

# 5 exercises that will turn anyone into an artist.

<https://www.creativelive.com/blog/5-drawing-exercises-turn-make-anyone-artist/>

1) Doodling

2) Entopic Graphomania

3) Non-Dominant Hand <https://www.youtube.com/watch?v=Basmfuw9KaE>

4) One Day, One Theme

5) Word Stacks

**This is the best opportunity for you to be creative and have a go at drawing in ways you maybe never have. You need time to be creative, you need to find space and relax to be creative.**

**This is perfect.**

Go to the website above have a go at the 5 exercises that will extend your skills and give the opportunity to be creative.

You need some paper and as you can see from Graphomania any paper will do, newspapers, scrap paper, leaflets.

Use a sketchbook or make a sketchbook you will need to keep you work safe so find a book/folder or some way of keeping your work.

Don't throw anything away, its about trying something, its about giving it a go, not everything works every time.

**Come back to school with some exciting, creative, new ways of working and a folder full of fun exercises.**

# Year 12

## An introduction to A Level Graphic Communication.

### Objectives:

- An understanding of 'What is Graphic Design?'
- To have knowledge of influential graphic designers.
- To Understand 'The Elements of art and Principles of Graphic Design'
- To introduce areas of study.
- To have Knowledge of resources for contextual research.

### Websites:

- [https://www.youtube.com/watch?v=tixZZ\\_YMOfE](https://www.youtube.com/watch?v=tixZZ_YMOfE)
- [https://en.wikipedia.org/wiki/Graphic\\_design](https://en.wikipedia.org/wiki/Graphic_design)
- [www.youtube.com/watch?v=YqQx75OPRa0&t=182s](https://www.youtube.com/watch?v=YqQx75OPRa0&t=182s)
- <https://www.canva.com/learn/famous-graphic-designers/>
- [www.creativeboom.com/tips/inspire-your-design-career-20-influential-designers-you-need-to-know/](http://www.creativeboom.com/tips/inspire-your-design-career-20-influential-designers-you-need-to-know/)
- [www.creativebloq.com/graphic-design/names-designers-should-know-6133211](http://www.creativebloq.com/graphic-design/names-designers-should-know-6133211)
- <https://www.illustrationx.com>
- <https://www.qbcentre.org.uk/>

### Pitfalls:

- Not reading before writing.
- Selecting images which are not recognised design pieces.
- Selecting artwork you don't like.
- Select artists who's work you can't find to research.

### Tasks:

1. Read the sources on slides 4-8 and own sources **to understand 'What is Graphic design?'**
2. Write a **300 (approx.) word paragraph** on your understanding of What is Graphic Design?
3. Ensure in the paragraph you discuss examples of **3 pieces of design work that** help support your understanding.

Using these 2 websites

<https://inkbotdesign.com/5-typography-artists-worth-following/>

<https://www.creativebloq.com/typography/typographers-follow-behance-11121295>

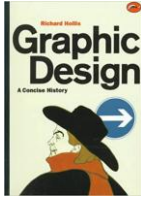
4. Select **2 Typographers** who's work you find visually exciting.
5. Select **2-3 images** of their work.
6. Write **an annotation on each of them using the structure guides** (slide 10,11,12) and the Elements of Art and the Principles of Design (slide 13 & 14) to help with your annotations.

Contact info: [k.edwards@finhampark.co.uk](mailto:k.edwards@finhampark.co.uk)

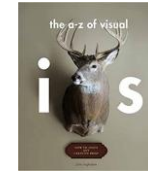
## Books you could buy

100 Ideas that Changed Graphic Design

Graphic Design: A Concise History (World of Art)

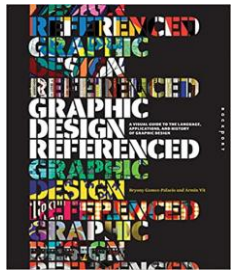
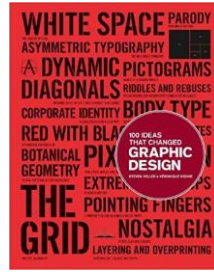


The A-Z of Visual Ideas: How to Solve any Creative Brief



Graphic Design, Referenced: A Visual Guide to the Language, Applications, and History of Graphic Design

Illustration Play: Craving for the Extraordinary



**Digital media** In Graphic communication you will be given opportunities to work with hand rendered illustration techniques and Digital media, the first tasks will extend your illustration drawing skills, however you can practise using Digital media too. Affinity and Procreate are the main media we use.

You can access to these in school.

If you have an iPad you can download [Apple Procreate](#) for £9.99 one off payment.

There are many other free alternatives so shop around.

**Maybe try something new, there are plenty of YouTube videos to help get you started!**

**Want to visit a gallery or exhibition but can't, there are many galleries doing virtual tours**

<https://www.veranda.com/luxury-lifestyle/artwork/g36453103/best-art-galleries/>

[https://www.theguardian.com/travel/2020/mar/23/10-of-the-worlds-best-virtual-museum-and-art-gallery-tours?CMP=Share\\_iOSApp\\_Other](https://www.theguardian.com/travel/2020/mar/23/10-of-the-worlds-best-virtual-museum-and-art-gallery-tours?CMP=Share_iOSApp_Other)

<https://www.tripadvisor.co.uk/Attractions-g186217-Activities-c49-t28-England.html>

## What is graphic design?

Graphic design is the most universal of all the arts. It is all around us, explaining, decorating, identifying: imposing meaning on the world. It is in the streets, in everything we read, it is on our bodies. We engage with design in road signs, advertisements, magazines, cigarette packets, headache pills, the logo on our t-shirt, the washing label on our jacket. It is not just a modern or capitalistic phenomenon. Streets full of signs, emblems, prices, sale offers, official pronouncements and news would all have been just as familiar to ancient Egyptians, mediaeval Italians or the people of Soviet Russia.

Graphic design performs a number of functions. It sorts and differentiates – it distinguishes one company or organisation or nation from another. It informs – it tells us how to bone a duck or how to register a birth. It acts on our emotions, and helps to shape how we feel about the world around us.

There is an old joke amongst graphic designers: 'Bad graphic design never killed anyone'. This is meant to show that design is inconsequential, ultimately decorative, a question merely of picking one typeface or colour rather than another that would work just as well. Journalists delight in using the adjective 'designer' to stand for a particular kind of cynical consumerism that distracts us with a jazzy visual appearance: fancy bottle-tops, cod-Victorian labels, new logos for unethical companies for example. This has led to phrases like 'designer water', 'designer jeans', even 'designer babies'. Depressingly, graphic designers do sometimes play a small part in producing this tinsel.

Imagine if graphic design was banned, or just simply disappeared overnight. There would be

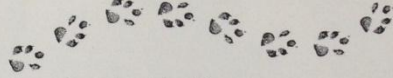
the wealthy only, cowrie shells for money, a few items of literature, a handful of universities and only the crudest medicine. Everything would have to be painstakingly written by hand. Without design's process and ingredients – structure and organisation, word and image, differentiation – we would have to receive all our information by the spoken word. We would enter another Dark Ages, a thousand years of ignorance, prejudice, superstition and very short lifespans.

Rather than a frivolous extra, the uses and purposes of graphic design are so integral to our modern world – civilisation – that Marshall McLuhan named us "typographic man".

The next few slides will help with your research. These are extracts from introductions to Graphic Design books.

## Introduction

Visual communication in its widest sense has a long history. When early man hunted for food, and spotted the imprint of an animal in the mud, he was looking at a graphic sign.



His mind's eye saw the animal itself.

Graphics can be signs, like the letters of the alphabet, or form part of another system of signs, like road markings. Put together, graphic marks – the lines of a drawing or dots of a photograph – form images. Graphic design is the business of making or choosing marks and arranging them on a surface to convey an idea.

A sign is not a picture. Graphic images are more than descriptive illustrations of things seen or imagined. They are signs whose context gives them a unique meaning, and whose positioning can lend them a new significance.

Beware wild animals  
British road sign



Campaign for  
Nuclear Disarmament  
poster 1960  
[F.H.K. Henrion]



Most usually words and images are used together; either text or image may dominate, or each have its meaning determined by the other. Some of the most sophisticated examples of graphic design have relied on the precision of words to give an exact meaning to an ambiguous image.

When printed, the word, as a form of recorded speech, loses a whole range of expression and inflection. Contemporary graphic designers (and particularly their precursors, the Futurists) have tried to break this limitation. Their work gives sound to typographic expression through the size, weight and position of the letters. Indeed the urge to do more than merely convey a message, to give it a unique character, is instinctive.

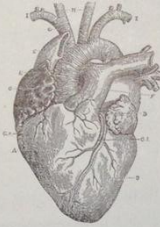
Context also determines the sense of the design and how it is read. One of the best-known modern graphic designs – ‘I love New York’ – a mixture of pictogram and alphabetic signs, depends for its message on an agreed understanding of meaning and convention. We recognize

New York State  
Department of Commerce  
promotional logo  
[Charles Moss /  
Wells, Rich, Greene]

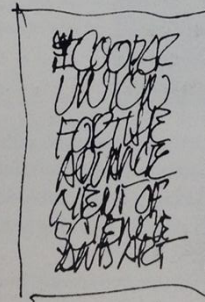


## Introduction

the image as a heart because that is how hearts are represented. When it is a textbook diagram the heart is no longer a metaphor for love.



The meaning that images and alphabetic signs convey has little to do with who made or chose them: they do not express their designers' ideas. The designer's message serves the expressed needs of the client who is paying for it. Although its form may be determined or modified by the designer's aesthetic preferences or prejudice, the message has to be put in a language recognized and understood by its intended audience. This is the first way in which graphic design is significantly different from art (even though a large number of the early pioneers of graphic design were themselves artists). Secondly, unlike the artist, the designer plans for mechanical production. After commissioning, designs begin as rough layouts on paper or on a computer screen. The designer often acts as an art director, supervising commissioned photography or other illustrative material. Proposals discussed with the client are often revised in several stages, before the final form of the design is prepared with instructions for production.



As a profession, graphic design has existed only since the middle of the twentieth century; until then, advertisers and their agents used the services provided by 'commercial artists'. These specialists were visualizers (layout artists); typographers who did the detailed planning of the headline and text, and gave instructions for typesetting; illustrators of all kinds, producing anything from mechanical diagrams to fashion sketches; retouchers; lettering artists and others who prepared finished designs for reproduction. Many commercial artists – such as poster designers – combined several of these skills.

'Charity  
for German prisoners of war  
and civilian internees'  
poster 1918  
[Ludwig Hohlwein]



above, left  
19th century medical illustration

'Kaffee Hag  
looks after your heart'  
advertisement 1920s  
(pack design 1906)  
[Eduard Scotland]

National Blood Transfusion Service  
symbol 1948  
[F.H.K. Henrion]

rough sketch for logotype  
and completed design 1960s  
[Herb Lubalin]

Graphic design has overlapped the work of the agencies and studios and now embraces not only advertisements, but also the design of the magazines and newspapers they appear in. The lone designer has become part of a team in the communications industry – the world of advertising, magazine and newspaper publishing, marketing and public relations.

Until the late nineteenth century, graphics were essentially black and white, print on paper. The relationship of the image and background, the inked and the non-inked, positive and negative space, became crucial to the aesthetics of the whole. The non-inked area can be just as important visually as the inked, and thus the background, its proportions and dimensions, its colour and texture, is an integral part of graphic design. At the same time, the background provides the physical support for the images and signs. The most common support is paper. The single sheet, printed on one side, may be a poster or a letter. As the sheet is folded once, it becomes a leaflet; folded again and fastened, it becomes a booklet; multiples of folded sheets, when trimmed, make a magazine or book. These – the poster, leaflet, booklet, magazine and book – are the physical structures on which graphic designers must organize their information. The content of the individual page, the double-page spread and subsequent pages must be arranged and structured to be viewed in sequence, as the narrative literally unfolds.

Graphic designers in the West inherited the Roman alphabet, whose forms had changed little for centuries. Initially imitating the letters made by the pen of the scribes, the letterforms evolved as variations of those in Roman inscriptions. Different versions of this historic prototype developed between the fifteenth and the twentieth centuries; the geometry of letters, their symmetry and proportions, attracted almost obsessive debate. Such preoccupations exemplify the changing pressures on designers from aesthetic fashion and technical progress in each period.

Physical supports and structures for graphics:

the single sheet printed one side



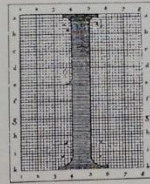
the single sheet printed both sides and folded



a number of sheets folded and fastened with or without a cover



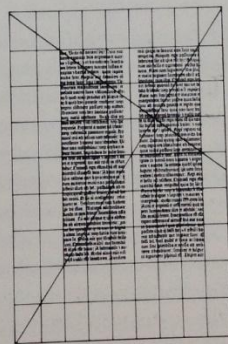
construction of the letter 'R'  
Venice 1509



construction of the letter 'I'  
Paris 1692

right  
'42-line Bible' 1445  
left-hand page  
fitting a grid of rectangles 9x9  
based on the page proportion

The principle of letterpress printing  
from the raised surface of individual  
letters of moveable type  
from Diderot's *Encyclopaedia* 1745-72



GLOIRE à DIEU.  
Honneur au ROI.  
Salut aux ARMES.

Over several centuries, the three basic functions of graphics have changed as little as the Roman alphabet, and any one design may be

used in all three ways. The primary role of graphic design is that of **identification**: to say what something is, or where it came from (inn signs, banners and shields, masons' marks, publishers' and printers' symbols, company logos, labels on packaging). Its second function, known in the profession as Information Design, is for **information and instruction**, indicating the relationship of one thing to another in direction, position and scale (maps, diagrams, directional signs). Most distinct from this is its third use, **presentation and promotion** (posters, advertisements), where it aims to catch the eye and make its message memorable.

Graphic design is now part of the culture and economy of the industrialized countries. However, despite progress in technology since the 1960s, allowing messages to be bounced off orbiting satellites and giving shared access to images, developments are still surprisingly localized and, though most designers work as part of a team, change is still associated with individual pioneers. New forms are nurtured in response to commercial pressures and changing technology, yet at the same time graphic design continues to feed off its own traditions. Although many images are created by designers themselves, many more are ready-made, like the old woodblocks re-used by medieval printers from earlier jobs, old engravings or stock photographs from a picture agency. The electronic revolution has given us the possibility of storing images from earlier periods and recycling them, manipulating and assembling them in contemporary design.

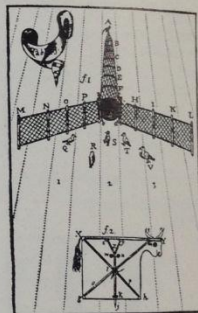
These factors have led to a chronological organization of this book, by developments in countries that have influenced graphic design internationally. The book uses the example of those designers who have most obviously contributed to the development of graphic design or are the most typical practitioners of their period. It charts the transformation of printed communication, and the role of new techniques and technology – photography and the computer – which have given the designer increasing control over the means by which graphics are produced and reproduced.

Graphic design constitutes a kind of language with an uncertain grammar and a continuously expanding vocabulary; the imprecise nature of its rules means that it can only be studied, not learnt. We cannot properly understand a piece of graphic design unless we can read the words. This book tries to make clear why alphabet and image look as they do. Its primary concern is not with what they look like, but what, together, they can be made to mean. It begins with the poster. As a single sheet, unfolded and printed only on one side, it is the simplest medium for graphic design. It exemplifies its essential elements – alphabet and image – and its means of reproduction.

**identification:**  
tabard, shield and plumed helmet of  
Bertrand du Guesclin,  
constable of France  
woodcut book illustration 1487



**information and instruction:**  
How to trap birds  
woodcut illustration, Paris 1660



**presentation and promotion:**  
'Globéol' tonic  
advertisement 19  
photomontage  
(R. Ehrman)

## Free creativity and ideas

Creativity was once highly compartmentalized with creative individuals pigeonholed within narrow roles – as artists, graphic designers, illustrators, typographers, photographers, film-makers, writers, musicians, directors, magazine designers, exhibition designers, product designers, interior designers, costume designers, retail designers, set designers, etc.

This strict demarcation has now dissolved and creative people can work freely across all these exciting disciplines. To do this successfully they need to be multitasking, multidisciplinary and totally multidisciplinary in outlook.

Though the ways in which they are able to work have changed radically the universal factor in what they do has not: all creativity needs great ideas.

### What are ideas?

An idea is a sudden mental picturing of possibility – the realization that there is a possible way of doing something.

## Communication

It is said that the motivation of all human creativity is the desire to communicate. This means both 'to have an interchange of thoughts or knowledge between people' and 'to have or to form a connection'. Communication is therefore exchanging information and forming connections with people – and is fundamental to creativity in both art and the commercial world.

Designer and writer Henry Wolf summed up this process as 'the difficult business of getting messages out of one mind into another'.

It is difficult, but also thrilling and hugely rewarding to communicate successfully and this book aims to show you the many ways in which you can do this.

### Communication in art and commerce

A work of art aims to communicate the ideas of the person who created it whereas in commercial creativity the ideas

need to communicate successfully on behalf of someone else: a client.

### The challenge of communicating

You will seldom have a willing audience when you begin the task of communicating. You will have no volunteers queuing up expectantly to look at your work.

*'Ideas are the content, execution is the style.'*

Alan Smithee, designer

*'You simply can't avoid a great idea.'*

Schway Whar, designer

*'It's thrilling that an idea you've created in your head can explode like fireworks in the heads of others.'*

Rose Tang, artist

*'When a brilliant idea connects to a viewer it's like a tenpin bowling "strike". It would be great if it made that noise too.'*

Schway Whar, designer

### The joy of communication

Coming up with a great idea is hugely satisfying. Encountering a great idea is equally enjoyable.

*'A great idea draws your mental picture in the minds of other people.'*

Rose Tang, artist

*'Hang on a minute lads, I've got a great idea.'*

Michael Caine in *The Italian Job*, screenplay by Troy Kennedy Martin

### Communication courses

People who worked creatively in design, advertising and illustration were once called commercial artists – encapsulating the fact that they were making creative work for commercial purposes.

When art colleges began to offer training for careers in commercial art the courses were in what was

known as 'graphic design'. They are now often called 'visual communication', 'communication design' or simply 'communication' courses. 'Communication' is the best title so far, as it reflects that the aim of the course is to train students to get messages successfully into the minds of other people.

### *How can you engage these passers-by?*

#### 1. Switch the viewer's mindset

Create ideas that switch the viewer's mindset from off to on, from passive to active – thereby making them receptive to the message you want them to receive.

#### 2. Ambush

Clearly communicating a message is not simply a matter of creating visually striking images that capture the eye of the viewer; it's about capturing their brain. You must create ideas that ambush their mind and thoughts, and execute these ideas in fresh and exciting visual ways.

#### 3. Brainjack

You must strive to engage as powerfully as possible in order to communicate. The more potent the idea, the better the message will be remembered. The challenge is to create ideas that immediately grab the viewers' imaginations, light up their minds, create a joyful or jarring engagement, stimulate thoughts, emotions or action. You've got to brainjack the viewer. Doing this triggers a mental reaction such as an inner smile; additionally, it can provoke a physical reaction – such as a laugh or exhalation.

How different ideas brainjack successfully is discussed throughout this book.

**Brainjack** v. 1. to communicate by seizing someone's imagination. 2. to transmit or reveal information, feelings, emotions or thoughts so that they are clearly understood.

# Annotation

## a: Description

- What is the title and who is (are) the artist(s)?
- When and where was the work created?
  
- Describe the elements of the work (i.e., line movement, light, space).
- Describe the technical qualities of the work (i.e., tools, materials, instruments).
- Describe the subject matter. What is it all about? Are there recognizable images?

A gathering of information; names, dates, size. What do you see, feel? Also, contextual information such as facts about the artist or the times in which the art was made.

Subject Matter: What is in the art work (objective)? Medium: What tools, materials, or processes did the artist use?

**Describe two artworks in detail so that your readers can easily visualise them without actually seeing them. Explain how the perspective, technique, and compositional features of each artwork help create contrasting effects.**

In your analysis, focus on two or three specific points of contrast.

Support your analysis by referring to specific details from each artwork.

## b: Analysis

Describe how the work is organized as a complete composition

- How is the work constructed or planned (i.e. movement, lines)?
- Identify some of the similarities throughout the work.
- Identify some of the points of emphasis in the work.


Is the artists concerned with colour, line, pattern, tone etc.

- A discussion of Formal Elements of art and Principles of design.


Provide information about how the artist presents subject matter. Use the elements and principles below to analyse the images. Discuss why using these elements has ensured a good piece of work.

Elements of Art	
The elements of art are the building blocks used by artists to create a work of art.	
<b>Line</b>	Line is a mark with greater length than width. Lines can be horizontal, vertical, or diagonal; straight or curved; thick or thin.
<b>Shape</b>	Shape is a closed line. Shapes can be <b>geometric</b> , like squares and circles; or <b>organic</b> , like free-form or natural shapes. Shapes are flat and can express length and width.
<b>Forms</b>	Forms are <b>three-dimensional shapes</b> expressing length, width, and depth. Balls, cylinders, boxes, and pyramids are forms.
<b>Space</b>	Space is the area between and around objects. The space around objects is often called <b>negative space</b> ; negative space has <b>shape</b> . Space can also refer to the feeling of depth. Real space is three-dimensional; in visual art, when we create the feeling or illusion of depth, we call it space. <i>Has the artist used linear or atmospheric perspective to create depth in an artwork?</i>
<b>Texture</b>	Texture is the surface quality that can be seen and felt. Textures can be rough or smooth, soft or hard. Textures do not always feel the way they look; for example, a drawing of a porcupine may look prickly, but if you touch the drawing, the paper is still smooth.
<b>Color</b>	Color is light reflected off of objects. Color has three main characteristics: <b>hue</b> (the name of the color, such as red, green, blue, etc.), <b>tone</b> (how light or dark it is), and <b>intensity</b> (how bright or dull it is). <ul style="list-style-type: none"><li>• White is pure light; black is the absence of light.</li><li>• Primary colors are the only true colors (red, blue, and yellow). All other colors are mixes of primary colors.</li><li>• Secondary colors are two primary colors mixed together (green, orange, purple).</li><li>• Tertiary colors are made by mixing a primary and secondary color together.</li><li>• Complementary colors are located directly across from each other on the color wheel. Complementary pairs contrast because they share no common colors. When complementary colors are mixed together, they neutralize each other to make brown.</li></ul>


Complementary



Harmonious



Triadic



Principles of Design	
The principles of design describe the ways that artists use the elements of art in a work of art.	
<b>Balance</b>	Balance is the distribution of the visual weight of objects, colors, texture, and space. In <b>symmetrical</b> balance, the elements used on one side of the design are similar to those on the other side; in <b>asymmetrical</b> balance, the sides are different but still look balanced. In <b>radial</b> balance, the elements are arranged around a central point and may be similar. <i>How does your eyes move around the art work?</i>
<b>Movement</b>	Movement is the <b>path the viewer's eye</b> takes through the work of art, often to focal areas. Such movement can be directed along lines, edges, shape, and color within the work of art.
<b>Emphasis</b>	Emphasis is the part of the design that <b>catches the viewer's attention</b> . Usually the artist will make one area stand out by contrasting it with other areas. <b>Is there an area which is a different in size, color, texture, shape, etc.</b>
<b>Pattern</b>	Pattern is the <b>repeating</b> of an object or symbol all over the work of art. <i>Has the artists repeated the shape or texture in the work?</i>
<b>Repetition</b>	Repetition works with pattern to make the work of art seem <b>active</b> . The repetition of elements of design <b>creates unity</b> within the work of art.
<b>Proportion</b>	Proportion is the feeling of unity created when all parts (parts, amounts, or number) relate well with each other. When drawing the human figure, proportion can refer to the size of the head compared to the rest of the body. <i>Has the artist deliberately distorted the proportion?</i>
<b>Rhythm</b>	Rhythm is created when one or more elements of design are used repeatedly to create a feeling of organized movement. <b>Rhythm creates a mood like music or dancing.</b> To keep rhythm exciting and active, variety is essential. <i>Does it look like the artists created it slowly or are there fast bold brush elements in the work?</i>
<b>Variety</b>	Variety is the use of several elements of design to hold the viewer's attention and to guide the viewer's eye through and around the work of art. <i>Can you see any subtle or curious combinations or connections between the visual symbols the artist has chosen?</i>
<b>Unity</b>	Unity is the feeling of harmony between all parts of the work of art, which creates a sense of completeness. <i>How has the artists combined the different elements hold together?</i>

You can Google  
Formal Element of Art and Principles of Design for more support.

## c: Interpretation

Describe how the work makes you think or feel.

- Interpretive Statement: Express what you think the artwork is about in one sentence.
- Evidence: What evidence inside or outside the artwork supports your interpretation?

Describe the expressive qualities you find in the work?

Does the work remind you of other things you have experienced?

How does the work relate to other ideas or events in the world and/or in your other studies?

Your responses

What do you intend to respond to?

What are going to be your first experiments?

What are your intentions.

# Elements of Art

All artists have the same elements of art with which to work. They are **line**, **shape**, **color**, **value**, **form**, **texture**, and **space**. All the art in the world is done with one or more of these elements. If we want to make art, we need to understand these seven elements of art.



We can see the art elements in nature in this photograph. **Line** — in the road and the wire; **Shape** — of the roof, road, and trees; **Color** — in the cool green trees and the warm red roof; **Form** — of the house and trees; **Texture** — of the trees and road; **Space** — between us and the house.



Line, Shape, Color, Value



Texture, Shape, Value, Color



Line, Shape, Color, Texture, Value, Space



Form, Value, Color

## Line



Different tools make different kinds of **lines**.

## Shape



**Shapes** come in many types and sizes.

## Color



Every **color** can be bright, dull, dark, or light.

## Value



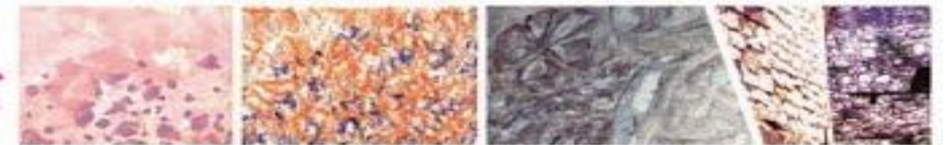
**Value** refers to dark and light in painting or drawing.

## Form



**Form** is three-dimensional, and takes up space.

## Texture



**Texture** is how a surface of something feels or looks.

## Space



**Space** exists around us. We use illusions to make space in art.

# Principles of Design

Once you are familiar with the Elements of Art, you need to learn how the Principles of Design can make your artwork better. The Principles of Design are **balance**, **contrast**, **emphasis**, **movement**, **pattern**, **rhythm**, and **unity**. They help artists organize artwork so it feels more comfortable to viewers.



In this painting, the arches set up a **rhythm**. **Emphasis** is on the working women. There is **movement** on both dark and light value paths to the focal area. **Unity** is created with warm color dominance. **Contrast** is seen in the size and value differences. The large arch in the foreground **balances** the small, busy shapes of the women.



Movement, Emphasis, Balance, Unity



Pattern, Balance, Movement, Unity, Contrast, Emphasis, Rhythm

## Balance



**Balance** is the comfortable arrangement of things in art.

## Contrast



**Contrast** is the difference between elements in an artwork.

## Emphasis



**Emphasis** is the creation of a focal area in a work of art.

## Movement



**Movement** is how we get around in a work of art.

## Pattern



**Pattern** decorates surfaces with planned, repeated units.

## Rhythm



**Rhythm** is the repetition of shapes, lines, and forms.

## Unity



**Unity** means that all is in **harmony**. **Variety** adds interest.

## Possible themes for you to choose from in Yr 12:

Have a think about what interests you

Technology

People

Science

Transport

Cities

Landscape

Geography

Food

Interiors

Mechanical

Architecture