



LIFE·PAC®

Art

Student Book

Unit 1



Alpha Omega Publications®

ART I: UNIT ONE

CONCEPTS IN DESIGN

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Let us begin by answering two questions you may be asking yourself right now. What is art? Why is art important? **Art** can be defined as the use of imagination and fine motor skills in the creation of **aesthetic** objects; in short, using your mind and body to create a beautiful object. More importantly, why is art significant?

This is actually two questions; why is the creation of art so crucial, and why is the study of artwork relevant? There are several answers for each.

Why is creating art so important? The first thing man did once his basic needs for survival were met was to create art. Why? No one knows for sure, but man seems to be driven to create, to express self, to create beauty. Man is the only creature with the desire and ability to create. Most early art is religious in nature. What better way to express one's creativity than to use one's own mind and hands to create an object of beauty? Man is driven by an innate desire to express himself and to communicate with others. Most people find the act of self-expression to be easier through the arts. Fine art, music, and dance all give us the ability to express ideas and feelings without the hindrance of words. We may find it easier to appreciate our talents, skills, and intelligence as we exercise them in our growing understanding of art and by creating it.

As to why study art, there is more than one reason. We are surrounded by a beautiful world that we can enjoy and allow to inspire us. The world is designed in an orderly, systematic, and wonderful way, and the better we understand the order and beauty around us, the better we will be able to appreciate and take pleasure in it.

You may not realize it, but look at the man-made world around you. Everything you see, the house you are in, the table or desk you sit at, the chair you sit in, cars, pens and pencils, roads, packages; everything was designed and created by someone.

Some of these objects are beautiful to the eye, pleasing to the touch, uplifting to the spirit, and some are not. Given a choice wouldn't you rather be surrounded by beauty? Certainly, a boxy, uninspiring Yugo will get you to your destination just as well as a sleek, clean looking, curvy Corvette Stingray. But which would you choose? A well-made beautiful object has the ability to raise our spirits, ease our minds, and emotionally take us to a greater level of appreciation for the world in which we live.

All art is also a means of communication. We are continually bombarded by stimuli and messages: the things we see, the things we hear, the things we feel. A person who cannot understand their perceptions (how they see the world around them, and how they process and are affected by what they perceive) is doomed to be controlled by those very perceptions. Are you aware that certain colors and textures are more appealing than others? When you understand how you react to the visual and tactile world around you, you can better control how you interpret the world. This is important, for no other reason than to better enjoy and appreciate the beauty that surrounds you. For example, coffee from a handmade mug you selected (or made) yourself won't taste any better than coffee from a manufactured mug, but the whole experience of drinking coffee might be a bit more pleasant.

The purpose of this Unit is to introduce you to the basic building blocks of art and the tools artists use to create. You will, over the course of other Units, learn how artists, engineers, architects, and the like employ these tools. You will learn to employ them yourself, but before you can run, you must learn to walk. These exercises will get you acquainted with the elements and principles of **design** and start you on a greater awareness of the aesthetic beauty which surrounds us.

OBJECTIVES

Read these objectives. The objectives tell you what you will be able to do when you have successfully completed this Unit.

When you have finished this Unit, you will:

1. Have an understanding of the elements and principles of design.
2. Understand how the elements and principles of design are used.
3. Have the ability to interpret a work of art.
4. Have increased your ability to appreciate art and the artistic process.
5. Understand how design affects the natural and man-made world around you.
6. Have increased your awareness of your own perceptions.

Before beginning this Unit, take a moment and write down your expectations or questions in the space provided. Include any expectations you have on this course and your reasons for taking it in your answer.

LIST OF MATERIALS

To do the exercises in this Unit, you will need the following supplies. Don't expect to use them up, you will be using them again in subsequent Units.

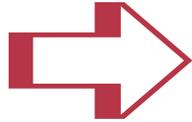
- White construction paper 12" x 18" (one package)
 - Black construction paper 12" x 18" (one package)
 - Scissors
 - X-Acto Knife
 - Large pink eraser
 - Rubber cement or Glue Stick or paste (Elmer's® gel-type School Glue will also work)
 - #2 pencil
- *You may also want a metal ruler or a ruler with a metal edge.

Note: All vocabulary words in this Unit appear in **boldface** the first time they are used. If you are unsure of the meaning when you are reading, study the definitions given.

I. THE DESIGN PROCESS

The *design process* is the name given to the actual step by step recipe for the creation of a piece of artwork. All creative people, architects,

engineers, painters, sculptors, and so forth follow this basic process in one form or another.



In words
In pictures

The creation of “design units” to represent the idea in pictorial form.

(Subject Matter or...)

- A. Concrete Meaning
- B. **Elements of Design**
 - 1. Line
 - 2. Shape/Form
 - 3. Texture
 - 4. Value
 - 5. Color



Creation of a “sketch” or design by moving the design units around in the “**picture plane**” using the “**principles of design**” as guidelines.

- 1. Emphasis/Focal Point
- 2. Balance
- 3. Scale/Proportion
- 4. Movement/Rhythm
- 5. Space



Finished piece of art.



The finished design is executed in the desired “medium”.

The design process refers to the thoughts desired to be communicated, the actual structure of the artwork, how its parts are arranged (its blueprint so to speak), and its purpose. Most artwork has a specific reason for being created.

The term *design* does not mean the finished piece of artwork. A single design could be used to create a painting, a weaving, a building, or an article of

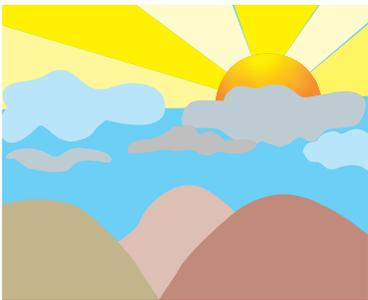
clothing, to name a few items. *Artwork* is a term used to describe the finished product.

In step one of the design process, the artist generates, or may already have an idea for a finished work of art. The artist knows what his idea is trying to communicate to the audience and what **medium** the piece will be executed in. Ideas generally come in two forms. The artist may have

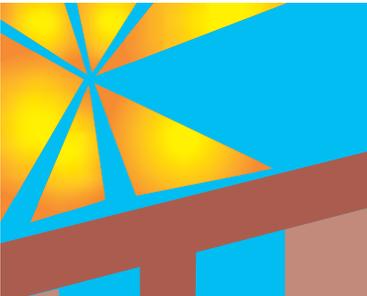
pictures or images in mind, or they may have words or a description, but no images to represent that idea.

Once the idea is formed, the artist creates **design units** (if they do not already have them in mind) or images that will convey the meaning or the idea in a way the viewer can understand. There are two types of subject matter the artist works with. The “content” or idea, which is communicated through images or symbols such as people, places or things (the ocean, the sun, the moon or a tree). The second type is what is known to artists as “the

elements of design”, or the raw materials that make up the images. These are line, shape/form, texture, value, and color. Just as the earth is created of elements such as water, air and other substances, all physical objects make use of these elements of design. An accomplished artist can create a mood or communicate an idea without any recognizable subject matter, by careful manipulation of the basic elements. This type of work is called **non-representational** artwork, and artwork using recognizable imagery is called **representational**.



This is an example of a very simple, yet representational design. Can you determine the idea presented to you in this design?



This design contains nothing realistic, only lines, shapes, and color, yet still manages to get across an idea or concept.

The artist arranges the subject matter to create a design and communicates the idea in an effective way. To help the artist do this, the principles of design are used.

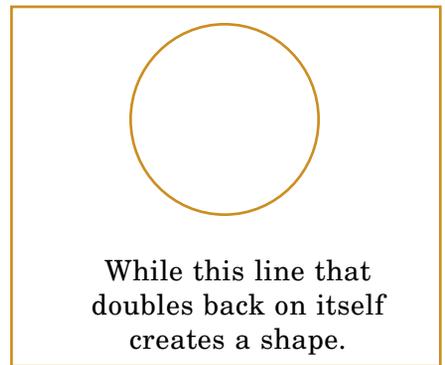
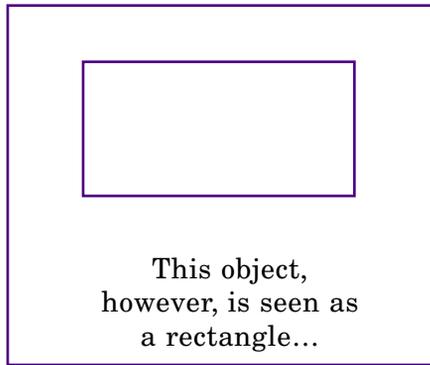
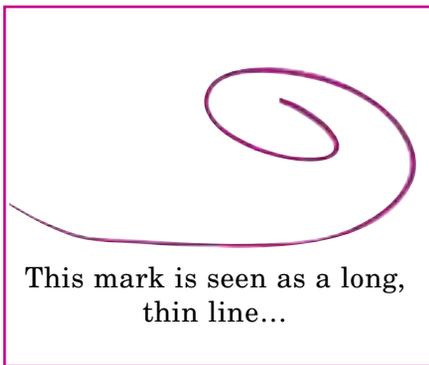
Once a satisfactory **composition** is found, the artist chooses the material or medium that will be used to create the finished work of art. Take a closer look at the individual elements of design used to create a piece of art. The better you understand each individual element and how it can be utilized, the more freedom you will have to express yourself visually.

LINE

A line is usually thought of as a mark left by a pen or pencil. However, for our purposes, any object that is substantially longer than it is wide, is technically a line. A tree, a flagpole, even a road or river when seen from any great distance appears as a line.

Any line that becomes too short or too wide begins to look like a shape, likewise, any line that encloses an area creates a shape.

Examples:



These are several types of lines an artist has at his disposal:

ACTUAL LINE—This is a line that has weight and is visible to the eye as a mark. An example of this type of line is the solid yellow line painted on any road.



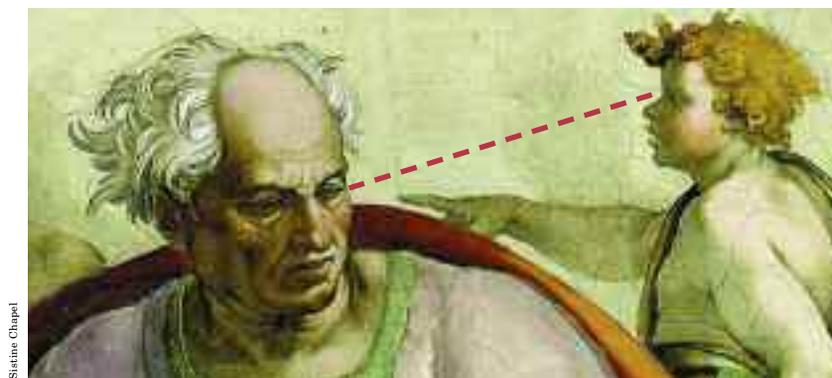
IMPLIED LINE— This type of line is created as a series of objects in close proximity. An example of this would be the broken line painted on a road, or a constellation.



DETAIL FROM *THE BIRTH OF ADAM*—MICHELANGELO

IMAGINARY OR MENTAL LINE—This refers to an invisible connection between two objects, a line our eyes will follow, even though one may not exist in reality. When a person points at an object

and you look at it, the mental line is drawn between the pointing finger and the object between the eyes in the detail below.



DETAIL FROM *THE PROPHET JOEL*—MICHELANGELO

EDGE—An edge is the area where two contrasting objects or areas touch. Our mind perceives the point of contact as a type of line.

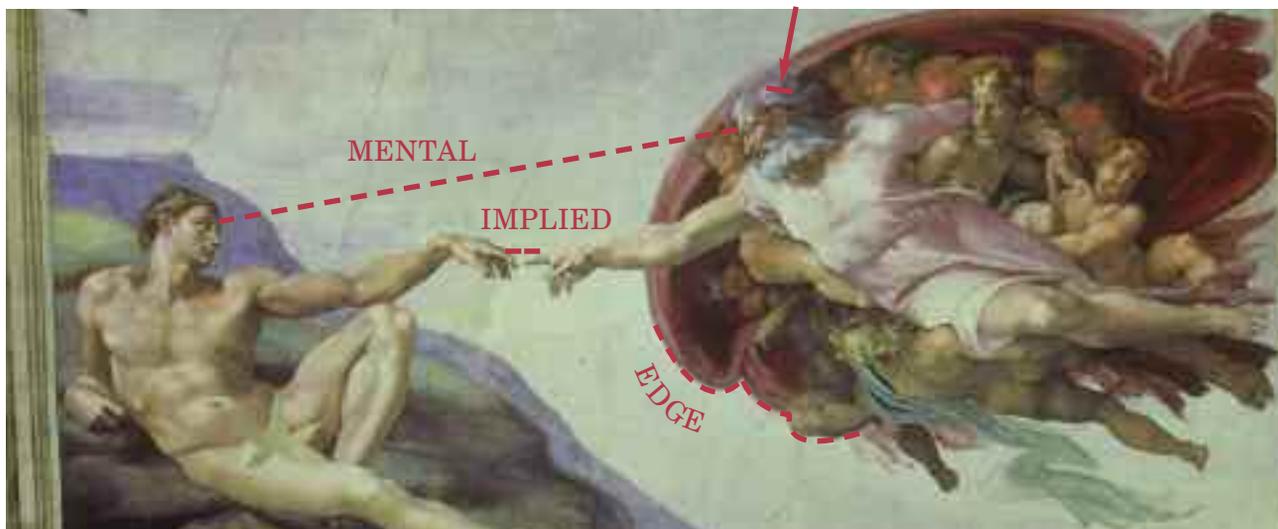


Sistine Chapel

In this detail of the Sistine Chapel by Michelangelo, *The Creation of Adam*, we can see each type of line in use. We see an edge where the figure's skin touches the background, an implied

line where God's finger is almost touching Adam's, an imaginary line between God's eyes and Adam's eyes, and actual lines which help create the illusion of hair.

ACTUAL



©Planned Art—The Renaissance



Sistine Chapel

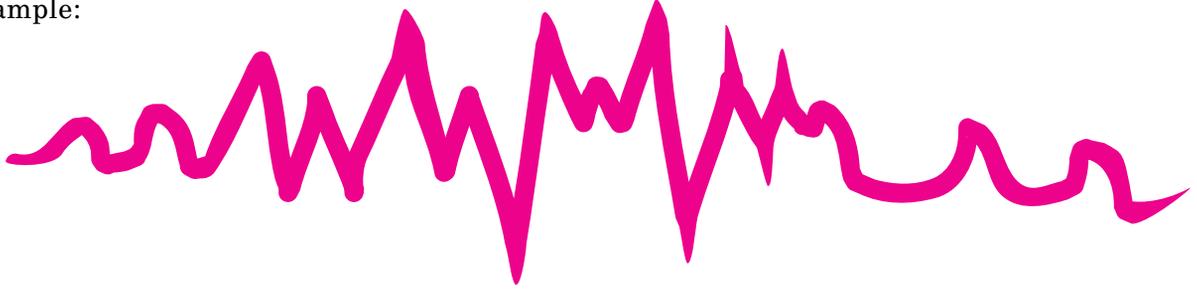
In this Sistine Chapel detail, *The Cumaean Sybil*, how many lines can you identify?

Activity 1.1—Descriptive Line

We know that lines come in many shapes and forms, as well as different types. The more types of line an artist can create, the more ideas and concepts he will be able to communicate. In the space below, draw fifty (50) *different* types of lines. They can be actual, implied, mental or an edge.

Try using different line thickness, shapes and directions. Use different tools: a pen, pencil, brush, felt-tip marker, even a stick, and observe the different types of lines they produce. Try drawing a line very quickly, and then slowly, observe how they differ from each other.

Example:

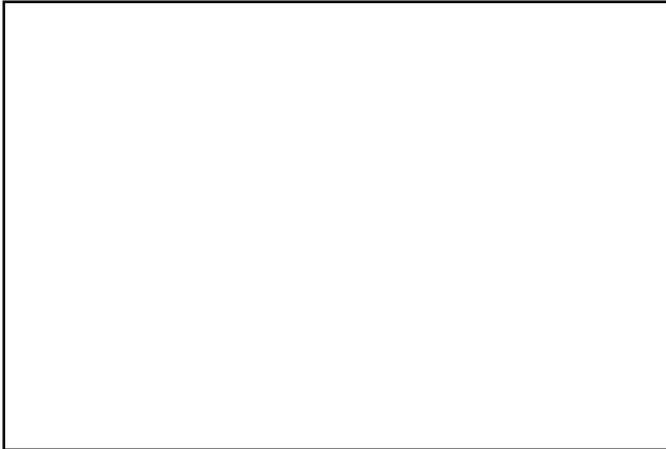


TEXTURE

Texture refers to the surface quality of something, how it feels to the touch, as well as how it looks. There are two types of texture an artist can use in his artwork.

ACTUAL TEXTURE (TACTILE TEXTURE)

Tactile texture is how an object actually feels when you touch it. Soft, hard, smooth, rough, and prickly are just a few terms that describe how an object feels. As you read these descriptive words, you can probably think of objects that have the described textures, you may even picture them in your mind. In the first square, poke a pencil through the paper several times. Now run your



finger across the front and back of the page. This is an *actual* texture.

IMPLIED TEXTURE (VISUAL TEXTURE)

Implied texture describes how an object looks when a person touches an object. They not only remember how it feels, but what it looks like. In the future, when the person sees an object with a



similar appearance, they will be able to predict how it will feel without actually touching it. The second square is an example of an implied texture. It feels smooth (you feel the surface quality of the paper). However, it looks like it should feel otherwise.



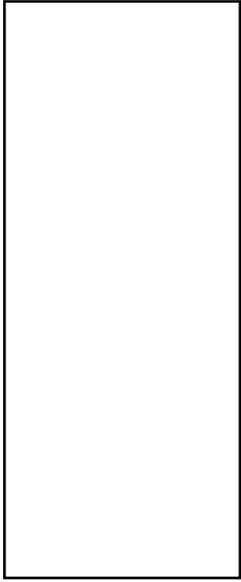
©Pinet Art—The Renaissance

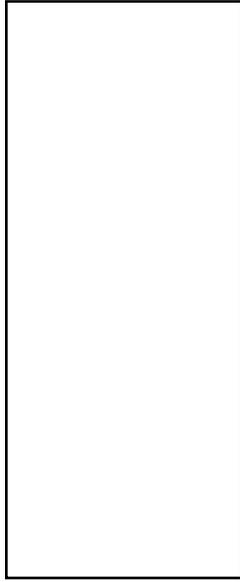
THE SUPPER AT EMMAUS—TITIAN

Activity 1.2—Texture Scavenger Hunt

The easiest way to duplicate the surface texture of an object is by making a “rubbing”. To create a rubbing, place a piece of paper on top of an object with a surface texture other than smooth. Now, rub the surface of the paper with the side of your pencil lead or the side of a crayon. The raised

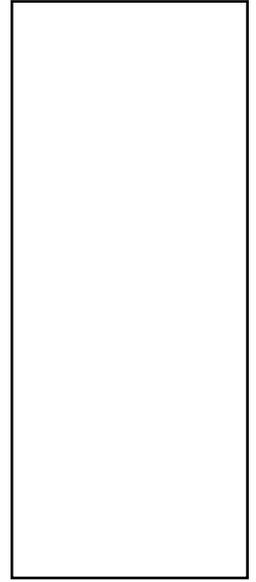
areas of the object will leave a mark on the paper reproducing the look of the texture. In the space below, make rubbings of ten different surface textures, and label each accordingly. Now, choose one word to describe each texture. **Note:** Tracing paper can be used to make more rubbings.

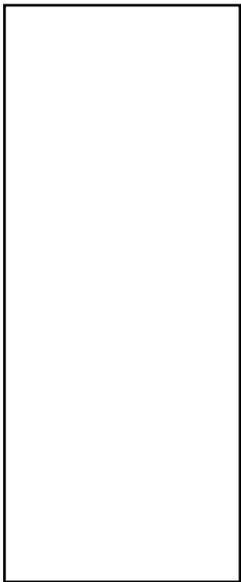


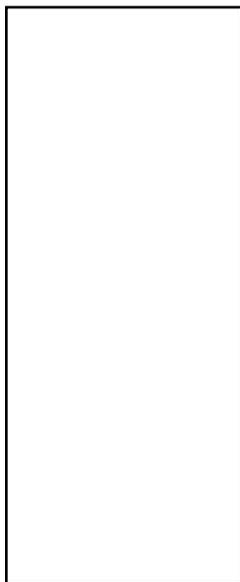


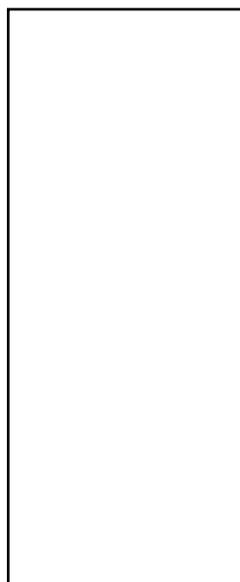




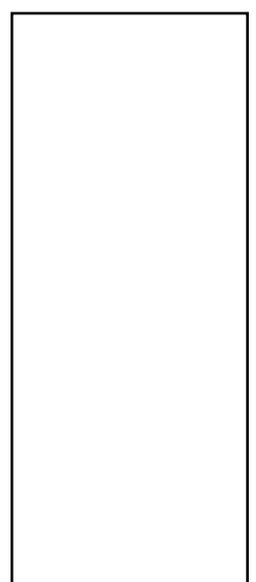










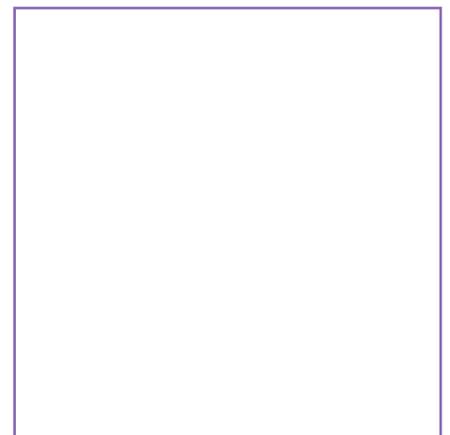
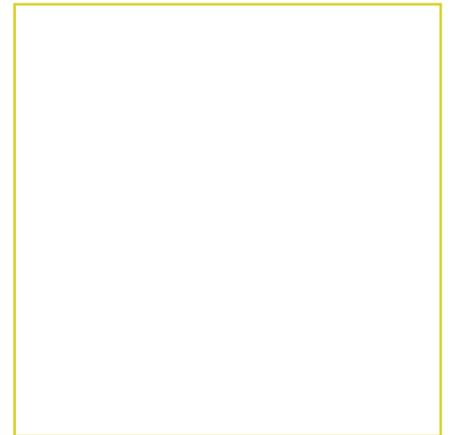


Activity 1.3—Texture Rubbings

Actual texture is most often used in sculpture and other three-dimensional art forms. Where an object has volume and mass, and is able to be touched or felt, implied texture can be used to create the feeling of variety of the different surface qualities than are actually present. The sense of touch, and therefore texture, both tactile and visual, is very important, and has a large impact on how one perceives things. A variety of textures is more satisfying. Note how many different textures you find on the inside of an automobile. This is so it is more pleasing and comfortable to the passengers. Texture can also have practical applications. Notice where the rougher textures appear, on things such as the steering wheel and door handles. This makes them easier to grip.

Two-dimensional art most often makes use of visual texture, since the surface is flat. Although in some techniques, namely **impasto** or **encaustic**, the medium is built up thick enough to have actual texture. The ability to create a realistic texture is very important to painters and other artists who work on flat surfaces. When this technique is highly refined and very realistic, it is called *realism*.

In the space below, choose six of the rubbings you made in Activity 1.2, and try, using only a pencil, duplicating the appearance of the surface textures that appear in the rubbings.



VALUE

Value is a term used by artists to describe how light or dark an object is. If you look at the black and white image below, you will see what is called a “full range” of values, black, white, and several shades of grey. Value not only adds variety and interest to a design, but helps to add depth and separate areas of the design by **contrast**.

Compare the photograph to the line drawing. You will see in the line drawing, when no value is

used, there is a flat look, and it can be hard to distinguish one object from another.

Using your pencil, add some different shades of grey to the line drawing, and notice how the appearance changes. You can achieve a darker grey by pressing down harder on the pencil.



Activity 1.4—The Value Scale

The ability to create a full range of values is fairly easy with a bit of practice. Start with a simple #2 pencil.

Take the top square in the front row to the right of this page. This will be black. Fill the square completely with lead, pressing down fairly hard until no white spots can be seen.

In the next square, lay down a layer of lead that is slightly lighter, but still dark. Keep your pencil strokes small and even, and try not to create a scribbled texture, but a smooth grey tone. This may take

some practice, and will be harder to do as the squares continue to get lighter.

Keep an eye on the edges of the square, you want to be sure your value is even throughout, and does not get lighter near the edges.

Fill each square with a slightly lighter value until you have a black (#1), and eight shades of gray. Leave the bottom square (#10) white.

You will have a “full range” which will be very useful in later Units.

Activity 1.4a—The Value Scale II

Value exists everywhere and is not limited to flat gray tones. Everything from patterns on fabric to words on a text creates value.

Hold a newspaper at arm’s length and squint your eyes so that the words blur slightly. You will see that some areas of the page appear darker than others, due

to density of letters, spacing, and how large or thick the letters are.

Look through magazines, books, and newspapers, and find bits of type. Paste these into the boxes below to create another value scale. See the examples below.



	1
	2
	3
	4
	5
	6
	7
	8
	9
	10

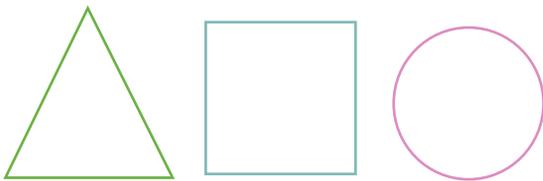
COLOR

Color and value are closely related elements, yet color is much more complex. Therefore, we will deal with color on its own in Unit 2.

SHAPE/FORM

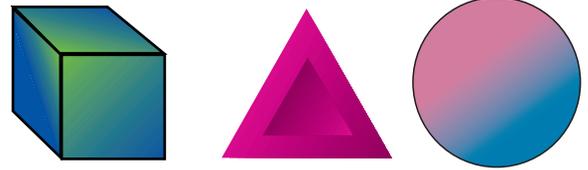
Shape refers to an enclosed area on a flat plane. A square, circle, triangle, or any other object that has height and width, but not depth is a shape.

Form is the name given to a three-dimensional shape, or enclosed area. A form has not only height and width, but depth. A round dinner plate is more of a shape, a circle. A balloon is a form, a sphere. A square is a shape, its form is a cube.



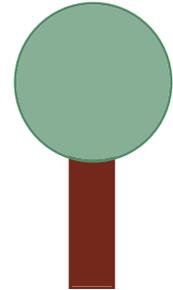
SHAPES

Everything you see around you, the dimensional world we live in, is made up of shapes and forms. One of the keys to representing the three-dimensional world on a flat surface is the ability to break complex forms down to small, simple



FORMS

shapes. The tree below, in its simplest form, it is just a circle set on top of a rectangle.



These simple shapes, however, can be very convincing when grouped together and placed properly, like the simple landscape below.

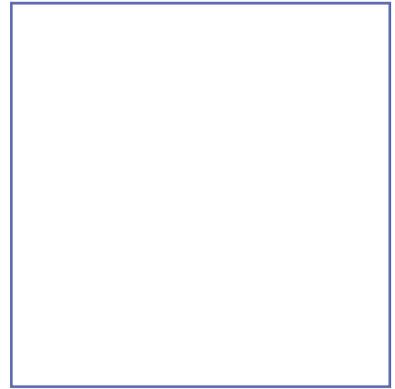
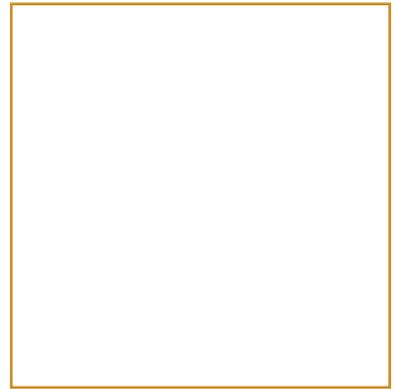


Jeff Walker

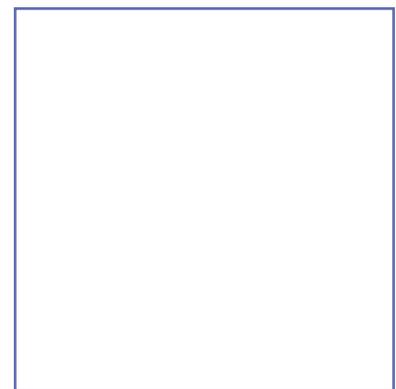
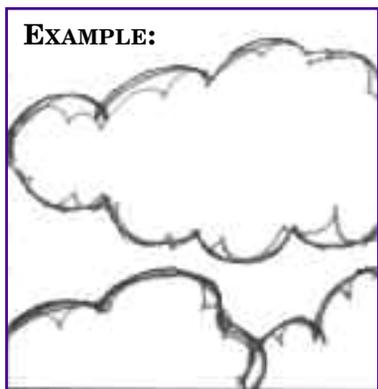
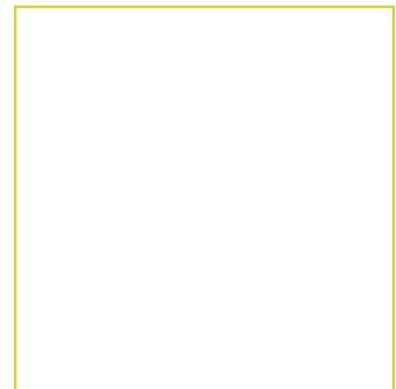
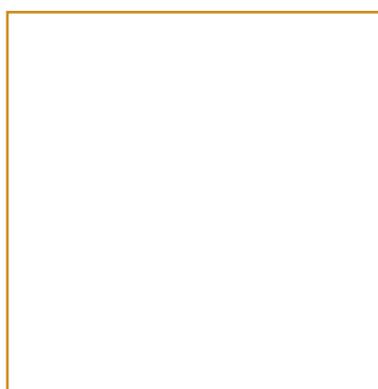
RED ROCK CANYON, NEVADA

Activity 1.5

Cut five pictures from a magazine or magazines. Glue the pictures on the spaces below.



Look at the objects in the pictures above and try to see the simple shapes in each instead of the complex forms. In the corresponding spaces below, re-draw the pictures as a series of simple shapes, as in your example.



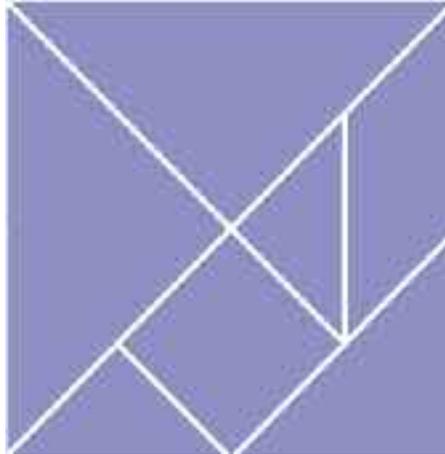
Activity 1.6—The Chinese Tangram Game

Using a piece of black construction paper, cut a 6" x 6" square. With the diagram in the back of the book as a template, cut the square into the marked shapes.

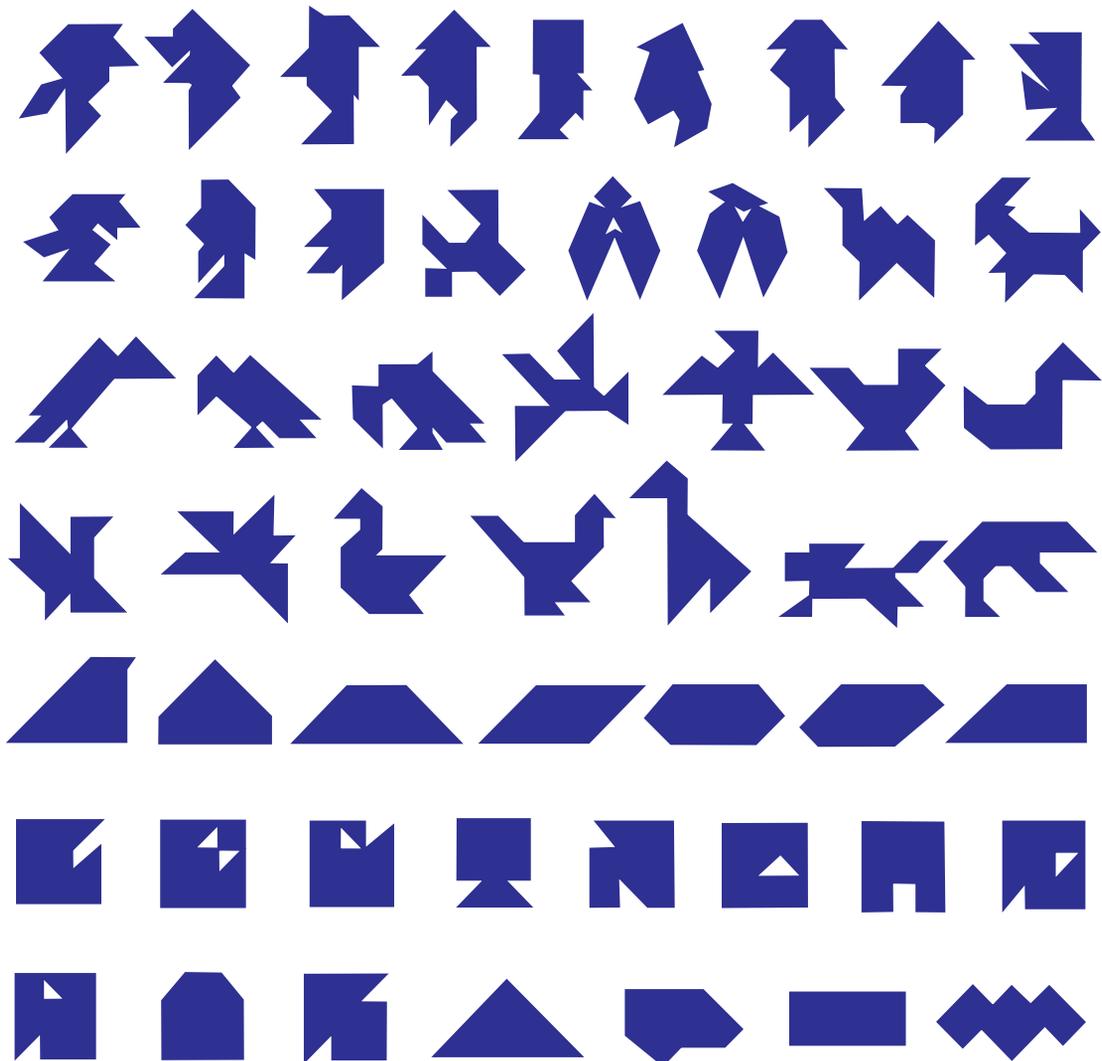
Take the seven shapes created from cutting the construction paper square into the required

sections. These pieces will be used to form complex forms like the one pictured below. All seven pieces will be used for each form, although they will obviously be arranged differently for each. Examine the complex forms and see if you can see the simple shapes that make each shape.

EXAMPLE:



How many of the following forms can you create?

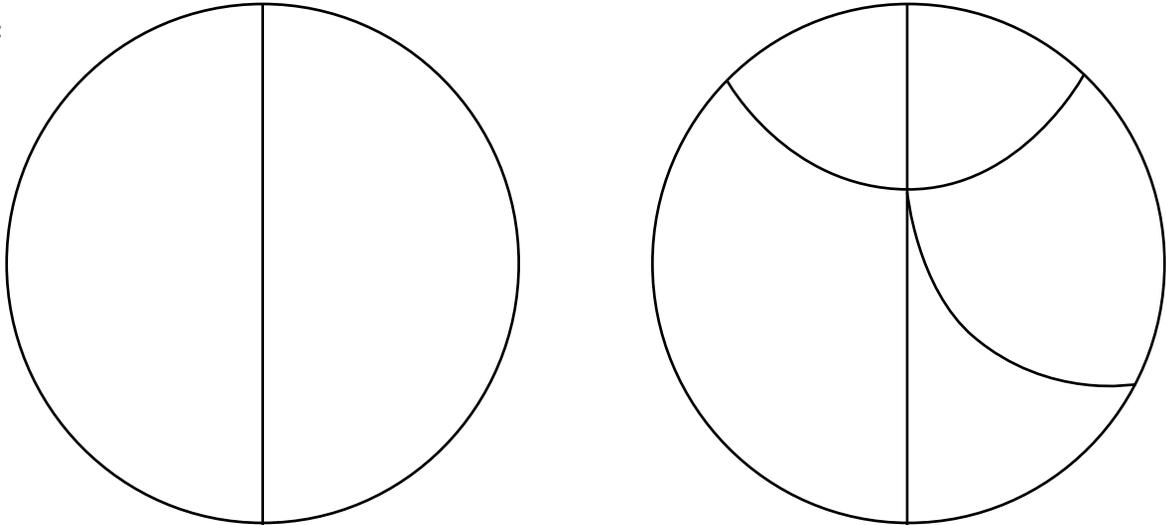


Activity 1.7—Circular Tangram

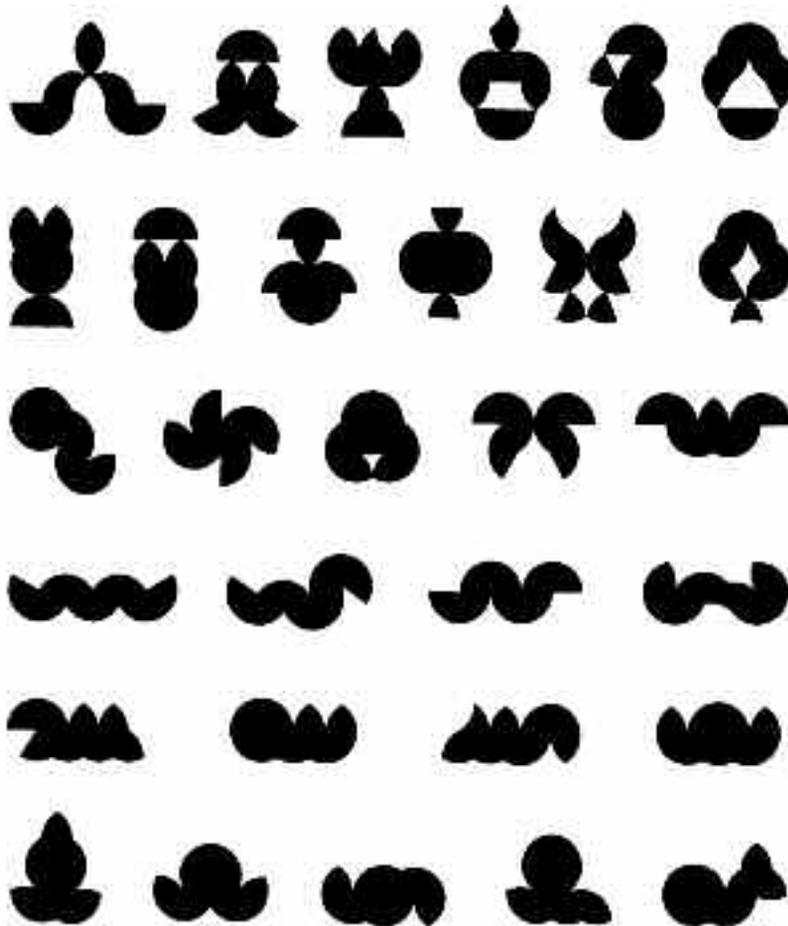
If you enjoyed the Chinese Tangram, there is a more challenging version called the Circular Tangram. With the diagrams in the back of the book, cut out the circle templates and use them to

make your circles on black construction paper. Make at least one set of seven pieces. If you want to make figures that are more complex, cut out additional pieces from another circle.

EXAMPLES:



Try your luck on the following problems.



Review the material in this section in preparation for the Self Test. The Self Test will check your mastery of this particular section. The items missed on this Self Test will indicate specific areas where restudy is needed for mastery.

- 1.12 Value helps improve a design by adding _____ .
- a. depth
 - b. variety
 - c. contrast
 - d. all of these

Answer true or false (each answer 3 points).

1.13 _____ Design units and the elements of design serve the same purpose.

1.14 _____ Most good artwork is created for a reason or to communicate an idea.



Score _____

Instructor Check _____
Initial Date

II. PRINCIPLES OF DESIGN AND COMPOSITION

When an artist talks about making a **sketch**, they are talking about the picture plane in different combinations until a visually pleasing solution is found. In the course of creating a variety of compositions, the artist will usually find an arrangement that helps to convey the meaning of the work or helps to express the idea.

To help create an “aesthetic” design that will express the artist’s ideas, the artist uses what are called the *principles of design*. The principles of design are not so much rules, as they are guidelines that help the artist achieve his goal. The principles also act as a jump start when the artist may not be sure where or how to begin. All good artwork will make use of at least some, if not all of the principles of design.

Almost everyone has slightly different taste, in food, clothing, music, and so on, so it only makes sense that people will have different aesthetic tastes as well. What one person finds pleasing to the eye, another may not. This individuality is what makes it possible for us to better enjoy the variety of people, places, and things in our world. Nevertheless, over hundreds of years, artists have realized that while individual taste is different, people find some things in common pleasing to the eye (or the mind). These common likes have been refined through the generations into the principles of design.

The most important of these principles is **unity**. The concept of unity is as close to a rule as you will ever find in art. Unity means the whole of the artwork, every part, each individual element should blend seamlessly into the whole. The viewer should see the whole design first, not a group of unrelated pieces. The remainder of the principles help to create a unified design, with enough variety to keep from appearing repetitious.

BALANCE

Balance is the most fundamental of these principles. Balance is the way in which the design units are arranged in the picture plane, so as to appear evenly distributed throughout the design.

Just as a person feels uncomfortable or distracted when they are off balance or on uneven footing, a person will find an unbalanced piece of artwork unpleasant to look at. Along the same line of thought, when you arrange furniture in a room, you don’t hang all of the artwork on one wall, and push the couch, chair, TV, and coffee table against the same wall. The room would appear lopsided. In a piece of artwork, the artist strives to keep the same idea, and keep design units evenly distributed.

There are three main types of balance an artist can use to help arrange design units.