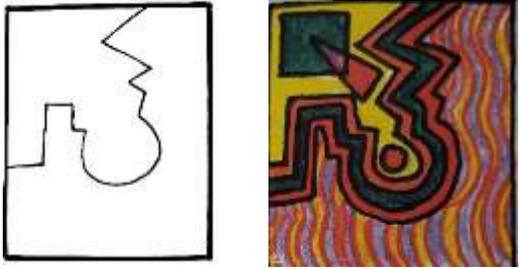
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UNIT 1: Review form 1

Line

Fill the following blocks with the line type as indicated, use a pencil, no rulers allowed.

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

<p>Contour drawing is drawing the edges of an object. Draw a contour line that reaches from the edge of the space to another edge. Choose which space will be your positive and which your negative space. Draw a patterned design in the positive space and color the negative space with a solid or blended color.</p>	<p style="text-align: center;">Contour example</p> 
<p>Make 2 different drawings below</p>	
<p style="text-align: center;">Line value</p> <p>Line value refers to the lightness or the darkness of your lines. Draw lines of differing values. Be creative with your design</p>	<p style="text-align: center;">Continues line</p> <p>Draw a line that doesn't end, make sure not to cross over your line or have your lines touching.</p>

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<p>Pattern: Is the repetition of the elements of art or anything else. Create 6 different patterns.</p> <p style="text-align: center;">Fill the spaces</p>		
1	2	3
4	5	6
Expressive	<p>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.</p>	
Energetic	Sleepy	Frustrated
Stressed	Calm	Happy
Implied	<p>Are lines that are not drawn but your eye follows because of other objects/lines that are there.</p> <p>Give 1 example.</p>	

Color

Primary colors

- _____
- _____
- _____

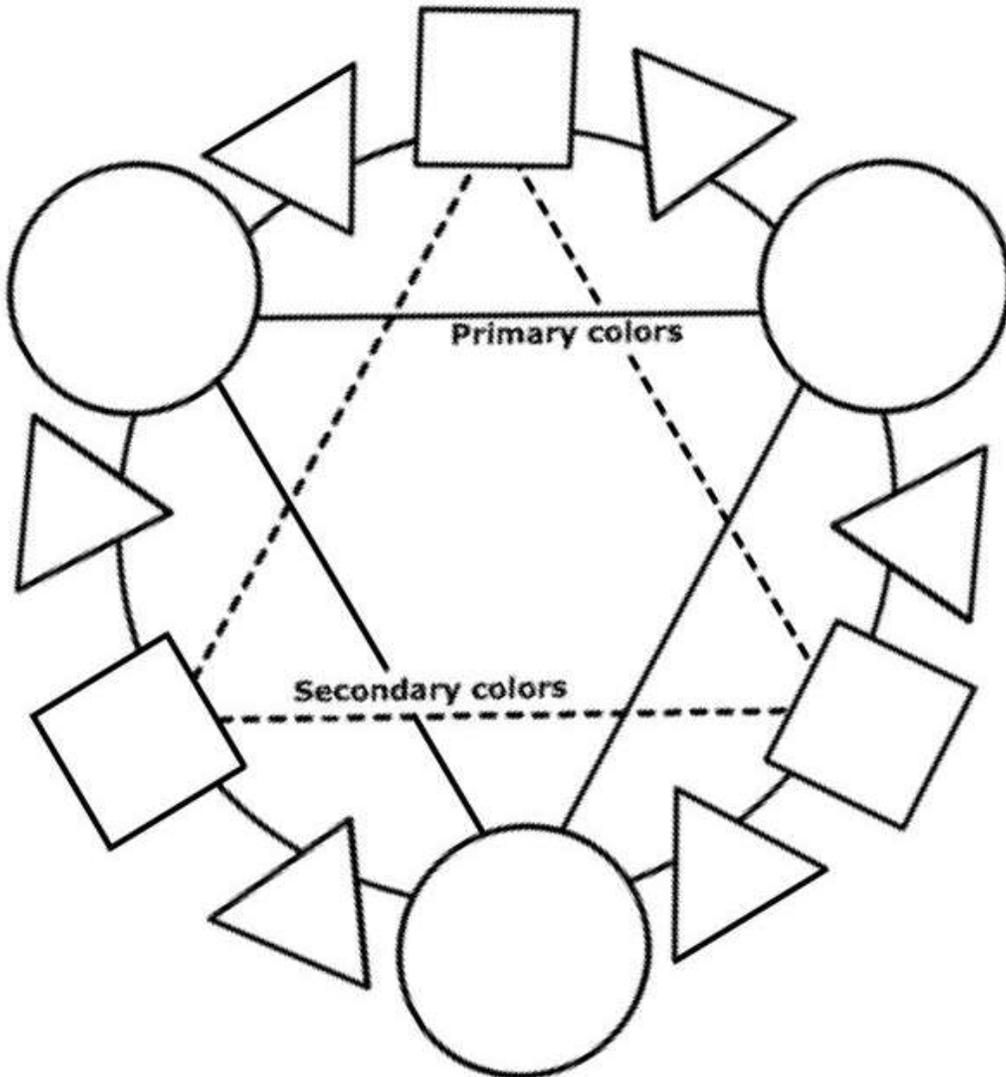
Secondary colors

- _____
- _____
- _____

Tertiary colors

- _____
- _____
- _____
- _____

Color this **Color Wheel** in the correct order, Work neatly and only use color pencils.



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Value 1

Create a Value Scale using the following Hue's, with colored pencils.

Pure Hue to lightest							
Yellow							
Orange							
Red							
Violet							
Blue							
Green							
Brown							
Black							

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Value 2

Create a Value Scale using the following line types, fine liners.

	Work from light to dark					
Hatching						
Cross hatching						
Zig zags						
Circles						
Scribbles						
Stippling						

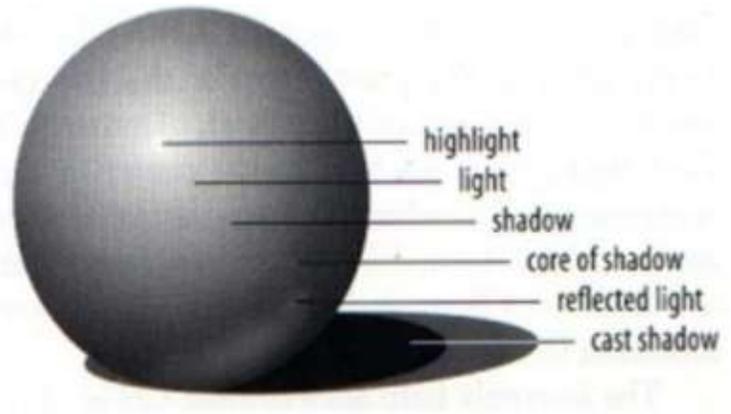
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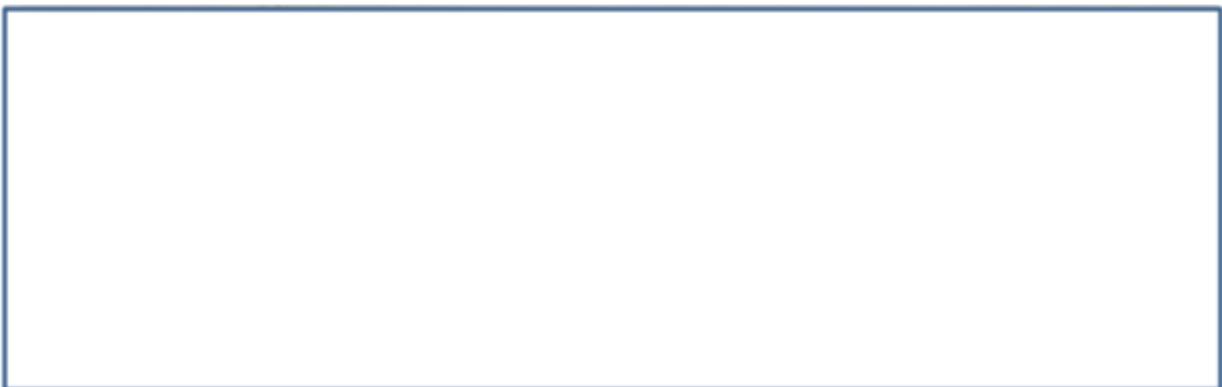
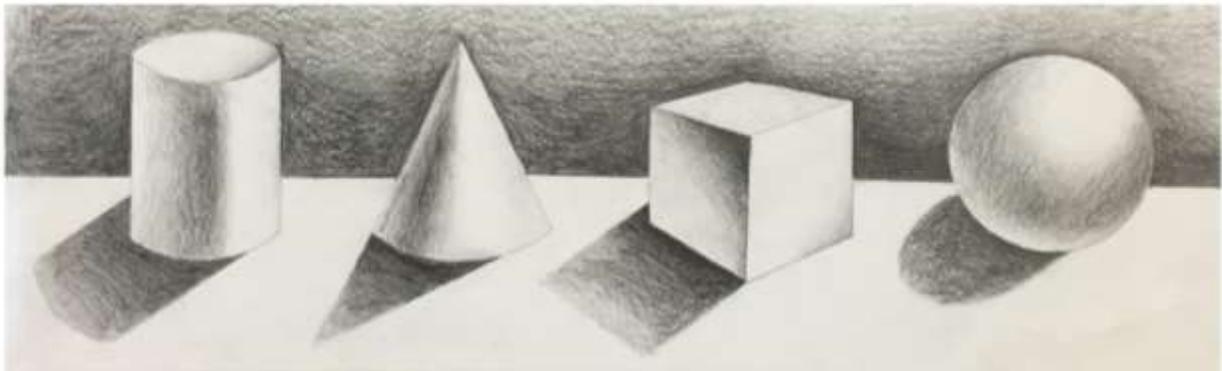
Value/Tone

Definition = the darkness or light of an object.

- Lighter values are used to indicate the light source, or where the light reflects off of, and/or shines on an object.
- Darker values are used to indicate the lack of light.



Copy the example:

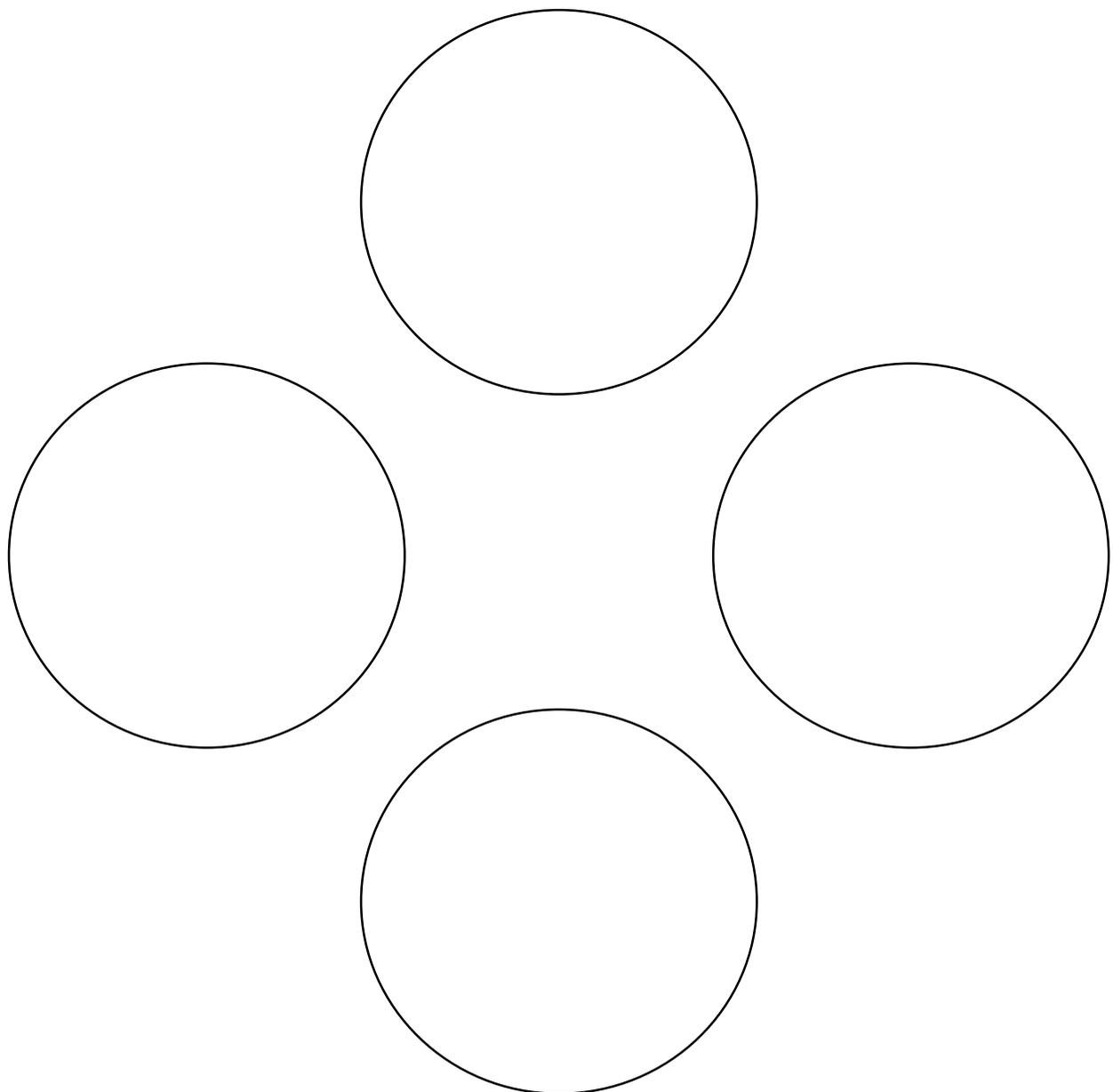
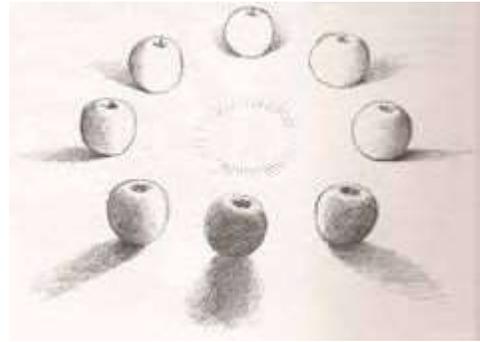


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Shade in the following forms turning the circles into spheres, your light source is in the center.

Don't forget your cast shadows.



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Unit 1 Texture

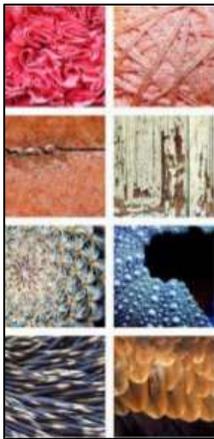
There are **2 types of Texture**:

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

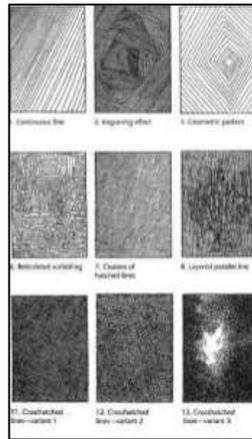
There are **4 types of texture *in art***: actual, simulated, abstract, and invented **texture**.

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



Simulated



Abstract



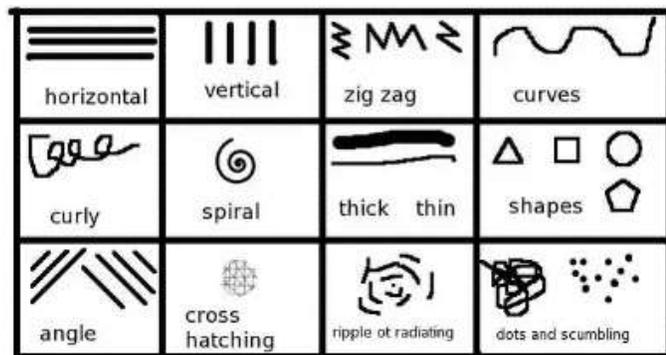
Invented



Using all the information you have learned so far, (Line, Expressive Line, Color, etc.) create the following art work;

- Use a sheet of paper no smaller than an A4
- Trace 2 arms and hands on it, be creative with your composition
- Divide the background in a grid of no less than 9 spaces, these can be regular or irregular spaces.
- In each space create a texture using; Line, Line Value, Value and Tone, Color.
- Show your creativity!

Types of Lines



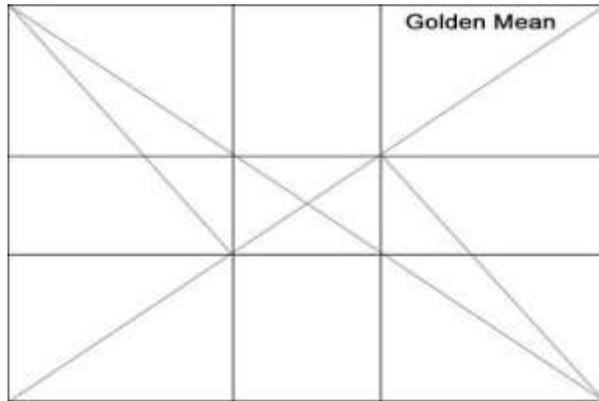
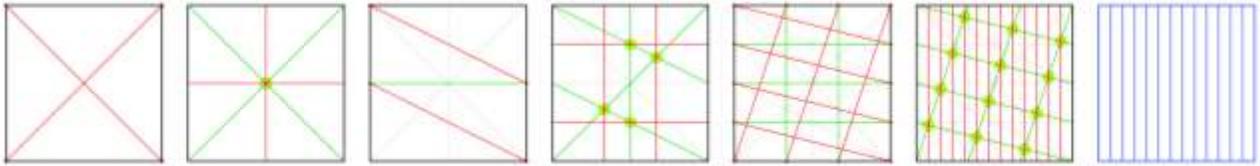
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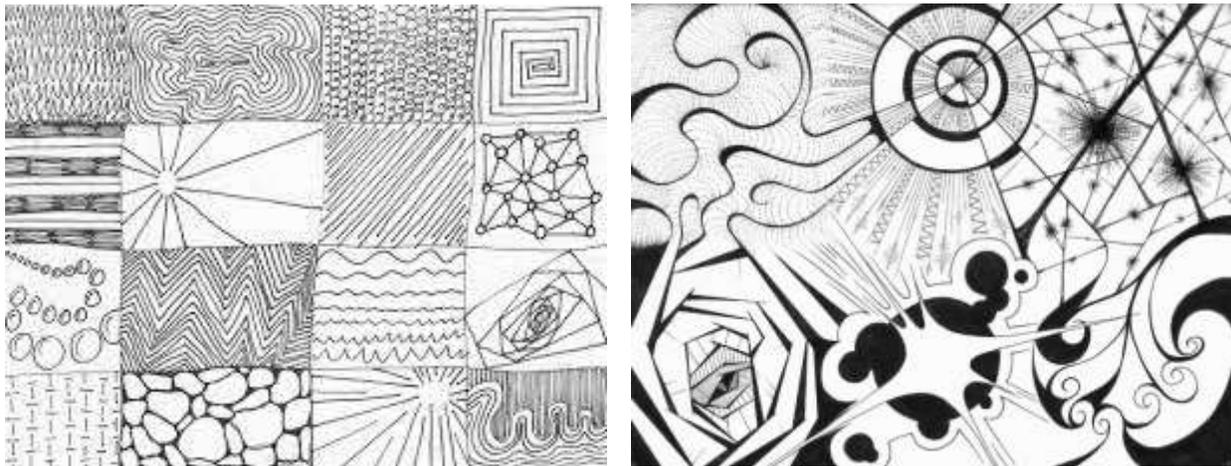
Examples of hand compositions:



Grid examples



Line examples



Vocabulary

Collage

The definition of a **collage** is a piece of art created by combining photos, clippings or small objects onto a surface. An example of a **collage** is a picture of a flower made with many pictures of friends and family.



Decoupage

Decoupage or **découpage** is the art of decorating an object by gluing colored paper cutouts onto it in combination with special paint effects, gold leaf and other decorative elements. Commonly, an object like a small box or an item of furniture is covered by cutouts from magazines or from purpose-manufactured papers.



Photomontage

Photomontage is the process and the result of making a composite photograph by cutting, gluing, rearranging and overlapping two or more photographs into a new image. Sometimes the resulting composite image is photographed so that the final image may appear as a seamless physical print.



Mosaic

a surface decoration made by inlaying small pieces of variously colored material to form pictures or patterns



Mixed Media

In visual art, mixed media is an artwork in which more than one medium or material has been employed. Assemblages and collages are two common examples of art using different media that will make use of different materials including cloth, paper, wood and found objects.





Romare Bearden

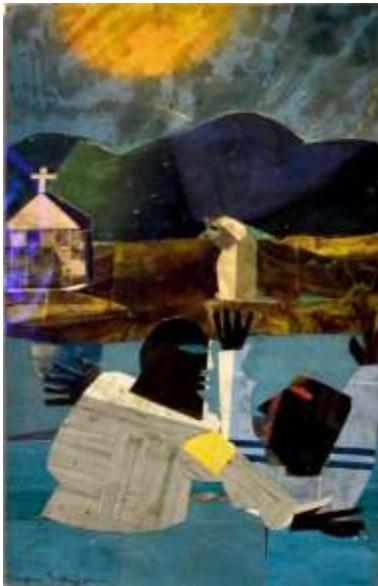
Romare Bearden is perhaps best known for his collage and photomontage compositions, which he began creating in the mid-1960s. During this time, he felt he was struggling in his art between expressing his experiences as a Black man and the obscurity of abstract painting.

Considered one of the most important American artists of the 20th century, Romare

Bearden's artwork depicted the African-American culture and experience in creative and thought provoking ways. Born in North Carolina in 1911, Bearden spent much of his career in New York City.

He was an artist, author, and songwriter. He worked with many types of media including cartoons, oils, and collages. Bearden's early work focused on unity and cooperation within the African-American community.

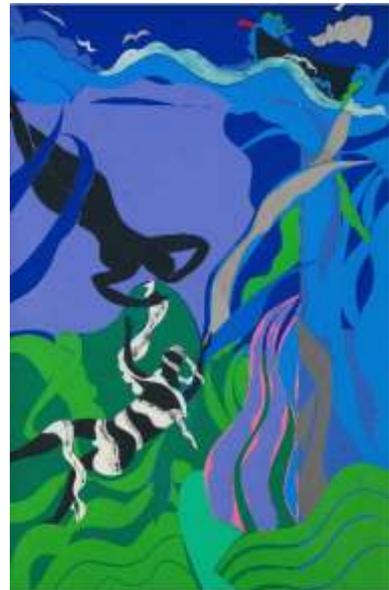
He painted the things that were part of his life, what was happening in his environment and what he saw around him.



Baptism, 1964



Mother and Child, 1971



The Sea Nymph, 1977

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Collage

The definition of a collage is a piece of art created by combining photos, clippings or small objects onto a surface.

1. Bring fashion magazines and old newspaper.
2. Fill the space below with pieces of text. Glue them in random pieces making sure they overlap, leaving no white spaces. Tear your pieces making sure not to make them too tiny or too large.
3. Select as many face parts as you can find.
4. **Create a portrait with all the pieces you have found.**

Here are some examples:



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UNIT 2: SHAPE

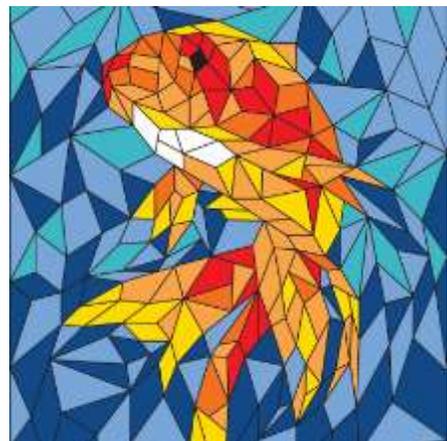
Shapes can play important roles in the creation of art. They help to create complex drawings and paintings, affect composition, and contribute to the balance within a work. Shape is a two-dimensional area that is defined by a change in value or some other form of contrast.

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.



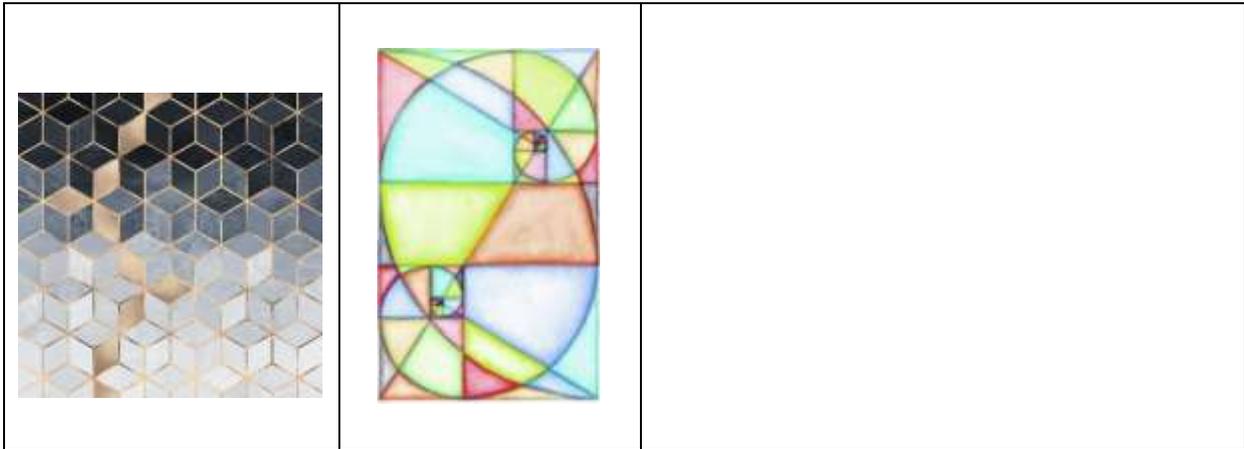
Vocabulary

Create **your own** shapes (add color), make sure to fill the spaces completely.

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

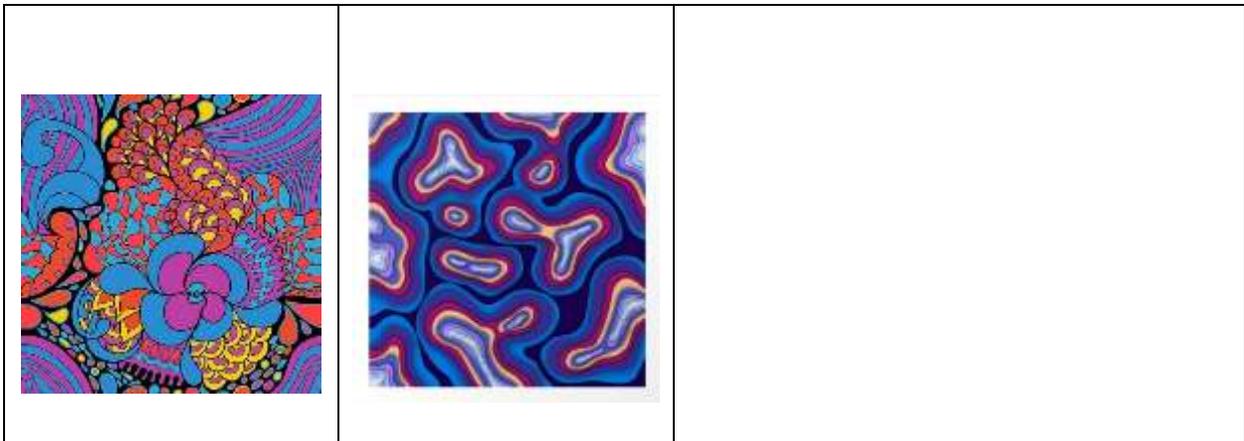
Geometric

- 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.



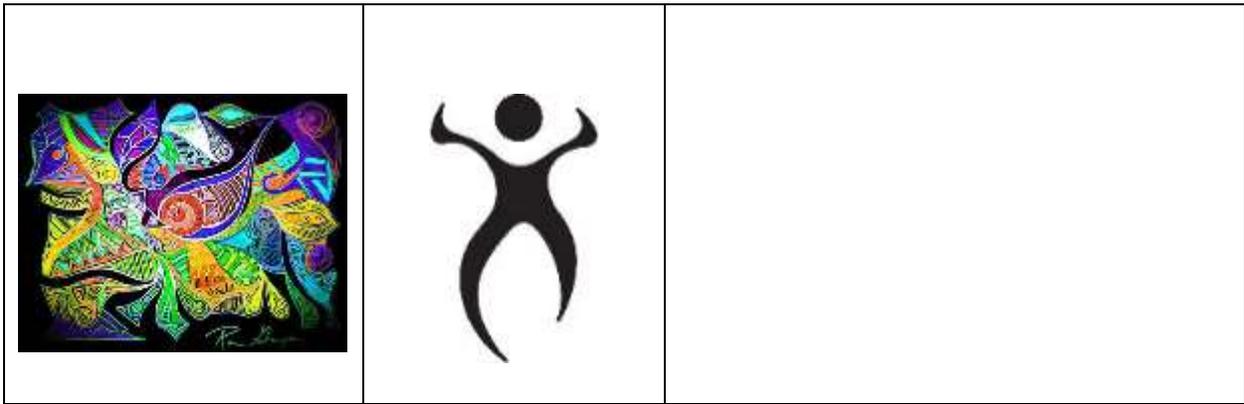
Organic

- 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 or form



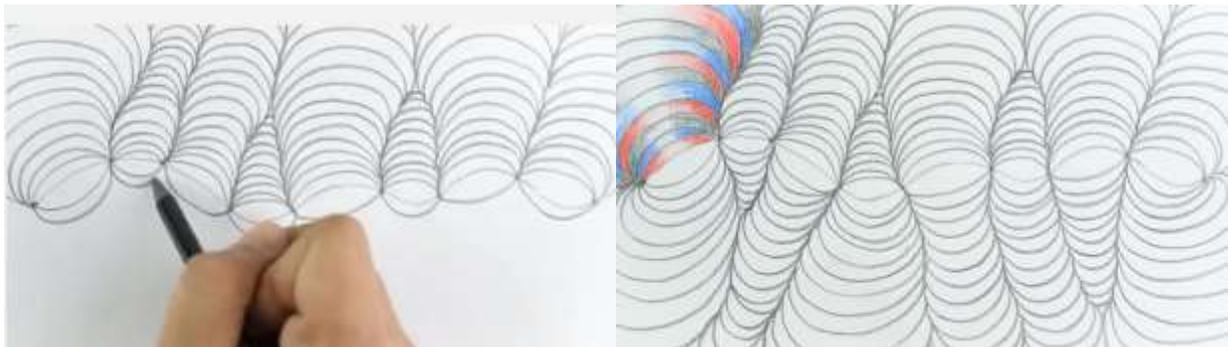
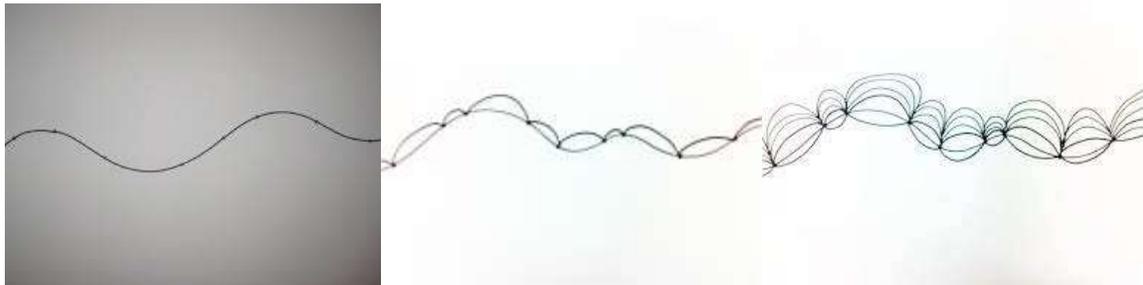
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We are going to create a very simple optical illusion using biomorphic shapes.

This assignment is to be done on a A5

You can decorate the centers with eyes, make sure to use a color scheme and stick to it.



35



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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.

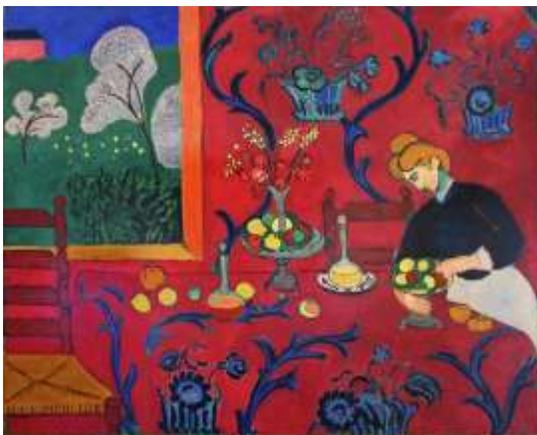
As a child and a young man, he had no interest in art. After high school, he studied law.

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

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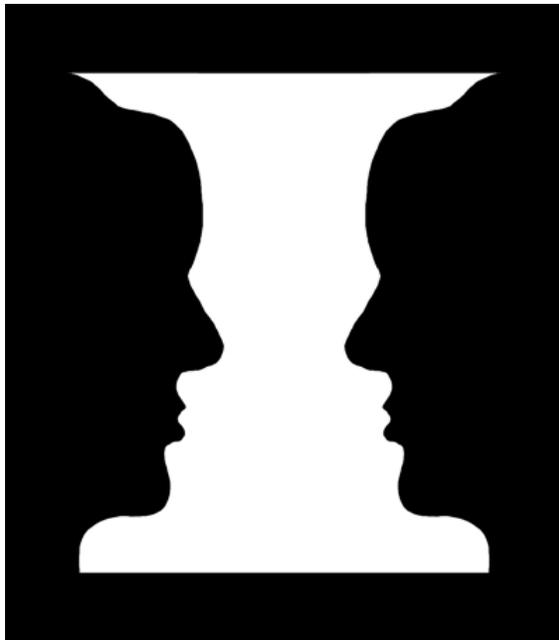
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Notan

Positive/negative Shape Assignment.

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.



37



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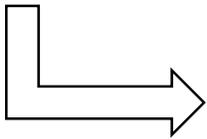
Materials needed:

1. Large white paper, size A4
2. Smaller colored paper, about a 1/3 of the white paper.
3. Scissors, glue, pencil

Follow the directions carefully and you to will create an amazing work of art.

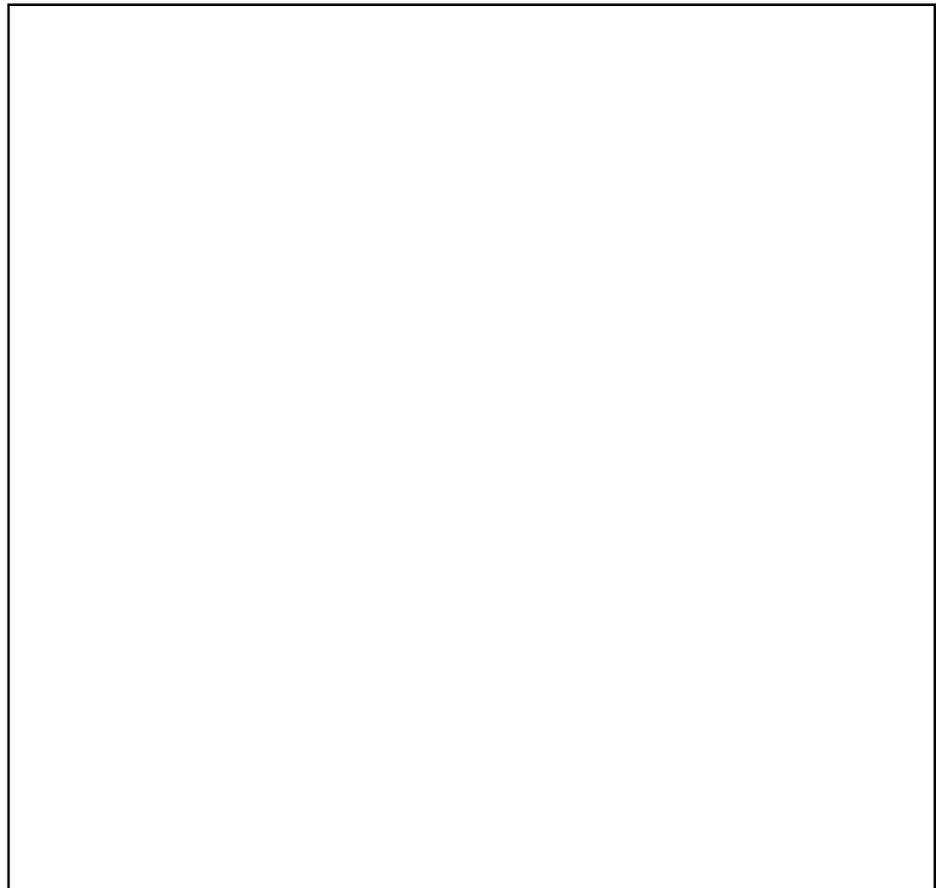
Directions:

1. Make sure your shapes start and end on the same side.
2. Try not to cross the middle.
3. Remember that you will have to cut out each line you draw. Don't make the lines to complicated.
4. Practice makes perfect, create a Notan design here to practice before you work on your final paper.



Practice here first,

Just drawing, not cutting



Video Link: Notan Beginner Demonstration

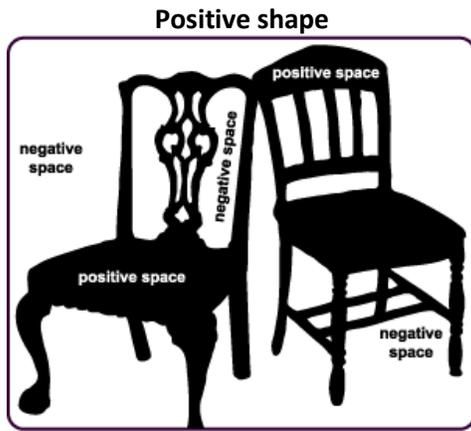
https://www.youtube.com/watch?v=vt_HZv0tNZk

Student Name: _____ Class: _____

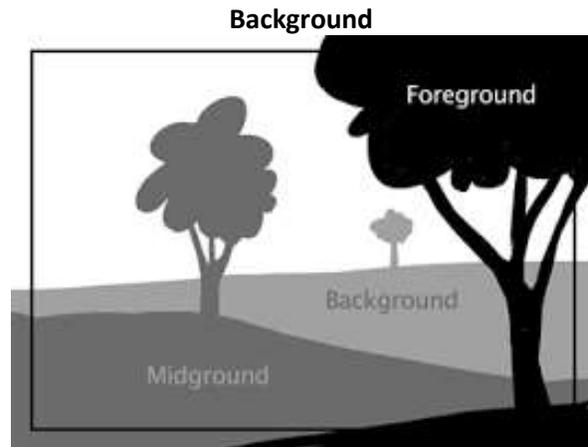
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Vocabulary



Negative shape



Foreground

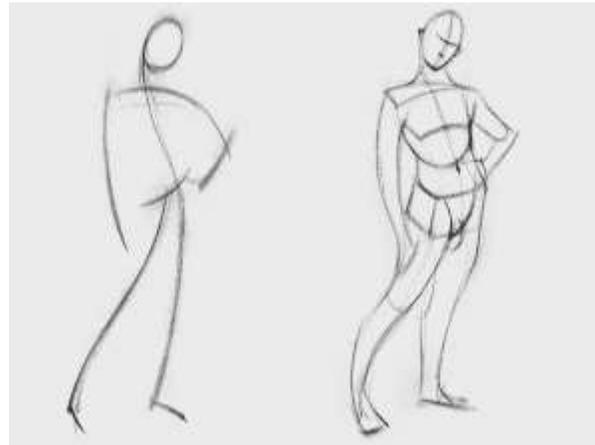
Critique

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.

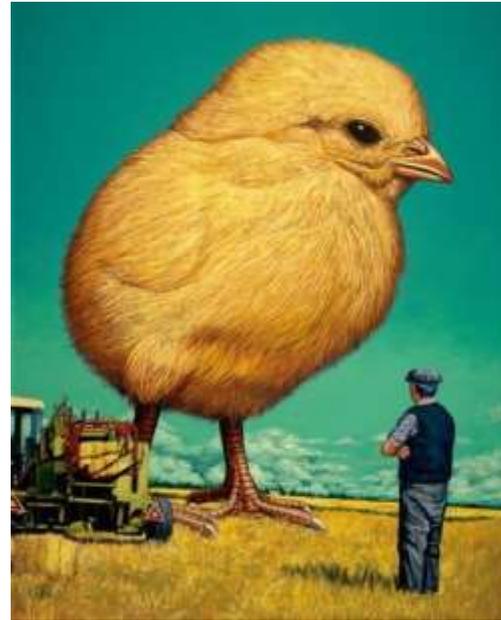


Scale

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

Proportion

Proportion in art is the relationship of two or more elements in a composition and how they compare to one another with respect to size, color, quantity, degree, setting, etc.; i.e. ratio. When two or more elements are put together in a painting a relationship is created.



Figure

Figure. In painting and sculpture, it is a reference to the depiction of the human body, and in design, it refers to a repeated decorative motif such as a vine or flower.



Focal point

The focal point of a painting is the area in the composition to which the viewer's eye is naturally drawn. It is essential to classic art, although abstract artists may deliberately create compositions without focal points. Focal points may be of any shape, size or color.



UNIT 3: SPACE

Linear

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

Perspective

This is when an artist creates 3-dimensionality 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.

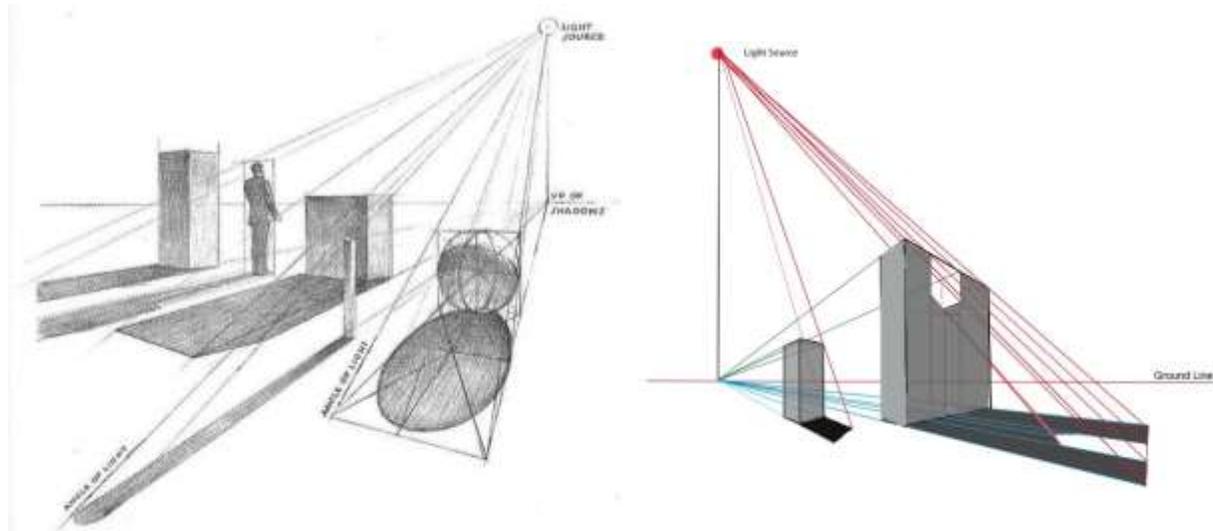
Parallel

These are lines that are on the same plane and never touch or intersect each other.

You will make a series of small drawing 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.



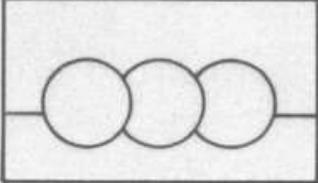
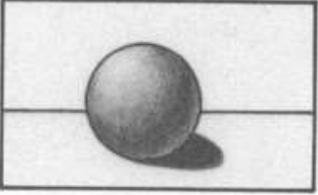
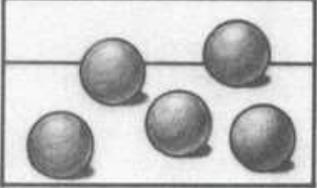
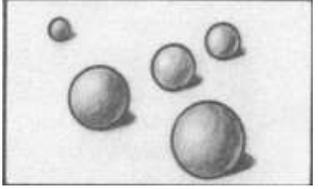
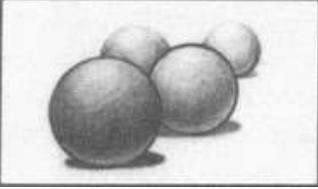
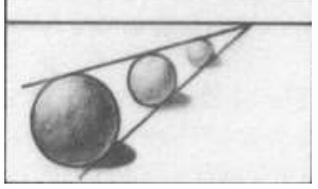
Work very neatly!

Form 2 Visual Arts

Silvia Rozema-Carty

Creating the illusion of Space

Copy each example, fill the space.

<p>Overlap</p> 	
<p>Shading</p> 	
<p>Placement</p> 	
<p>Size</p> 	
<p>Value & focus</p> 	
<p>Linear perspective</p> 	

Form 2 Visual Arts

Silvia Rozema-Carty

1 Point Perspective

Copy each image in the space next to it, add shadows and shading in the last image and place an arrow to indicate your light source and its angle.

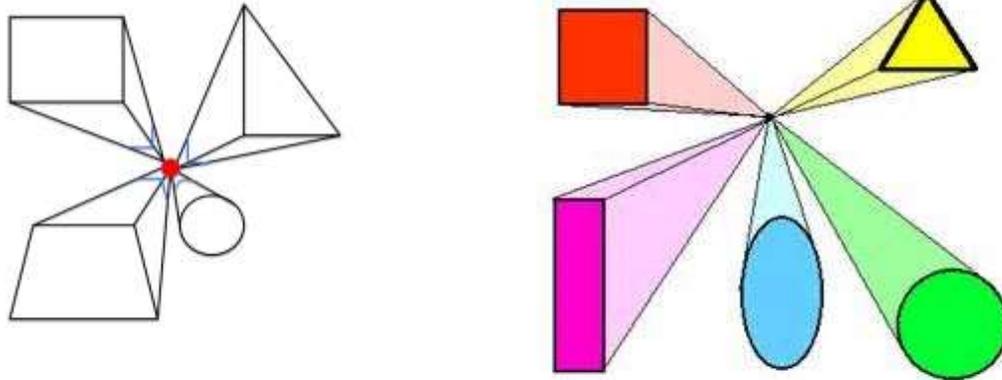
<p>1</p> <p>Vanishing Point Horizon Line Eye Level</p>	
<p>2</p> <p>Diagram showing a 3D rectangular prism with red lines indicating the perspective lines converging to a vanishing point.</p>	
<p>3</p> <p>Diagram showing a 3D rectangular prism with red lines indicating the perspective lines converging to a vanishing point. The top surface is shaded.</p>	
<p>4</p> <p>Diagram showing a 3D rectangular prism with red lines indicating the perspective lines converging to a vanishing point. A dashed line and the word "Erase" indicate the removal of unnecessary lines.</p>	
<p>5</p> <p>Diagram showing a 3D rectangular prism with a red dot indicating the light source.</p>	

Form 2 Visual Arts

Silvia Rozema-Carty

1 Point Perspective

Create a 1 Point Perspective Shape Explosion using cardboard.



- 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.

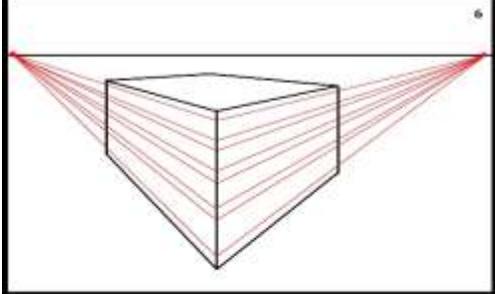
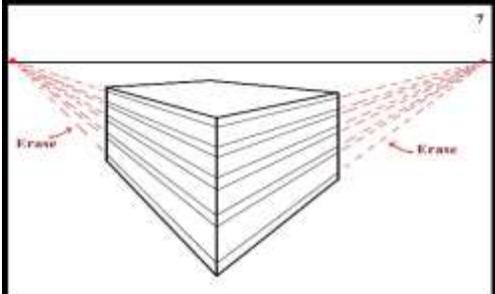
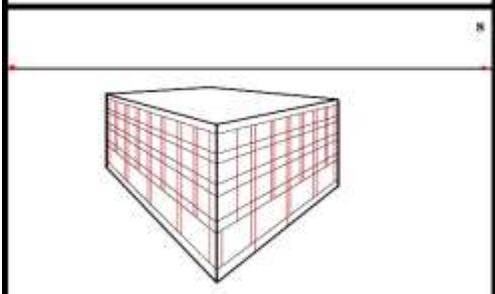
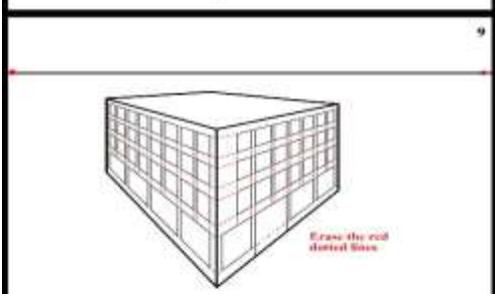
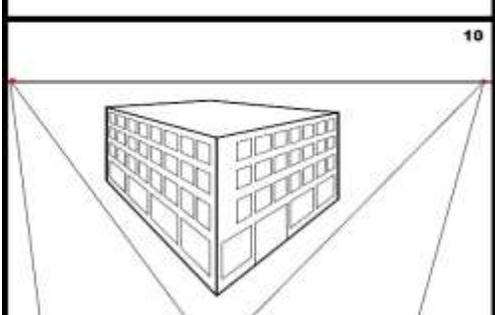


Form 2 Visual Arts

Silvia Rozema-Carty

2 Point Perspective

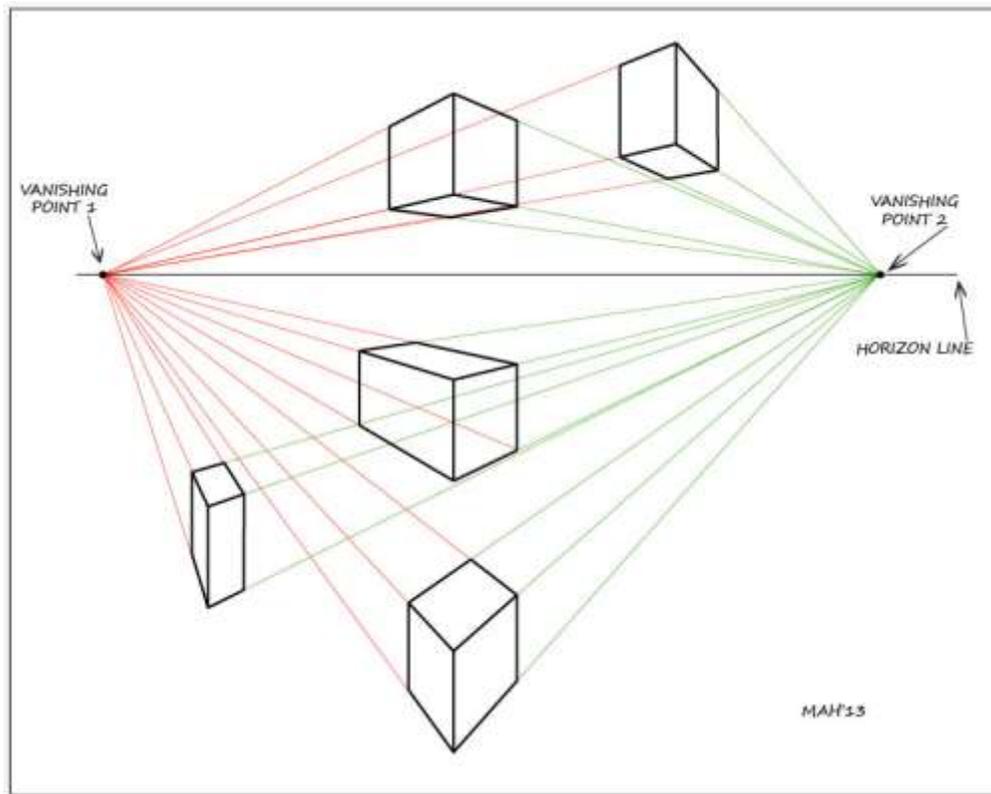
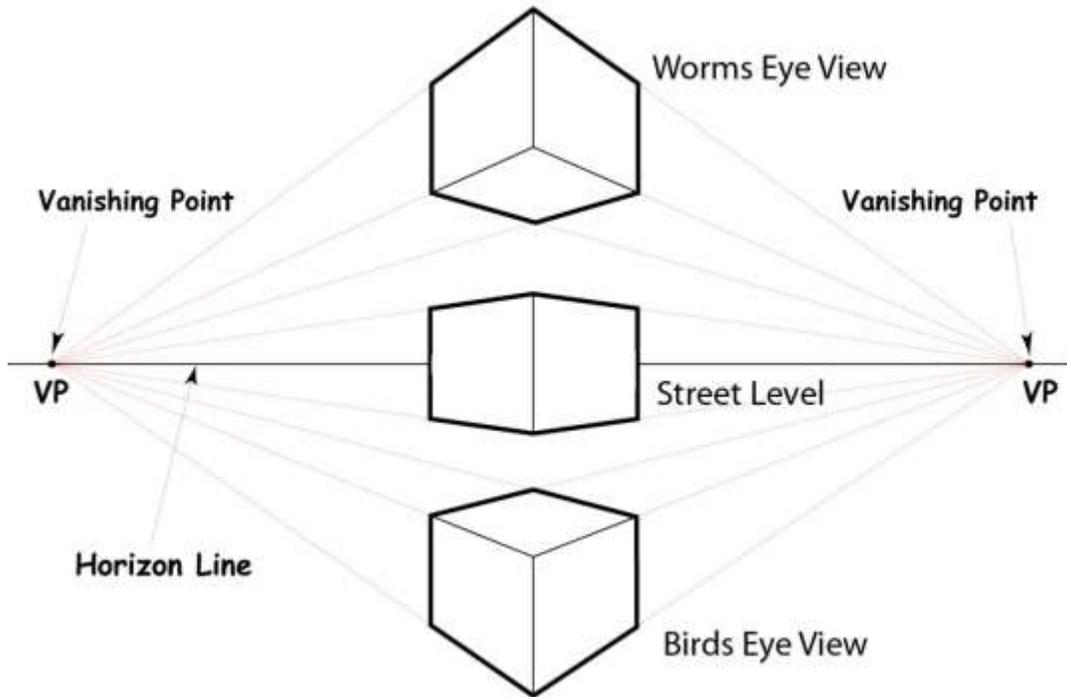
Copy each image in the space next to it, add shadows and shading in the last image and place an arrow to indicate your light source and its angle.

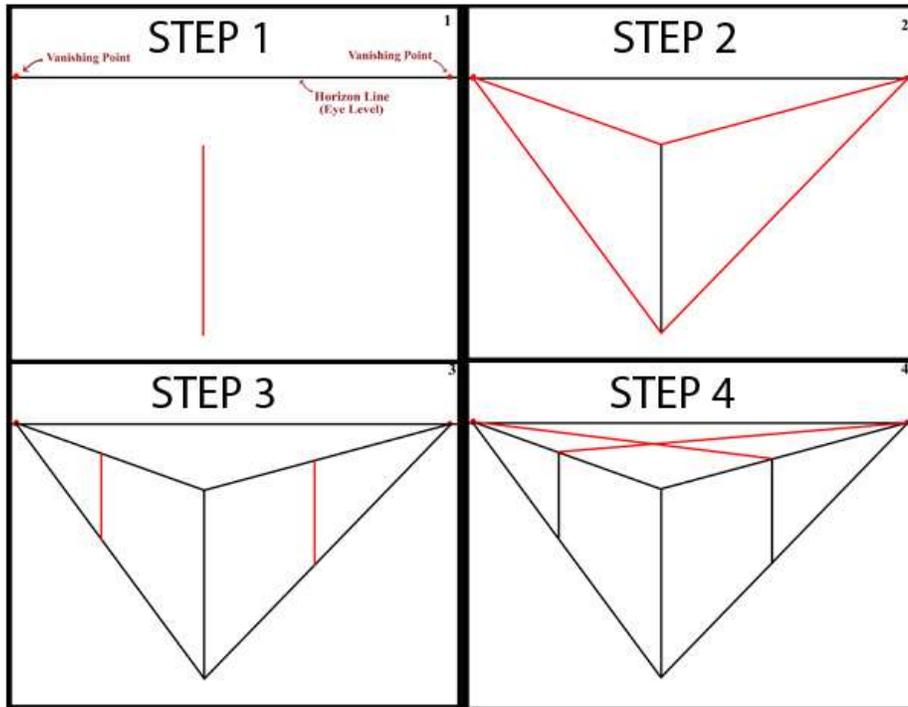
	
	
	
	
	

Form 2 Visual Arts

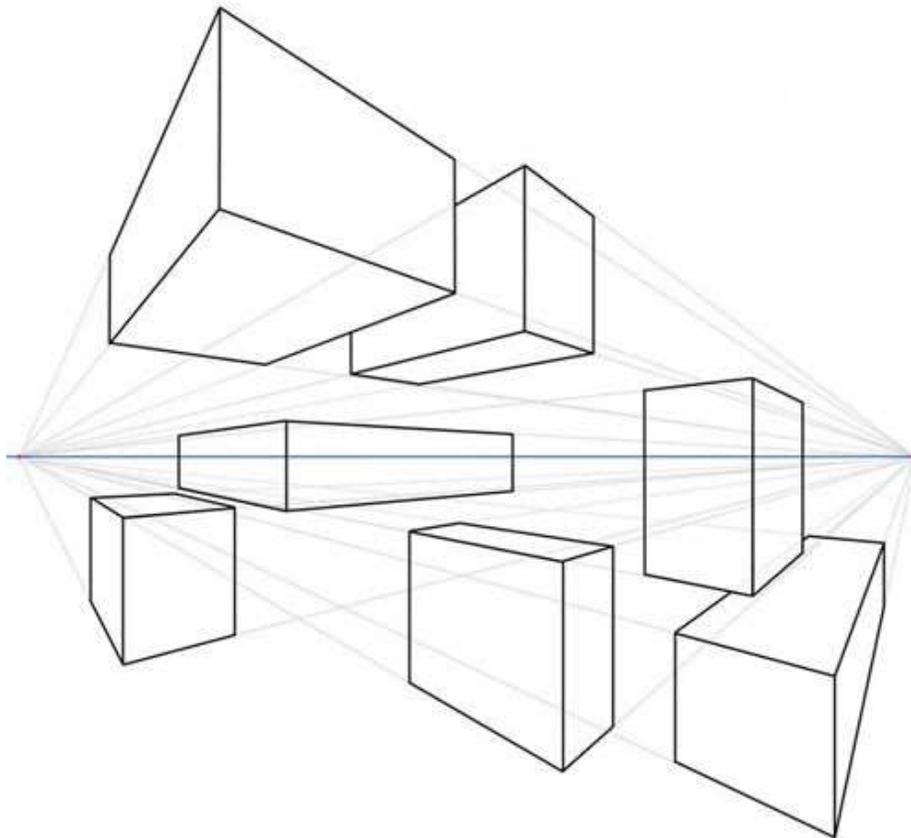
Silvia Rozema-Carty

2 point perspective





Draw 10 boxes, be creative with your composition.



UNIT 4: 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, 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 confused 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];
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 mould to solidify into a finished artwork

Papier Mâché

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

Form 2 Visual Arts

Silvia Rozema-Carty

Sculpture

Stone



Granite



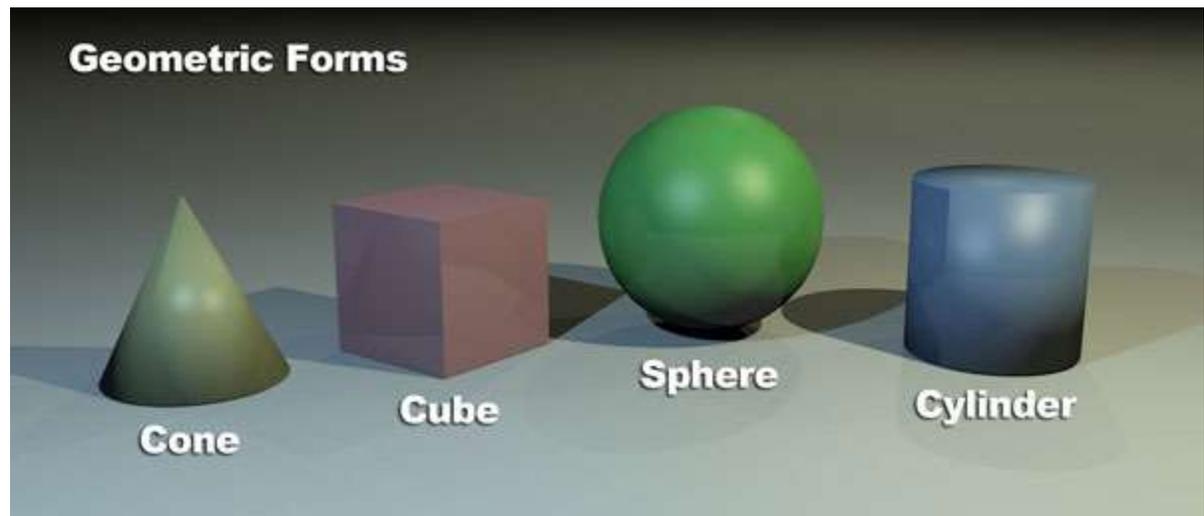
Ceramic



Papier Mache



Origami



Student Name: _____ Class: _____

Form 2 Visual Arts

Silvia Rozema-Carty

UNIT 5: ELEMENTS OF ART PROJECT - EOAP PROJECT

- Line
- Color
- Value
- Texture
- Shape
- Space
- Form

Elements of Art Booklet

Each student will choose a silhouette for their Element of Design Accordion Booklet and illustrate examples on each panel. On the back of each panel they will list the information that goes with that Element of Art.



50



Student Name: _____ Class: _____

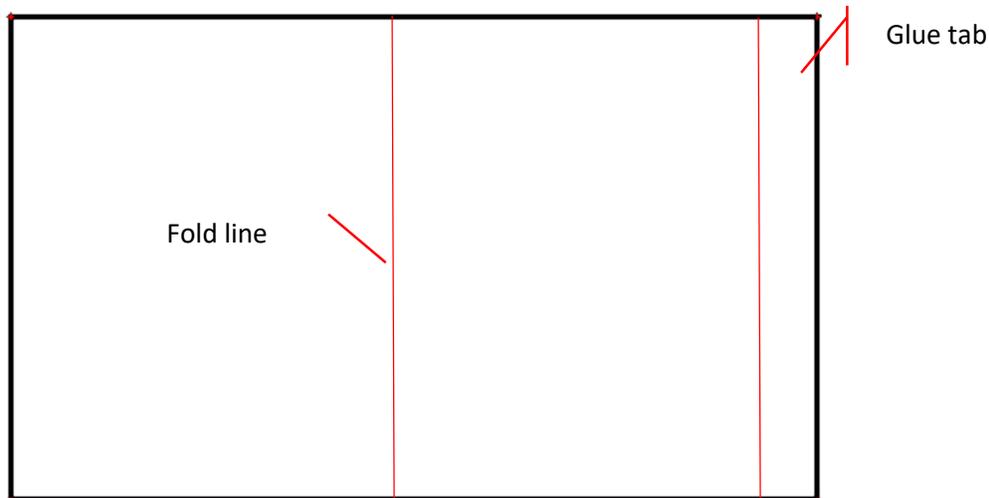
Form 2 Visual Arts

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Materials needed;

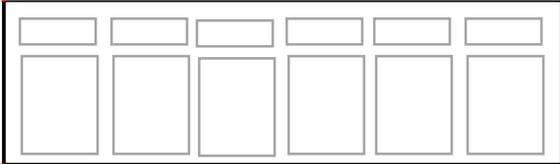
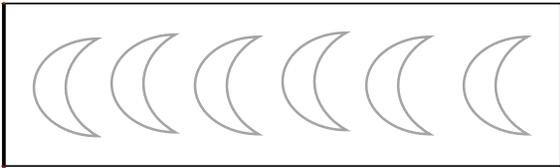
- 3 Sheets of A4 paper (not too thin). , each will be folded in half with a glue lip.
- Pencils/ markers
- Ruler if necessary
- Glue/ scissors

1. Choose a simple silhouette (outline) and create a stencil using poster board or any cardboard. A good silhouette will give you enough space to work to show your element. You will use this silhouette for each element, always placing it in the same position.
2. Create an accordion booklet using heavy weight watercolor paper, mixed media paper or any thick paper you have (must be white). If you don't have anything else use printer paper. Use the paper in landscape mode (horizontal). You will have a narrow glue tab on the side, the remainder you will divide evenly. The layout is as follows:



3. Glue the 3 sheets together, making sure that all the glue tabs are on the back, where you will do your writing. You will now have 6 pages, one for each element. On the front you will draw the element, on the back you will write about the element. We will work on the elements in the order listed on the previous page.
4. First trace your template 6 times lightly on the front of each page (pencil). Then draw your information template on the back of each page. The top part of the written template is for the title (element), and below you write the information/ definition of your element. Be creative, show your artistry on both sides of the booklet.

Student Name: _____ Class: _____



5. You can use any medium you desire, but pen, colored pencils, and watercolor are the most efficient materials that I recommend. Remember if you are using thin paper some things might bleed through, check on a scrap paper first.



	<p>LINE: Using only lines, illustrate your silhouette. Show a variety of lines, diagonal, curly, wavy, zigzag, parallel, dashed, etc...</p>
	<p>COLOR: Create a color scheme using your silhouette. You can showcase Warm Colors, Analogous Colors, Complimentary Colors, and Monochromatic Colors in your panel. Label your color scheme on the backside of your panel.</p>
	<p>VALUE: Turn your 2D silhouette into a 3D form by shading with either a pencil or Prisma color. Show light, medium and dark tones in your work.</p>
	<p>TEXTURE: Create texture in your panel. Texture is something you can see and feel so you have a variety of options to create texture, either by illustrating it or actually creating the texture using construction paper.</p>
	<p>SHAPE: Using only 2D shapes, recreate your silhouette. You can use Geometric and Organic shapes, try to create an interesting composition using only shapes. You can also cut out your shapes from construction paper and form your silhouette like a puzzle. It's ok for your panel to look a bit abstract!</p>
	<p>FORM: Using only 3D forms, illustrate your silhouette.</p>