



CANADIAN
ARTISTS

CANADIAN

DAVID BLACKWOOD

TRADITIONS



*Grades 1 - 8
Bundle*



CANADIAN TRADITIONS

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LEARNING STANDARDS

Learning Standards describe what students should know, be able to do, and understand by the end of each grade. Learning standards frame the important competencies/expectations and big ideas for each grade. Lessons in this bundle address the following standards:

VISUAL ARTS

- Apply the creative process to produce works of art using the elements, principles and techniques of visual arts to communicate feelings, ideas, and understandings.
- Use the critical analysis process to describe, interpret and respond to works of art.

LANGUAGE ARTS

- Listen to understand and respond appropriately.
- Use speaking skills and strategies appropriately to communicate.
- Read and demonstrate an understanding of texts.
- Write for an intended purpose.

SOCIAL STUDIES

- Develop an understanding of cultural and national identities and how they contribute to Canadian heritage.
- Develop a sense of personal identity..

WHAT IS A TRADITION?

Traditions are special activities. They happen at the same time every year. For example, Canadians celebrate Thanksgiving every October. Traditions can be big or small. They include things that make them different from everyday routines. Traditions make an experience memorable. They connect people to their roots.

Traditions are ideas and beliefs that are passed down from one generation to another. They help people understand where they come from and who they are. Traditions bring people together. They remind them of past experiences. Celebrating a tradition sets a time and place for renewing bonds with friends and family.

Individual families within a culture may have their own unique traditions. They may still share other common ones. The way different groups participate in the same tradition often varies from one family to another. There are only guidelines for how traditions are celebrated. So, they may change with the times. The important thing about traditions is how they create a time to have fun and bond with people you care about.

POPULAR CANADIAN TRADITIONS

Canada is a diverse country so, individual families often celebrate traditions from their former homeland. Some uniquely Canadian traditions are celebrated by most Canadians. Especially ones that are legal holidays. Legal holidays are days where employers must give their employees the day off. There are only 2 national legal holidays in Canada. **Canada Day** to celebrate Confederation. It is held every year on July 1st. And **Victoria Day**, also known as **May Two Four** to celebrate Queen Victoria's birthday. It is held on the Monday before May 25.

Some official holidays may or may not include a day off work. They are Christmas, New Year's Day, Good Friday, Labour Day, Thanksgiving, Remembrance Day, and Truth and Reconciliation Day. Other popular traditions in Canada that are not public holidays include Hallowe'en, Hockey, Mother's Day, Father's Day, and Groundhog Day. Unique traditions celebrated by some Canadians, such as National Acadian Day, Mumming and the Calgary Stampede remind participants of their early history as settlers in what is now known as Canada.

What is a Tradition?

NAME: _____ **DATE:** _____

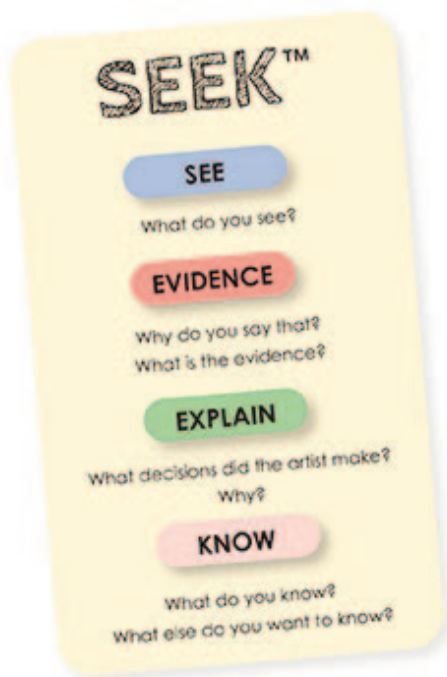
1. What are 3 characteristics of traditions?

2. Why are traditions important?

3. Who decides how to celebrate a tradition?

4. Describe your favourite tradition and explain why you like it so much.

LOOKING AT ART



Have students use SEEK™ to help organize their thinking and build their observational skills. Guide them to support their ideas with evidence they see in the artwork.

SEE – Look closely at the image for about a minute. What do you see?

EVIDENCE – What do you see that makes you say that?

EXPLAIN – What choices did the artist make? How did those choices help communicate the message?

KNOW – What do you know about the artist's intent? What else do you want to know?

DAVID BLACKWOOD

David Blackwood is an internationally famous, highly respected Canadian artist. He was born in 1941 and died in 2022. Blackwood is best known for his copper plate etchings. He was inspired by his childhood memories. Growing up in a small fishing village he was surrounded by people who had a strong sense of community and inner strength. He listened to many dramatic stories about the struggles for survival. He was a gifted artist who was able to bring those stories to life. Blackwood's prints tell the story of Newfoundland's past. They are historical, helping people to understand a way of life that no longer exists.

Among the many visual stories Blackwood created were those of the mummers. Mumming is an old tradition in rural Newfoundland and Labrador. It was brought to Canada by British and Irish settlers. From December 26 to January 6 groups of friends get dressed up in wacky costumes. They walk to their friends' homes to surprise them. They disguise their voices and ask, "Any mummers 'lowed in?" Then the friends have to guess who each mummer is. The costumes are made of borrowed clothes, and funny hats. The most important part of the costume is a mask or lace curtain to cover the face. The idea is to make it difficult to figure out who is under the mask.

In Blackwood's haunting images the mummers seem frozen in time. Blackwood went mumming when he was only five. It must have been quite unnerving and very mysterious to him. His mummers seem quite eerie.

Learn more about David Blackwood at the following links:

[Mumming With a Great Canadian Artist](#)

[Blackwood National FilmBoard Video](#)

[Emma Butler Gallery - Blackwood](#)



View the mummer prints by David Blackwood at [Emma Butler Gallery - Blackwood](#) and/or at [Mumming With a Great Canadian Artist](#)

Choose one to work with. Write the title above. In the space below make a sketch of the print.

1. Work with a small group of your peers. Use SEEK™ to view and think about the image. Share your ideas.

2. Blackwood went mummering when he was only five. How do you think this experience influenced the way he showed his mummers? Support your answer with evidence found in the print.

MUMMERING

Did you know that mummering was popular in Newfoundland and Labrador until 1862? It was banned that year because some mummers got carried away and actually murdered a man. In spite of the ban the tradition lived on, but mostly in plays and local shows. Then in 1983 the **Mummer's Song**, by the folk duo Simani's was a big hit and mummering began to take off again. In 2009 a Mummering Parade was organized in St Johns. It started a new tradition that is part of the Mummers Festival that happens a few weeks before Christmas every year in St Johns.

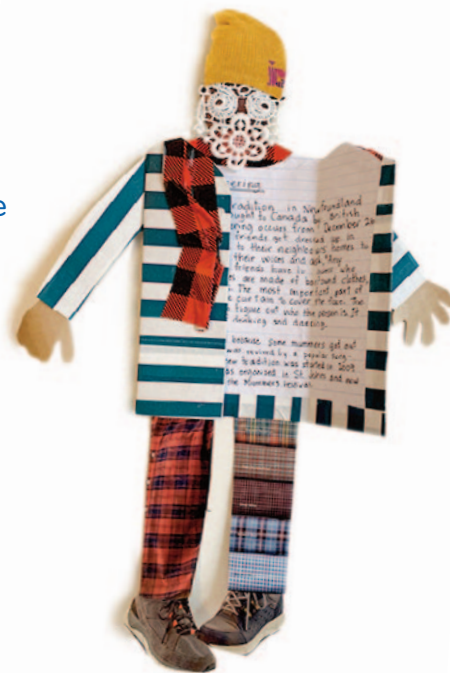


CREATE a mixed media, MUMMER character book. Include key details that show how mummers dress up. Use the links below to research mummering and write about it inside the book.

Mummering in Newfoundland

Macleans

Mummer's Song



PRESENT your mummer to the class. Share what you learned about mummers and how you applied that information in your work. Explain the choices you made to create the costume. Share 3 things you learned about mummering from your research. Describe what you like best about your work and tell why.



RESPOND to your classmate's artwork. Describe the details that you think are especially well done and explain why. What did you learn from your peer by viewing their work? What do you like best about the costumes? What suggestions do you have?



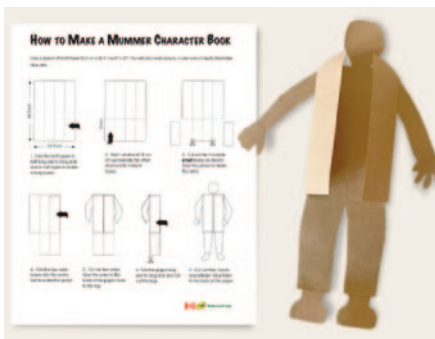
CONNECT how you identify with your own heritage with the way the mummering tradition evolved over time. How does mummering help Newfoundlanders connect with their past? Do you have a family tradition that reflects your heritage? How does it help you connect with your family's past?

MUMMER CHARACTER BOOK

You will need:

- Crayola Washable Glue Stick
- Crayola Scissors
- Crayola Construction Paper
- Lined Note Paper
- Kraft Paper 22.9 cm x 30.5 cm (9" x 12")
- Recycled Magazines
- Lace and Scrap Fabric

1



1. Follow the instructions to create the character book out of kraft paper.

2



1. Use a variety of materials to create your costume.

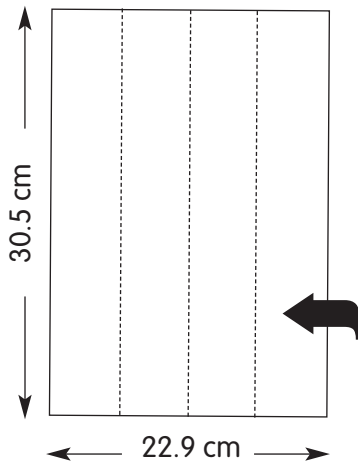
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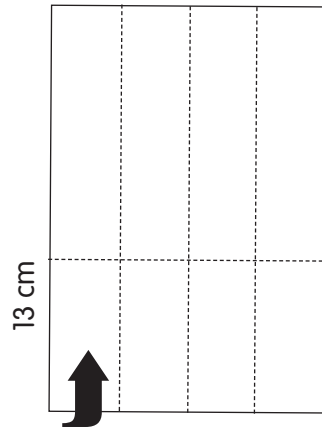
1. Glue a piece of lined paper inside the coat of the character.
2. Write your researched information on the paper.

HOW TO MAKE A MUMMER CHARACTER BOOK

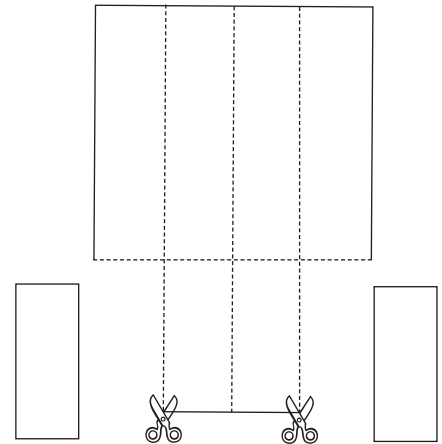
Use a piece of Kraft Paper 22.9 cm x 30.9 cm (9" x 12"). You will also need scissors, a ruler and a Crayola Washable Glue stick.



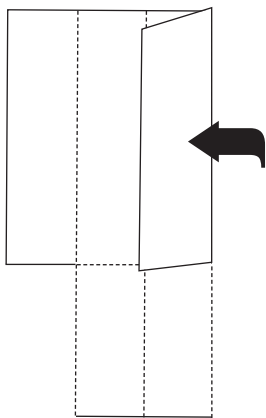
1. Fold the kraft paper in half long end to long end, and in half again to make 4 long boxes.



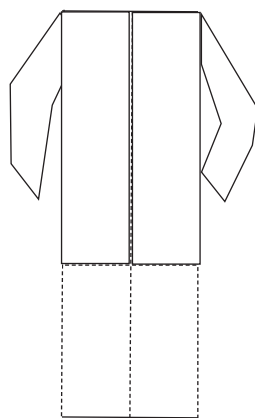
2. Fold 1 short end 13 cm (5") up towards the other short end to make 8 boxes.



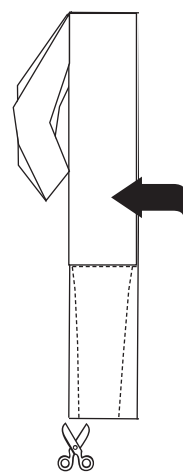
3. Cut out the 2 outside **small** boxes as shown. Save the pieces to make the arms.



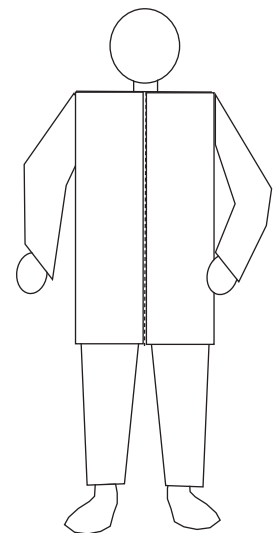
4. Fold the top outer boxes into the centre fold to make the jacket.



5. Cut out two arms. Glue the arms to the back of the paper close to the top.



6. Fold the paper long end to long end and cut out the legs.



7. Cut out feet, hands and a head. Glue them to the back of the paper.

CANADIAN THANKSGIVING

People love to celebrate at harvest time. Long before Europeans came to North America Indigenous peoples held harvest celebrations. Did you know that the first European Thanksgiving in North America was held in **1578!** Martin Frobisher was an English explorer searching for a Northwest passage to Asia. During his 3rd trip to the arctic a terrible 14-day storm separated his ships. The men nearly froze to death. Once the storm ended they held a 'feast' to give thanks that they had survived. Their feast was likely salted beef, mushy peas and hard tack crackers. The first Canadian Thanksgiving occurred in 1872. Today, Thanksgiving in Canada is a time when families give thanks by enjoying a turkey dinner. They may go hiking or watch a football game. How do you spend Thanksgiving?



CREATE a never-ending card to show your Thanksgiving traditions.



PRESENT your never-ending card to a small group of your peers. Flip through each picture and tell a short story to go along with the changes. Explain how you chose what to include. Describe the things you like best about Thanksgiving and how you showed that in your choice of colours and pictures.



RESPOND to your classmate's story and never-ending card. Describe the details that you think are especially well done and explain why. What did you learn from your peer by viewing their work? What do you like best about the pictures? What suggestions do you have?



CONNECT how you celebrate Thanksgiving with how your peers celebrate it. What do your celebrations have in common? How are they different? What does it feel like to know that you and your peers celebrate Thanksgiving as part of a Canadian tradition? Why?

THANKSGIVING NEVER-ENDING CARD

You will need:

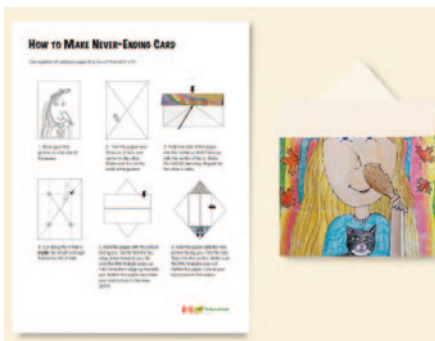
- Crayola Coloured Pencils
- Rulers
- Cardstock Paper 21.5 cm x 27.9 cm (8.5" x 11")
- X-Acto Knife (Teacher Use)

1



1. Draw your first picture on one side of the paper.
2. Add details that show something about your Thanksgiving traditions.

2



1. Follow the instructions to fold and cut the card.
2. Draw your 2nd picture in the new space. Include lots of details to show one of your favourite things about Thanksgiving.

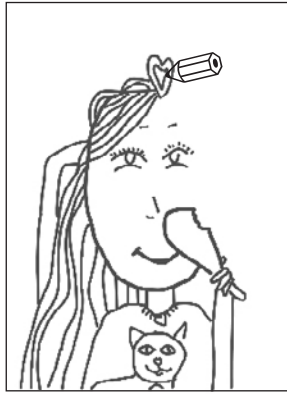
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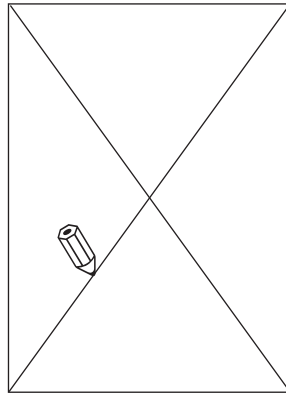
1. Follow the instructions to complete the card.
2. Practice moving smoothly from one picture to the next.
3. Begin by doing it with the card facing you.
4. Once you are good at that, practice with the card facing an audience.
5. Repeat the folds over and over again while you tell a short story to go along with the changes

HOW TO MAKE NEVER-ENDING CARD

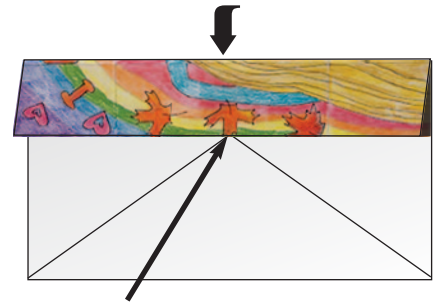
Use a piece of cardstock paper 21.5 cm x 27.9 cm (8.5" x 11").



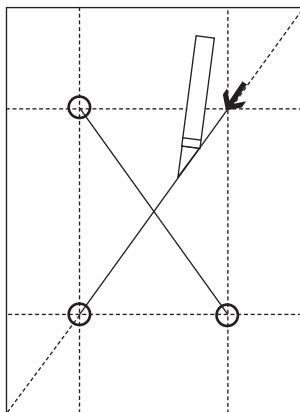
1. Draw your first picture on one side of the paper.



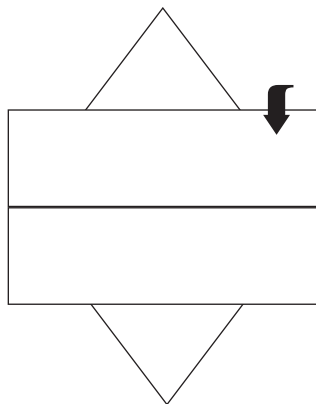
2. Turn the paper over. Draw an X from one corner to the other. Make sure it is on the back of the picture.



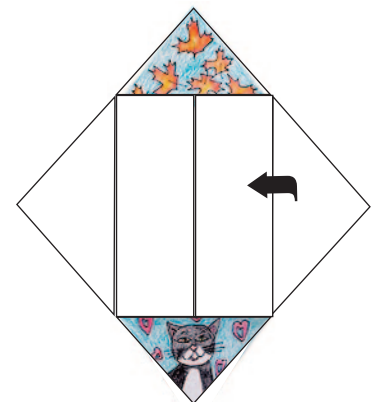
2. Fold one side of the paper into the centre so that it lines up with the centre of the X. Make the fold flat and crisp. Repeat for the other 3 sides.



4. Cut along the X that is **inside** the small rectangle formed by the 4 folds.



5. Hold the paper with the picture facing you. Gently fold the top edge down towards you. Be sure the little triangle pops up. Fold the bottom edge up towards you. Flatten the paper and draw your next picture in this new space.



5. Hold the paper with the new picture facing you. Fold the side flaps into the centre. Make sure the little triangles pop out. Flatten the paper. Colour your last picture in this space.



Create a Thanksgiving Day story with your never-ending card.

Your **first** picture is the **BEGINNING** of your story. Use it to grab your audience's attention. Here are some time tested ideas.

Start with an **ACTION**, e.g., "I grabbed the drumstick!"

Start with a **QUESTION**, e.g., "Can I beat my brother to that drumstick?"

Start with an **EXCLAMATION**, e.g., "Don't even think about getting that drumstick!"



Your **second** picture is the **MIDDLE** of your story. Use the 5 senses to describe your Thanksgiving setting, e.g., What do you **smell**? What do you **hear**? What do you **see**? What do you **taste**? What do you **feel**?



Your **third** picture is the **ENDING** of your story. Think of a memorable last line to end your story on.

HOCKEY - CANADA'S GAME

Do you have a hockey rink in your backyard? That's not unusual in Canada. Many families have a tradition of creating rinks. It's a place where neighbourhood kids can gather to play Canada's favourite sport – hockey! Indigenous people played a game very similar to ice hockey. And Canadians have been playing ice hockey since the 1800s. One of Canadians' proudest memories is the 1972 Team Canada - USSR series when **Paul Henderson** scored the winning goal! Imagine how it feels to score the winning goal!



CREATE a series of 4 collagraph prints showing a hockey player in action.

Create watercolour painted papers using analogous colours. Make your prints on the painted papers.



PRESENT your prints to the class. Share how you decided on the pose and colours. Explain what you wanted to communicate about the moment. Describe the choices you made as you worked through the process. How did it feel to create your prints? What do you like best about them? Why?



RESPOND to your classmate's prints. Describe the details that you think are especially well done and tell why. Explain what the image communicates to you about hockey, and what you see that makes you say that. Share how the prints make you feel and why.



CONNECT what you know about hockey with what you see in the prints made by your peers. Think about who plays hockey in your peer group. How does playing hockey connect players to each other and to the community? What other activities have the same effect? Why is hockey a perfect sport for a country like Canada? How do hockey traditions connect Canadians across the country?

A HOCKEY MOMENT - PRINTMAKING

You will need:

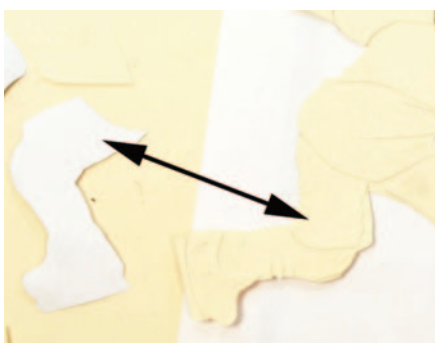
- Crayola Marker & Watercolour Paper
- Crayola Acrylic Paint
- Crayola Watercolour Paints
- Crayola Variety Brush Set
- Crayola Scissors
- Tag Manilla Paper
- Crayola Washable Glue Sticks
- Pencils
- Recycled Magazines & Newspapers
- Soft Paint Roller
- Plastic Trays
- Wooden Spoons
- Water Containers
- Paper Towels

1



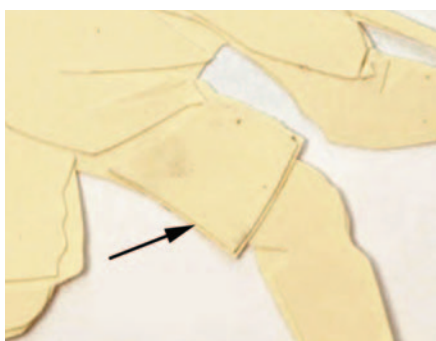
1. Make 4 thumbnail sketches.
2. Choose the one you like the best.
3. Make a plan drawing of your design.
4. Use the plan drawing as a template.
5. Place it on top of a piece of tag manilla.
6. Cut out the overall shape of your drawing in one piece.
7. Cut both pieces of paper at the same time.

2



1. Place the tag manilla cut-out of your main shape on your table.
2. Use the plan **drawing** cut-out as a template.
3. Place a section of it on top of a small piece of tag manilla and cut both shapes out at the same time.
4. Glue the small shape to the main shape to create a different level.
5. Repeat this process until you are satisfied with the details.

3



1. Build up layers of shapes.
2. Spaces between shapes will create lines in your print.
3. The finished collagraph is your **printing plate**.

A HOCKEY MOMENT - PRINTMAKING

4



1. Prepare a piece of watercolour paper.
2. Wet the paper.
3. Drop analogous colours of watercolour paint onto the wet paper.
4. Choose colours that reflect the energy of the moment.
5. Set the paper aside to dry.
6. Make 4 sheets of painted paper to use for your prints.

5



1. Place the printing plate on an open magazine page.
2. Pour some acrylic paint onto a plastic surface.
3. Use a soft paint roller or **brayer** to roll paint over the collagraph.
4. This is called **inking the plate**.

6



1. Gently lift the inked printing plate off the magazine page.
2. Place it ink side down on top of the painted paper.
3. Press it to the paper with the flat of your hand.

7



1. Hold the printing plate in place and gently turn the paper over.
2. **Hand burnish** it with a wooden spoon.
3. Apply even pressure to transfer the paint to the paper.

A HOCKEY MOMENT - PRINTMAKING

8



1. Carefully pull the paper off the inked plate to see your print.
2. Place it aside to dry.
3. Make 4 prints.

9



1. View your prints with fresh eyes. Think about your process.
 - How did you decide on the pose and colours?
 - What did you want to communicate about the moment?
 - What choices did you make as you worked through the process?
 - How did it feel to create your prints?
 - What do you like best about them? Why?

PRINTMAKING TERMS

Brayer - A small rubber roller used to spread printmaking ink on the printing plate.

Collagraph - A print made from a printing plate made of paper and other materials glued on a surface.

Hand Burnish - A process of rubbing the back of the paper with a tool, such as the back of a wooden spoon, to transfer the ink from the printing plate to the paper.

Inking the Plate - The process of covering the prepared surface, 'the printing plate', with ink.

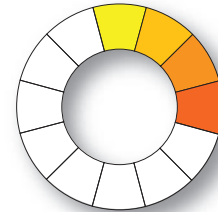
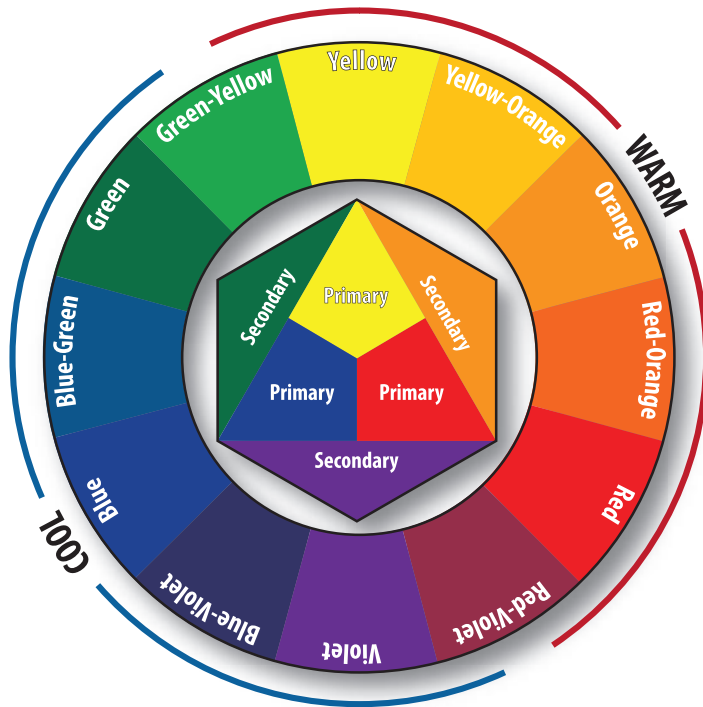
Printing Plate - A prepared surface, such as a collagraph, that is used to make a print.

Pull - The process of printing an image – 'pull the image from the printing plate'.

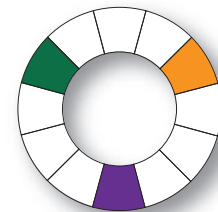
Relief Print - A print made from the raised surface of an object.

COLOUR

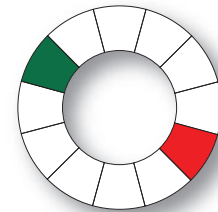
A wavelength of light seen by the eye when it bounces off a surface



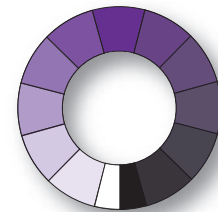
ANALOGOUS COLOURS



TRIAD COLOURS



COMPLEMENTARY COLOURS



TINT SHADE
 Colour + White Colour + Black

- HUE** The name given to a colour, e.g., red, blue.
- VALUE** The lightness or darkness of a colour.
- INTENSITY** The brightness or dullness of a colour.
- PRIMARY** Red, yellow, blue - these colours cannot be mixed from other colours. All other colours are mixed from them.
- SECONDARY** Violet, orange, green - they are created by mixing equal amounts of two primary colours.
- TERTIARY** Created by mixing secondary and primary colours together, e.g., red-violet, blue-green.



HALLOWE'EN IN CANADA

Did you know that Hallowe'en is the second largest holiday in Canada? The tradition was brought to Canada in the late 1800s by Scottish and Irish immigrants. Carving a Jack-o-Lantern is a big part of the tradition. It is based on an old European legend of 'Stingy Jack' or 'Jack of the Lantern'. Faces are carved into hollowed out pumpkins to scare away evil spirits. Some families visit local farms to pick out a special pumpkin. Carving your own **Jack-O-Lantern** to display on Hallowe'en is lots of fun. Jack-O-Lanterns add to all the other spooky things that happen on Hallowe'en.



CREATE an oil pastel resist drawing of a **Jack-O-Lantern** with expressive features. Make the pumpkin dramatic by creating a variety of blended colours.



PRESENT your picture the class. Share three things about it that you are especially happy with and explain why. Describe the choices you made as you worked through the process, and how one choice lead to another. Explain how you felt when you painted over your picture with black paint. What did you think was going to happen? How did it feel when you washed the paint off? How does this technique suit the theme of Hallowe'en?



RESPOND to your classmates' pictures. Comment on the details you see in the picture. What do you see that contributes to the feeling of Hallowe'en? Explain why you think this. Share any suggestions you have?



CONNECT how your Jack-O-Lantern picture reminds you of an experience you have had on Hallowe'en. Describe the experience. Think about how Jack-O-Lanterns contribute to the Canadian tradition of Hallowe'en. If you had never heard of Hallowe'en before coming to Canada what would you think was happening? How would this tradition make you feel?

JACK-O-LANTERN FACES

You will need:

- Crayola Washable Paint - Black
- Crayola Paint Brushes
- Crayola Marker & Watercolour Paper
22.9 cm x 30.5 cm (9" x 12")
- Crayola Oil Pastels
- Crayola Chalk - White
- Crayola Sketchbooks
- Pencils

1



1. View examples of Jack-O-Lanterns.

Jack-o-Lantern1

Jack-o-Lantern2

Jack-o-Lantern3

2. Make 4 thumbnail sketches of different ideas in your sketchbook.
3. Remember to give each face a different expression.
4. Practise blending oil pastel colours to get the illusion of depth.
5. Choose the design you like the best.

2



1. Draw your pumpkin with white chalk.
2. Make sure it fills the page.

3



1. Blend different colours of oil pastel to fill the spaces inside the chalk lines.

JACK-O-LANTERN FACES

Every October 31st Halloween celebrations take place. Before the big event lots of people carve Jack-O-Lanterns. Many people decorate their houses in super scary ways. On Halloween day students are usually allowed to wear simple costumes to school and they might have a party as well. After school, as soon as it gets dark they go door to door calling 'Trick or Treat'. They have a great time collecting loads of candies from each house. Many children will also ask for donations to UNICEF, an organization that helps children around the world.

4



1. Paint over the whole drawing with black tempera paint.
2. Let the paint dry for 4 or 5 minutes.

5



1. Place the painted picture in the sink.
2. Run a thin trickle of water over the painted picture to wash the paint away.

6



1. Place the wet drawing on a flat surface to dry.



Colour

A wavelength of light seen by the eye when it bounces off a surface

HUE
The name given to a colour, e.g., red, blue.

VALUE
The lightness or darkness of a color.

INTENSITY
The brightness or dullness of a color.

PRIMARY
Red, yellow, blue. These colors cannot be mixed from other colors. All other colors are mixed from these.

SECONDARY
Green, orange, purple. They are created by mixing equal amounts of two primary colors.

TERTIARY
Created by mixing secondary and primary colors (light blue, e.g., and dark, dark green).

ANALOGOUS COLOURS
A color wheel diagram showing three adjacent colors: red, orange, and yellow.

TRIAD COLOURS
A color wheel diagram showing three colors spaced evenly around the wheel: red, yellow, and blue.

COMPLEMENTARY COLOURS
A color wheel diagram showing two colors opposite each other: red and green.

TINT - SHADE
A color wheel diagram showing a color with white added (tint) and black added (shade).

Value

Lightness or darkness in colour or an artwork

VALUE SCALE
A way to show a range of values by placing different shades of a color, starting with the lightest and progressing to the darkest.

LOW
The darkest values

HIGH
The lightest values

VALUE SCALE
A way to show a range of values by placing different shades of a color, starting with the lightest and progressing to the darkest.

SPACE
A color wheel diagram showing a color and its opposite (complementary color).

CONTRAST
The greater the contrast between light and dark, the more visible and apparent an object appears.

HIGH KEY
Artworks with mostly light values. They tend to create a happy mood.

LOW KEY
Artworks with mostly darker to mid values. They tend to create a somber mood.

GREY SCALE
A color wheel diagram showing a grayscale gradient from black to white.

SPACE
A color wheel diagram showing a color and its opposite (complementary color).

CONTRAST
A color wheel diagram showing a color and its opposite (complementary color).

HIGH KEY
A color wheel diagram showing a color and its opposite (complementary color).

LOW KEY
A color wheel diagram showing a color and its opposite (complementary color).

Shape

A 2-dimensional figure or object

Do you see the two faces in the goblet?

ORGANIC
Free-flowing, created by nature. Based on geometry (e.g., circles, squares, triangles).

GEOMETRIC
The shapes around us between the positive shape - the background.

NEGATIVE
The self-contained, 2-dimensional figure.

POSITIVE
Has height and width.

2-DIMENSIONAL
Has height and width.

ORGANIC
A tree-like shape.

GEOMETRIC
A square and a circle.

NEGATIVE
A black silhouette of a goblet.

POSITIVE
A white silhouette of a face.

2-DIMENSIONAL
A diamond shape.

Form

A 3-dimensional figure or object

ORGANIC
Free-flowing, created by nature. Based on geometry (e.g., spheres, cubes, cylinders).

GEOMETRIC
Has spaces that can be looked into. Is self-contained with no open spaces.

OPEN
Has both width and depth.

MASS
Has height, width and depth.

3-DIMENSIONAL
Has height, width and depth.

ORGANIC
A red apple.

GEOMETRIC
A soccer ball.

OPEN / CLOSED
A blue cube.

MASS
A yellow cone.

3-DIMENSIONAL
A red cylinder.

Line

A path created by a moving point such as a pencil

REAL
The way something actually looks, e.g., rough, smooth, long, flat, surface's 3-dimensionality, e.g., the surface looks as if it is rough, but it is really flat.

SHAPED
The way something looks, as if it is flat. The impression that a rough, but it is really flat.

DIRECTION
Dependent, vertical, horizontal, curved

WIDTH
Thick, thin, heavy, light, big, small

LENGTH
Long, short

RODS
Sharp, blunt, blurry, fuzzy

TEXTURE
Bumpy, smooth, rough

Space

The area around, inside or between objects or forms

BACKGROUND
The area behind the subject.

FOREGROUND
The area in front of the subject.

OVERLAPPING
One object is in front of another.

COLOR
The color of the subject and the background.

RELATIVE SIZE
The size of the subject in relation to the background.

MODEL GROUND
The area between the subject and the background.

FOREGROUND
The area in front of the subject.

DEEP
The thickness of space in the picture. The background and foreground are both visible.

SHALLOW
The lack of depth in the picture. The background and foreground are not clearly visible.

BACKGROUND
The area behind the subject.

MODEL GROUND
The area between the subject and the background.

FOREGROUND
The area in front of the subject.

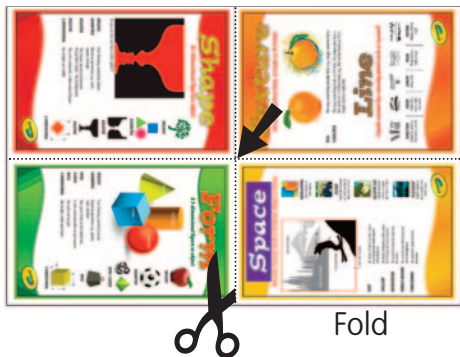
Elements of Art Booklet

Trim the paper along the lines at the outer edges. This will ensure the pages of the booklet line up properly.



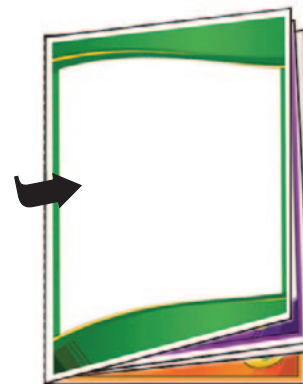
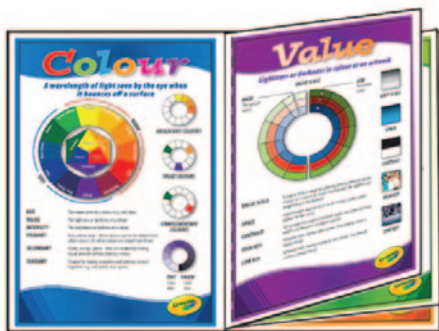
1. Fold the paper in half and in half again, short end to short end. Open it up and fold it in half long end to long end. Open the paper. There should be 8 boxes.

2. Fold the paper in half short end to short end.



3. Hold the edges. Cut from the FOLD side along the horizontal crease. Stop at the intersection of the vertical crease. Open the paper.

4. Fold the paper in half long end to long end. Hold the edges of the paper and push towards the centre until you see a box formed. Keep pushing until all the pages line up.



5. Flatten the paper.

6. Fold it in half to create the booklet. Design a cover for your booklet.

CONTRAST

The juxtaposition of related and significantly different elements.

TEXTURES: rough vs. smooth

SHAPES: geometric vs. organic

LINE: thick vs. thin

CRAYOLA

PROPORTION

The spatial relationship of one object to another or to the whole.

EXAGGERATED DISTORTED PROPORTION: intentionally changing proportions to communicate a specific message

CRAYOLA

REPETITION

The repeated use of similar elements.

LIMITED: the repeated use of a specific shape, color, or form in an artwork, such as a visual echo

MOTIF: a specific shape, color, or form used in an artwork, such as a visual echo

PATTERN: a series of elements arranged in a predictable way

CRAYOLA

MOVEMENT

The arrangement of elements so that they lead the eye throughout an artwork.

DIRECTIONAL: lines or shapes that lead the eye from one object to another, creating a sense of physical movement

SHAPES: shapes that lead the eye from one object to another, creating a sense of physical movement

EDGES: sharp edges are more likely to catch the eye than smooth edges, creating a sense of movement

CRAYOLA

RHYTHM

The repeated use of similar elements, but with variations, to create a sense of movement.

RANDOM: the repetition of similar elements of color, shape, or form, but in a way that is unpredictable

ALTERNATING: the repetition of similar elements of color, shape, or form, but in a way that is predictable

CRAYOLA

PRINCIPLES OF DESIGN

VARIETY

The use of similar and different elements in an artwork.

OPPOSITION: the use of elements with strong contrast

CHANGE: the use of elements with different shapes, colors, or angles

ELABORATION: the use of elements with more detail

CRAYOLA

EMPHASIS

Highlighting part of an artwork to draw attention to it.

CONVERGENCE: the use of elements that point towards a focal point

LOCATION: the use of elements in the center or at the top or bottom of an artwork to create a focal point

ISOLATION: the use of elements that stand out from the rest of the artwork to create a focal point

CRAYOLA

BALANCE

The arrangement of elements so that they seem equal in weight or importance.

SYMMETRY: the use of elements that are arranged in a mirror image of each other

ASYMMETRY: the use of elements that are arranged in a way that is not symmetrical

RADIAL: the use of elements that are arranged around a central point

CRAYOLA

UNITY

The arrangement of elements in such a way as to highlight their similarities.

REPETITION: the use of elements that are repeated

PROXIMITY: the use of elements that are close together, creating a sense of unity

CONTINUATION: the use of elements that create a continuous line or edge

CRAYOLA

HARMONY

The arrangement of elements so they work together as a whole.

TOPE: the use of elements that are similar in color, shape, or form

SHAPES: the use of elements that are similar in shape, creating a sense of unity

LINE: the use of elements that are similar in line, creating a sense of unity

CRAYOLA

TALKING ABOUT ART

DESCRIPTIVE WORDS

Colour

white	gold	carrot	coral	indigo	brown	dove
ivory	daffodil	squash	peach	cobalt	coffee	fog
pearl	butter	spice	hot pink	teal	carob	black
snow	lemon	red	purple	lapis	walnut	ebony
cotton	mustard	cherry	mauve	denim	chocolate	charcoal
creamy	dandelion	rose	violet	green	cedar	midnight
rice	honey	crimson	lavender	lime	grey	spider
tan	banana	scarlet	plum	pear	shadow	oil
beige	orange	apple	lilac	mint	iron	raven
oatmeal	rust	brick	magenta	sage	cloud	jet black
sand	ginger	pink	blue	pine	silver	ink
yellow	fire	rose	sky	moss	smoke	grease
canary	apricot	salmon	navy	olive	pewter	coal

Light

glowing	colourful	flashing	glorious	luminous	rich	smooth
beaming	crystal clear	flicker	glossy	lustrous	rising	sparkling
blazing	dazzling	flowing	glowing	mirrorlike	shining	sunlit
blinking	deep	gentle	golden	moonlit	sharp	sunny
bright	distinct	gilt	hot	polished	silken	twinkling
brilliant	dull	glaring	intense	powerful	silvery	vibrant
burnished	flaming	glazy	inviting	radiant	sleek	vivid
clear	flat	glittering	lively	reflective	soft	warm

Line

flowing	loose	horizontal	wide	hatched	gestural	blurry
delicate	delicate	diagonal	thin	heavy	wavy	bumpy
simple	bold	zigzag	skinny	contour	swirly	broken
bold	coarse	curved	rough	implied	spiraling	whisp
thick	hesitant	short	smooth	outline	big	fat
thin	vertical	long	fuzzy	powerful	small	puffy

Pattern

broken	checker board	flecked	mottled	scalloped	striated	tessellated
candy-striped	dappled	flowery	ornate	serial	striped	symbolic
checkered	decorative	linear	radial	spaced	variegated	symmetrical
crisscross	even	marbled	regular	spotted	well-balanced	hatched

Brushstrokes

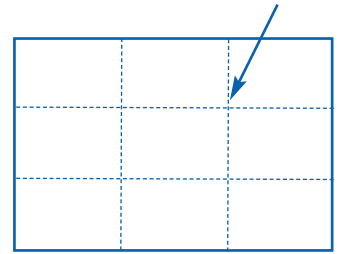
hatched	lively	deliberate	long	tentative	bold	diagonal
faint	broad	agitated	short	heavy	sharp	smooth
rough	tiny	broken	rapid	blended	horizontal	quick
confident	daubed	slapdash	careful	subtle	vertical	careful

Focal Point – a main point of interest in the artwork

Rule of Thirds – a way to add structure to a composition

Artists use the rule of thirds to organize the key elements of their composition as a way to make the composition more dynamic and interesting.

- divide the picture plane into thirds, vertically and horizontally
- place the key elements of your image along or near these lines or where they intersect



COMPOSITION – *the arrangement of elements in an artwork using the principles of design*

Repetition & Rhythm – principles of design

In art repetition is used to unify and strengthen the composition. Repetition is the repeated use of similar elements or motif. A MOTIF is a unit in an artwork, e.g., tulip shape, heads, leaves. Rhythm is the repetition of related motifs to create a sense of movement. Rhythm is sometimes confused with PATTERN. A pattern repeats motifs, but it is decorative and flat. Rhythm gives the feeling of movement, pattern is still. Rhythm can be:

RANDOM – a motif is repeated in no obvious order

REGULAR – the spaces between motifs are equal and the same motif is repeated in a predictable way

ALTERNATING – the spaces between a motif are different, or a second motif is added

FLOWING – wavy, curved shapes are repeated and the movement of lines or shapes is gradual

PROGRESSIVE – the motif changes each time it is repeated with some kind of gradual change, e.g., in shape or colour

Balance – a principle of design

Balance is the arrangement of elements in such a way that the parts seem equal in weight or importance. In art there are two types of visual balance, FORMAL, when similar or equal elements are placed on either side of an imaginary central axis, and INFORMAL, when unlike elements or objects are organized so they seem to have equal weight. Formal balance creates STABLE compositions. ASYMMETRICAL balance creates DYNAMIC compositions and is achieved by working with visual weight.

SYMMETRY – the composition has identical elements on either side of a central axis

APPROXIMATE SYMMETRY – the composition has very similar elements on either side of a central axis

ASYMMETRY – two sides of the composition are different but are arranged so that their weight appears equal

RADIAL – the composition has elements that are evenly spaced around a central point.

Something has VISUAL WEIGHT because it has the ability to attract more attention than something else. Things gain visual weight because of their:

SIZE and OUTLINE – the bigger the shape and more complicated the outline the more weight it appears to have

COLOUR – the purer, warmer and brighter the colour the heavier it appears; VALUE, darker tones appear heavier

TEXTURES – rough surfaces appear heavier

POSITION – large shapes close to the centre can be balanced by smaller shapes farther away.

COMPOSITION



Emphasis – a principle of design

In art emphasis is used to draw attention to particular parts of the work. It helps unify the work by controlling the sequence in which various parts are viewed. Artists may emphasize an ELEMENT, colour or texture for instance, or an AREA. When an area is emphasized it is called the FOCAL POINT. This is the first area to attract attention when the work is viewed. Emphasis can be created by the use of:

CONTRAST – very different elements are placed near each other

LOCATION – objects are placed close to the centre of the visual plane (we tend to look at the centre first)

CONVERGENCE – other elements appear to point toward the area that is being emphasized

ISOLATION – an object or element is placed off by itself

UNUSUAL – unexpected objects or elements are placed in the area being emphasized

Contrast – a principle of design

Contrast is the use of differences to make a work interesting. Related elements are placed beside each other in order to draw attention to their differences. The more the difference, the greater the contrast. Contrast can be used to create balance, visual interest, or a focal point. It leads the viewer's eye into and around the artwork. Contrast can be created by the use of:

COLOURS – placing complementary colours beside each other

TEXTURES – placing extremely different textures such as smooth and rough beside each other

VALUES – placing black beside white, or dark colours beside light colours

LINES – placing extremely different lines such as sharp lines beside fuzzy lines

SHAPES – placing geometric shapes beside and organic shapes

SPACES – placing large spaces beside small spaces

Variety – a principle of design

Variety is used in artworks to make them more interesting. Artists use irregularities to create intricate and complex relationships in their work. This ensures that an artwork is intriguing and not boring. Variety depends on unity to be sure the image does not simply become chaotic and unreadable. Variety can be created by the use of:

OPPOSITION – include opposites or elements that have strong contrasts

CHANGE – an object's size, point of view, or angle

ELABORATION – add intricate and rich details to some sections of the work

CONTRAST – place related and significantly different elements beside each other

COMPOSITION



Movement – a principle of design

Movement and rhythm are similar and refer to the way the viewer's eye travels through an artwork. Artists arrange the elements in specific ways to lead the viewer from place to place, often to a focal point, throughout the work creating optical movement. Movement can be created by the use of:

DIRECTIONAL LINES – objects and elements are placed in such a way as to cause the viewer's eye to follow a path

EDGES – fuzzy edges and indistinct outlines are interpreted as being in motion

SHAPES – multiple, overlapping shapes or shapes placed on an angle suggest movement

COLOURS – placement of contrasting colours throughout the composition attracts the viewer's eye

SIMILAR VALUES – the eye moves from areas that are similar, to areas that are different.

Unity & Harmony – principles of design

Unity is the arrangement of individual elements in such a way that they seem to work together as one whole. The various elements are arranged within the work so that it feels as if it *works*. This feeling occurs when you get the sense that if you changed a thing it would ruin the artwork. Harmony is achieved by combining elements in such a way as to highlight their similarities. Unity can be achieved by the use of:

SIMPLICITY – when there are very few variations in elements

REPETITION – when similar elements or objects are repeated throughout the work

PROXIMITY – when elements are placed close together limiting the amount of negative space around shapes

CONTINUATION – when shapes or elements are placed in a way that causes the eye to create a continuous line or edge

Proportion – a principle of design

Proportion is the spatial relationship of one or more elements to another, or to the whole in an artwork with respect to size, number, colour and so on. The ancient Greeks developed *the golden section* a mathematical ratio used to achieve *ideal proportion*. They used this ratio to achieve beauty and balance in artworks and architecture. When the relative size of elements within an artwork seems wrong or out of balance we say it is 'out of proportion'.

Artists use correct proportions in their works when they want them to look realistic. Sometimes artists deliberately change proportions by **EXAGGERATING** or **DISTORTING** them. This can be a powerful way to get across a particular message. Masks are good examples of artworks that exaggerate proportions of the face to create a powerful effect.

Proportions of the human body are usually measured in the length of one head – from the tip of the chin to the top of the skull. The body is about 7.5 head lengths tall. If a figure looks strange it is usually because the head is too small or too large for the rest of the body.