



CANADIAN  
ARTISTS

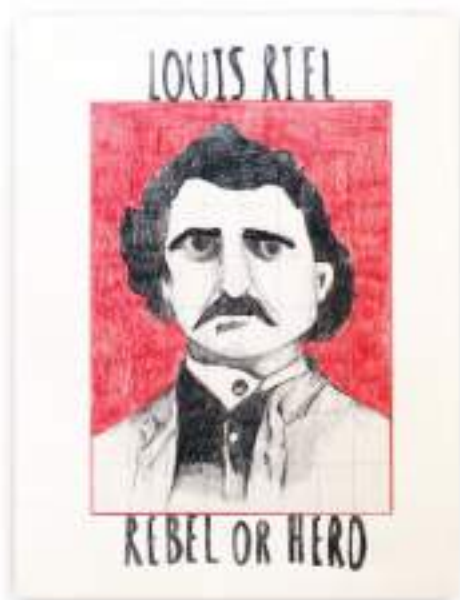
Joe Fafard

Jeff Nachtigall



*Grades 7 - 9*

# FAMOUS CANADIANS from the PRAIRIES



# FAMOUS CANADIANS – PRAIRIES

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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.

### MATHEMATICS

- Use spatial reasoning to construct shapes and objects.



## 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?

## WHAT MAKES SOMEONE FAMOUS?

Have you ever wondered what makes someone famous? Do you know any famous people? People and things become famous when a lot of people know about them. There are many reasons people become famous. For example, maybe they are the first person to accomplish a daring or difficult thing; or they might create something entirely new that changes everything; some inspire others by how they overcome hardship to make a difference. But how do they do it?

Really famous people tend to make themselves stand out by doing some of the following things:

1. They are **extremely** good at a particular skill – way better than most people.
2. They are good at getting their message across – people **listen** to them.
3. They go above and beyond to perfect their skills – they really want to be the best and **work** at it.
4. They expect to fail sometimes and just keep going – they **persevere**.
5. They hold themselves to a high standard – they let their standards guide them in all the ways they **behave**.
6. They take good **care** of themselves so they can always do their best.

# What makes someone famous?

NAME: \_\_\_\_\_ DATE: \_\_\_\_\_

1. What do you think is important to do if you want to be famous? Explain why this is important.

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2. Describe a famous person that you admire. What have they done that makes you pay attention to them?

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# JOE FAFARD - Visual Artist

Joe Fafard was a famous Canadian artist known for his amazing sculptures. Born in 1942 in Saskatchewan, he grew up on a farm, which inspired much of his work. Joe loved to create sculptures of neighbours, farm animals, wildlife, and famous artists, using materials like clay and bronze. His art can be found in many places across Canada and around the world. Joe's sculptures are special because they look so real and show his insight and humour. He died in 2019 having lived his entire adult life creating beautiful artwork that continues to be admired by many people.

People love Joe Fafard's work for many reasons:

**Realistic Detail:** His sculptures are incredibly detailed and lifelike, making them fascinating to look at. People can see the fine details of the animals, such as the texture of their fur and the expression in their eyes.

**Connection to Nature:** Fafard's work often features farm animals and rural scenes, which resonate with many people, especially those with a connection to the countryside. His art reminds people of the beauty and simplicity of farm life.

**Use of Materials:** Fafard skillfully manipulated clay and bronze to create his sculptures. His craftsmanship and ability to bring these materials to life fascinate people.

**Canadian Identity:** Fafard's art reflects Canadian culture and landscapes, making his work a source of national pride. His sculptures feel familiar and comforting to many Canadians because they capture the essence of Canadian rural life.

**Public Art:** Many of Fafard's sculptures are displayed in public spaces, making them familiar to a wide audience. People love coming across his sculptures in parks, city squares and galleries. This allows them to see and appreciate the beauty and craftsmanship up close.

Learn more about Joe Fafard at the following links:

[Joe Fafard - Collected Works](#)

[National Gallery of Canada - Joe Fafard's Running Horses](#)

[Motion in Joe Fafard's Running Horses](#)

[Meet the Artist - Joe Fafard 2018](#)

# RUNNING HORSES, Joe Fafard 2017



Sculpture: Joe Fafard Photograph: Big iron, CC BY-SA 1.0 <<https://creativecommons.org/licenses/by-sa/1.0>>, via Wikimedia Commons



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# RUNNING HORSES, Joe Fafard 2017



View the images of the installation of **Running Horses** by Joe Fafard at the National Gallery of Canada.

'Running Horses' has been described as a beautiful and dynamic piece of art that captures the energy and movement of horses in motion. What do you think?

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1. How has Fafard created a sense of movement and energy in the horses?

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2. What do you think is the most striking thing about the installation? Why?

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3. Do you think it is a good idea to have a sculpture of a herd of running horses in the centre of a Canada's capital city? Explain your answer.

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4. View the video [National Gallery of Canada - Joe Fafard's Running Horses](#) and compare what Fafard says about his work, with your own responses.

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# SCORE and SLIP - Joining Pieces of Clay

1



1. Make a gouging tool by taping a large paperclip to the end of a pencil.
2. Make a pin tool by taping an open paperclip to the end of a pencil.
3. Gather other tools such as a:
  - rolling pin; dowel; garlic press; toothbrush; bamboo skewer; wooden candy apple stick.

2



1. You use **slip** to help hold the clay together.
2. To make slip begin by placing several lumps of clay into a container and adding a small amount of water.
3. Mix the clay and water together.
4. If it is too watery add more clay and continue to squeeze the clay through your fingers until it dissolves.
5. Mix the clay and water together until it is like thick cream.

3



1. Make a small ball of clay and flatten it with your fingers and the palm of your hand.
2. Use a rolling pin or piece of dowel to roll it into a flat shape about 1.5 cm thick - this is called a **slab**.

4



1. Use the pin tool to scratch cross hatched lines into the clay where you want to join another piece of clay.
2. This is how you **score** the clay.

# SCORE and SLIP - Joining Pieces of Clay

5



1. Paint slip on top of the score lines.
2. This is called **score and slip technique**.

6



1. Place a small ball of clay into the garlic press and squeeze it out.
2. Place it on top of the scored and slipped spot.
3. Gently blend the edges into the slab to make a smooth join.

7



1. Roll a long thin coil (snake) of clay.
2. As you roll the clay spread your fingers and apply gentle, even pressure to slowly stretch the clay.
3. Score and slip the spot where you will join the coil to the slab.
4. Place the coil on the prepared spot.
5. Use the back of your fingernail to join the edges.
6. Smooth the clay with your finger.
7. Add a small amount of slip if needed.

8



1. Use the gouging tool to scrape away some of the clay from the slab.
2. Continue adding and removing clay to create at least 3 levels.
3. Experiment with ways to make different textures.
4. Always remember to score and slip before joining one piece of clay to another.

# JOE FAFARD - Sculptor

Do you ever wonder why people make art? Joe Fafard was one of Canada's most distinguished artists who lived his whole life on the prairies surrounded by farms and animals. He had a great imagination and said he made art 'to keep himself interested'. He had a habit of mind to always be curious. One idea led to another, and another, and so on. He liked to experiment with new ideas rather than just keep doing the same thing he already knew how to do. One of his most dramatic artworks 'Running Horses' is a beautiful and dynamic piece of art that captures the energy and movement of horses in motion. Learn more about the sculpture and how he brought his ideas to life at [National Gallery of Canada - Joe Fafard's Running Horses](#).



**CREATE** a clay sculpture inspired by the work of Joe Fafard. Research Joe Fafard and spend some time viewing images of his sculptures. Think about what is interesting about his work and how his life in Saskatchewan influenced what he made. How does his work connect to your own experiences?



**PRESENT** your sculpture by working collaboratively with your peers to organize a display of all the works. Take turns presenting your sculptures. Practice effective presentation skills by speaking in a clear voice, looking at your audience while speaking, pointing to areas in the artwork, providing accurate information and answering questions in a direct, concise way.



**RESPOND** to your classmate's sculptures. Describe one thing that stands out in your mind about Joe Fafard and how your peer's sculpture connects with that idea. Ask about their creative process and share what you find interesting about their work. Comment on how the sculpture can stand alone, and also contribute to the group display as a whole.



**CONNECT** the one thing that stands out in your mind about Joe Fafard and why that is significant for you. How does your idea connect with Joe Fafard? What were you trying to achieve with your work? How successful do you think it is? Why? What artmaking skills did you need to complete your project? What do you still want to learn about working with clay?

# JOE FAFARD - Sculptor

Joe Fafard was inspired by life and all his daily experiences. For example, he often sculpted people from his community, including friends and local personalities. These sculptures capture the essence and personality of his subjects and show his deep connection to his roots. They blend realism with his own unique touch of humor and charm. Some of the politicians he sculpted were Pierre Elliot Trudeau, Tommy Douglas and John Diefenbaker. He even sculpted the Queen! Joe Fafard's sculptures of politicians and friends demonstrate his skill and deep appreciation for the people and history of Canada.

View examples of Joe Fafard's work at the following link: [Joe Fafard - Collected Works](#)

## You will need:

- Crayola Acrylic Paint
- Crayola Air-Dry Clay
- Crayola Sketchbooks
- Crayola Paintbrushes
- Rolling pins or Dowels
- Plastic Placemats - 1 per student
- Pencils
- Paper Clips
- Masking Tape
- Water Containers & Paper Towels

1



1. Research Joe Fafard.
2. Record information in your sketchbook and include pictures of things that will help you develop your ideas.
  - What do you find interesting about how he works?
  - What artworks speak to you? Why?
  - Where does he get his ideas?
  - Why do you think people are drawn to his work?
  - How has his life in Saskatchewan influenced his art?
  - How does his work connect to your own experiences?

2



1. Think about things that interest you.
2. How can you make Joe Fafard's ideas your own?
3. Plan a project that is inspired by Joe Fafard and is uniquely your own.
  - \* This project is inspired by the Running Horses sculpture.
4. Make a pattern.

# JOE FAFARD - Sculptor

3



1. Cut out the pattern.
2. Roll a slab of clay big enough to fit your pattern.

4



1. Make a pin tool by taping an open paper clip to a pencil.
2. Place the pattern on top of the clay slab.
3. Use the pin tool to cut out the pattern.

5



1. Use the 'score and slip' technique to join any pieces of clay.

6

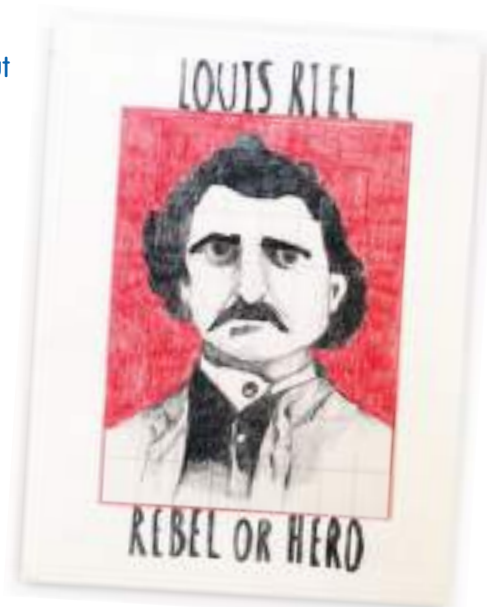


1. Allow the finished piece to dry for several days.
2. Paint the sculpture using Crayola acrylic paints.



# LOUIS RIEL - Métis Leader

Did you know that 'Louis Riel Day' is celebrated in Manitoba every year? Louis Riel's story is complex because he did both good things and things that some people disagreed with. While many people see him as a hero who fought for justice, others remember him as someone who caused trouble for the government. Louis Riel is an important figure in Canadian history. He helps us understand the struggles of the Métis and Indigenous people and the importance of standing up for one's rights. Today, many people honor his memory. His story teaches us how history is not always clear-cut and that people can have different views about the same events.



**CREATE** a portrait of Louis Riel using a grid system to enlarge a photograph. Use shading techniques to colour the drawing. Add text to the image to prompt the viewer to wonder about Riel and why he is famous.



**PRESENT** your drawing to a small group of your peers. Describe what you like best about your work and why. Share how you decided on the text you added and what you want people to think about as they view your drawing. Explain what you wanted to achieve with your drawing and how you feel it worked out. Describe one thing you would want to improve upon and why.



**RESPOND** to your classmate's drawing. Describe the details in the drawing that you think are especially well done and explain why. Talk about the technical skills demonstrated, such as the accuracy of the drawing and use of shading. Respond to the text. How does it make you think about Riel's place in history? Share any suggestions you may have.



**CONNECT** how a person's point of view can shape the way they interpret events with an experience you have had where you felt strongly about what happened and someone else disagreed just as strongly. How did it feel? How did you handle it? What was the end result? How does your experience compare with how people feel about Louis Riel today?

# LOUIS RIEL - Father of Manitoba

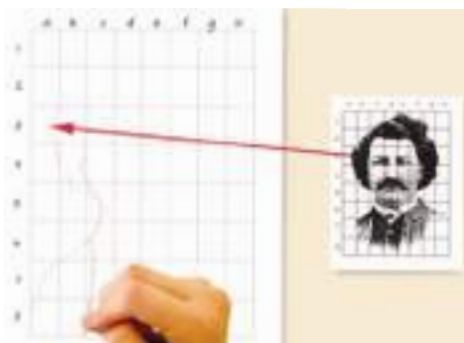
## You will need:

- Crayola Coloured Pencils
- Pencils & Erasers
- Copy of Blank Grid
- Copy of Louis Riel Grid

Learn more about Louis Riel at the following links:

[Louis Riel - The Canadian Encyclopedia](#)

1



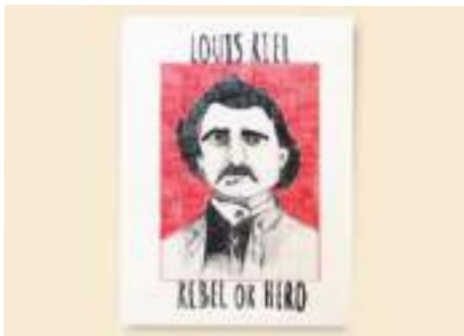
1. Assign a letter to each column of the grid and a number to each row of the grid on the small picture of Louis Riel.
2. Assign matching letters to the columns and matching numbers to the rows on the larger grid.
3. Use the letter/number combination on the photograph to find the corresponding section on the larger grid.
4. Draw the shapes you see in each section of the grid on the photograph in the corresponding section of the larger grid.

2



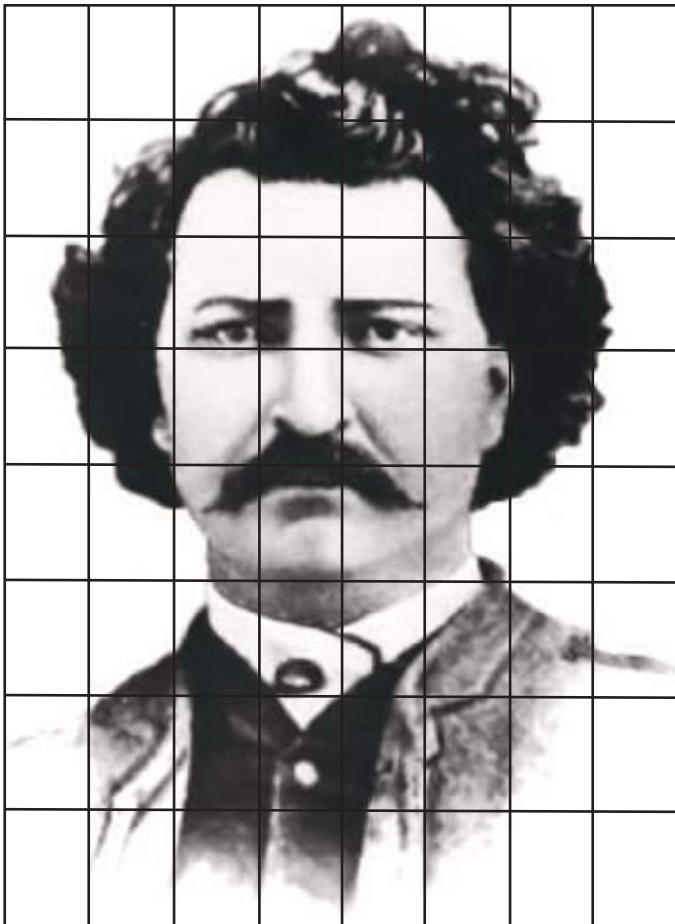
1. Use black coloured pencil to shade in the details of the portrait.
2. Choose a contrasting colour for the background.

3



1. Think of text you can add to the image to prompt the viewer to think about Louis Riel.
2. Add the text so it balances the composition.





By Photographer: I. Bennetto & Co. (Israel Bennetto, 1860-1946[2])(possibly) Engraver: Octave-Henri Julien (1852-1908) - Immediate image source for this post-processed version was probably [1]. See File:LouisRiel1870.jpg for the original. The University of Manitoba states that engraver Octave-Henri Julien (1852-1908) was believed to have used the carte de visite for an engraving published in The Canadian Illustrated News, so possibly this digital image was derived from that newspaper publication., Public Domain, <https://commons.wikimedia.org/w/index.php?curid=95920>



# JEFF NACHTIGALL - Artist

Do you ever think of ideas that are new and different from what others might think? Do you love to just let your imagination run wild? Jeff Nachtigall, an accomplished Canadian artist, is someone who does that a lot. Nachtigall was born and raised in Saskatchewan and is known for his dynamic and expressive paintings. One of his exciting bodies of work is his 'Wild Man Series'. It features colourful and energetic paintings of a character called the 'Wild Man'. The series explores the idea of identity and the untamed aspects of human nature. The figures evoke a sense of primal energy and instinctual behaviour. He uses bold, contrasting colours and strong lines combined with various materials and techniques to communicate a sense of 'being wild'. What does being wild or untamed mean to you? View Jeff Nachtigall's Wild Man artworks at [Galleries West - Jeff Nachtigall](#)



**CREATE** your own 'Wild Man' artwork inspired by Jeff Nachtigall and at the same time uniquely your own. Think about what wild means for you and what colours, lines, shapes and textures communicate that wild feeling. Write an artist statement about your work and process.



**PRESENT** all the artworks in a group show. Place the artist statements face down beside the artworks.



**RESPOND** to the artworks by doing a Gallery Walk. View and reflect on each piece, then choose 3 to comment on. Use a sticky note to write 3 things about the artwork. Think about the use of colour and expressive techniques used. Describe the feeling communicated by the artwork and what you see that makes you say that. Comment on how the work shows the influence of Jeff Nachtigall. Say what you like best about the work. Place the sticky note beside the artwork. If an artwork has 3 notes move on to a new one. Make sure every artwork has at least one note.



**CONNECT** the viewer's comments about your artwork with what you intended to communicate. Did their comments reveal any new ideas? How did creating your Wild Man make you feel? What did you learn about expressing ideas and emotions through art? How can you use art to explore and understand different aspects of yourself?

# WILD MAN Inspired by Jeff Nachtigall

## You will need:

- Crayola Crayons
- Crayola Sketchbooks
- Crayola Acrylic or Tempera Paint
- Crayola Paintbrushes
- Crayola Washable No-Run Glue
- Crayola Crayons
- Crayola Scissors
- Small Canvas Board
- Water Containers
- Paper Towels

1



1. Use the worksheet to view and respond to the Wild Man artworks.

2



1. Imagine and plan your own 'Wild Man'.
2. Experiment with painted textures.
3. Glue your experiments into your sketchbook.

3



1. Use Crayola Washable No-Run glue to create a rubbing plate.
2. Allow the glue to dry for several hours.
3. Place a piece of paper on top of the texture plate and use crayons to create a variety of textured papers.

# WILD MAN Inspired by Jeff Nachtigall

4



1. Use your plan drawings as a guide to create your own 'Wild Man' artwork.
2. Start by painting the canvas in colours, lines and textures that make you feel wild and free.

5



1. Draw the outline of your 'Wild Man' onto the painted background.
2. Paint the figure.

6



1. Place a piece of paper on top of the texture plate and use crayons to create a variety of textured papers.

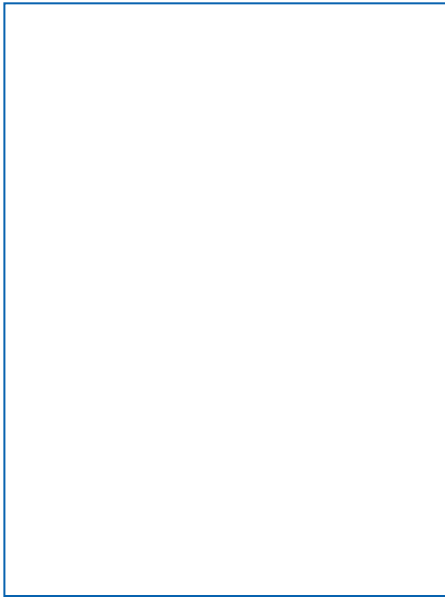
7



1. Use the textured paper to collage shapes onto the canvas to add energy to your composition.

# WILD MAN - Jeff Nachtigall, 2014

View Jeff Nachtigall's Wild Man artworks at [Galleries West - Jeff Nachtigall](#) . Choose one to discuss.



1. Make a small sketch of the artwork.

2. How does the artwork make you feel?

3. What do you see that makes you say that?

4. What do you think the 'Wild Man' represents? Why?

5. What story do you think that artwork is telling?

6. What does being wild or untamed mean to you?

7. What do you do when you feel wild?







# MICHAEL J. FOX - Actor and Activist

Michael J. Fox is a greatly admired actor and activist who has inspired many people around the world. He was born on June 9, 1961, in Edmonton, Alberta, Canada. Michael loved acting when he was a child, and started acting professionally in television shows when he was a teenager.

He became famous in the 1980s for his role as Alex P. Keaton on the TV show 'Family Ties'. Soon after, he starred in the popular 'Back to the Future' movies, where he played a time-traveling teenager named Marty McFly. These movies made him famous.

In 1991, when he was only 29 years old, Michael was diagnosed with Parkinson's disease, a disorder that affects movement. Even though it was a big challenge, he didn't give up. He continued acting and in 2000 he founded the Michael J. Fox Foundation.

Throughout his life, Michael J. Fox has shown courage and determination, both in his career and in his efforts to fight Parkinson's disease. His story is one of talent, resilience, and hope, making him an inspiration to people of all ages.

## Parkinson's Disease and the Michael J. Fox Foundation

Parkinson's disease is a disorder that affects the brain and causes problems with movement. It happens because certain cells in the brain stop working properly and don't produce enough of a chemical called dopamine. Dopamine helps control how our muscles move, so when there's not enough of it, people can have trouble with walking, talking, and other movements. Although there is no cure for Parkinson's disease yet, there are treatments that can help manage the symptoms. Medicines can help improve movement and reduce tremors. Exercise and physical therapy can also be very helpful.

The Michael J. Fox Foundation's main goal is to fund research that will lead to better treatments and eventually a cure for Parkinson's. The foundation has become the world's largest nonprofit funder of Parkinson's research, raising 2 BILLION dollars to support scientists and doctors working on this important cause.

In addition to funding research, the Michael J. Fox Foundation works to increase awareness about Parkinson's disease. They provide resources and support for people and their families living with the disease. The foundation organizes events and campaigns to educate the public and bring attention to the challenges faced by those with Parkinson's.

Learn more at the following link: [Michael J. Fox - CBS Mornings Interview](#)

# MICHAEL J. FOX - Actor and Activist

Michael J. Fox is an admired actor who starred in popular shows such as the 1980s 'Back to the Future' movies and the TV series 'Family Ties'. Amazingly, these are still popular today! He was born in Edmonton, Alberta, Canada and moved around a lot because his dad was in the military. Even as a kid, Michael loved acting and performing. When he grew up, he became a star and made people laugh and cheer with his clever, and humorous acting. Imagine his shock when he was diagnosed with Parkinson's disease at age 29! He didn't let that stop him. He kept on working and 10 years after his diagnosis he founded the Michael J. Fox Foundation. He has spent most of his life working to help find a cure for Parkinson's disease and support others with the disease.



**CREATE** a Marty McFly minifigure - the character played by Michael J. Fox in the Back to the Future movie series. Pretend the minifigure will be used as part of a fundraiser to support the Michael J. Fox Foundation. Do some research:

- Find images of a variety of versions of Marty McFly figures.
- List detailed clothing and accessories.
- List important physical features.
- Identify various styles of popular figures.



**PRESENT** your prototypes to the class. Share how you decided on the design for your character and why you believe it is the best choice. Describe your creative process and explain how your fundraiser would work.



**RESPOND** to the figures. Comment on the overall design concept and how it connects with the target audience. Ask questions to clarify and expand on the ideas presented. Discuss the authenticity of the prototype's details and suggest any ideas you have to improve the product. Explain what you like best about the prototype and why.



**CONNECT** how Michael J. Fox deals with his challenges with how he has become an inspiration to others. Why do ordinary people get strength from his example? How has he demonstrated resilience? How has he managed to stay hopeful and live life to the fullest? What can you learn from Michael J. Fox?

# MINIFIGURE FUNDRAISER PLAN



## A Fundraising Plan to Support the Michael J. Fox Foundation

Imagine you have been asked to develop a plan to market a Marty McFly minifigure to be used in a fundraising campaign to support the Michael J. Fox Foundation.

1. Identify your goals for this campaign. What do you hope to accomplish?

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2. Identify your target audience. Who will want to buy the figure and why? \_\_\_\_\_

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3. Who will manufacture the minifigure? Identify some reputable toy manufacturers known for creating minifigures. \_\_\_\_\_

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4. Once the prototype is created, how will you get feedback about it?

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5. How will you get people to know about and buy the minifigure to support Parkinson's research? What's your marketing plan? \_\_\_\_\_

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# MICHAEL J. FOX aka MARTY McFLY

**WHO IS MARTY McFLY???** 'Back to the Future' is a series of 3 science fiction movies released from 1985 to 1990. The performances by Michael J. Fox as Marty McFly and Christopher Lloyd as Doc Brown were so memorable that they have become pop cultural icons.

MARTY McFLY is the main protagonist. He is a teenager who goes on exciting time-travel adventures in a DeLorean car time machine invented by his friend Doc Brown. Marty uses a hoverboard, a skateboard that floats above the ground, and plays the guitar. Michael J. Fox became a star because of these movies.

1



1. Research Marty McFly action figures and minifigures.
2. Record information in your sketchbook and include pictures of things that will help you develop your ideas.
3. As you gather information think about how can you make a figure that is appealing to your target audience and uniquely your own?
4. Make a plan drawing.

2



1. Choose a modeling material suitable for your project.  
\* This project uses Crayola Modeling Clay - Crayola Model Magic would also work well.
2. Model the parts of your figure.

3



1. Assemble the parts to complete your figure.



# Colour

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

**hue** The variety given by colors to a mix, well from the lightness and darkness of color.

**intensity** The brightness and darkness of color.

**saturation** The color given by the color wheel, the more saturated the color, the more intense it is.

**value** The lightness or darkness of a color, the more value, the lighter the color.

**temperature** The color given by the color wheel, the more warm the color, the more intense it is.

**texture** The color given by the color wheel, the more textured the color, the more intense it is.

**hue** The color given by the color wheel, the more hue, the more intense it is.

**intensity** The brightness and darkness of color.

**saturation** The color given by the color wheel, the more saturated the color, the more intense it is.

**value** The lightness or darkness of a color, the more value, the lighter the color.

**temperature** The color given by the color wheel, the more warm the color, the more intense it is.

**texture** The color given by the color wheel, the more textured the color, the more intense it is.

# Value

*Lightness or darkness in colour or an artwork*

**hue** The color given by the color wheel, the more hue, the more intense it is.

**intensity** The brightness and darkness of color.

**saturation** The color given by the color wheel, the more saturated the color, the more intense it is.

**value** The lightness or darkness of a color, the more value, the lighter the color.

**temperature** The color given by the color wheel, the more warm the color, the more intense it is.

**texture** The color given by the color wheel, the more textured the color, the more intense it is.

**hue** The color given by the color wheel, the more hue, the more intense it is.

**intensity** The brightness and darkness of color.

**saturation** The color given by the color wheel, the more saturated the color, the more intense it is.

**value** The lightness or darkness of a color, the more value, the lighter the color.

**temperature** The color given by the color wheel, the more warm the color, the more intense it is.

**texture** The color given by the color wheel, the more textured the color, the more intense it is.

# Shape

*2-Dimensional figure or object*

**rectangle** Four straight, equal length sides.

**square** Four equal sides, all at right angles.

**triangle** Three straight sides of different lengths.

**circle** A closed curve, all points equidistant from the center.

**oval** A closed curve, all points equidistant from the center.

**rhombus** Four straight, equal length sides.

**trapezium** Four straight sides, two parallel.

**pentagon** Five straight sides.

**hexagon** Six straight sides.

**heptagon** Seven straight sides.

**octagon** Eight straight sides.

**ninegon** Nine straight sides.

**decagon** Ten straight sides.

**hendecagon** Eleven straight sides.

**dodecagon** Twelve straight sides.

# Form

*3-dimensional figure or object*

**cube** Six square faces, all of equal length.

**cylinder** Two parallel circular bases connected by a curved surface.

**cone** A circular base and a pointed top.

**pyramid** A square base and four triangular faces meeting at a point.

**prism** Two identical rectangular bases connected by four vertical edges.

**sphere** A perfectly round object in all directions.

**oval** A closed curve, all points equidistant from the center.

**circle** A closed curve, all points equidistant from the center.

**triangle** Three straight sides of different lengths.

**square** Four equal sides, all at right angles.

**rectangle** Four straight, equal length sides.

**rhombus** Four straight, equal length sides.

**trapezium** Four straight sides, two parallel.

**pentagon** Five straight sides.

**hexagon** Six straight sides.

**heptagon** Seven straight sides.

**octagon** Eight straight sides.

**ninegon** Nine straight sides.

**decagon** Ten straight sides.

**hendecagon** Eleven straight sides.

**dodecagon** Twelve straight sides.

# Texture

*The way a surface feels, or looks or is treated*

**smooth** The way a surface feels, or looks or is treated.

**rough** The way a surface feels, or looks or is treated.

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# Space

*The area around, inside or between objects or forms*

**positive** The area around, inside or between objects or forms.

**negative** The area around, inside or between objects or forms.

**space** The area around, inside or between objects or forms.

**form** The area around, inside or between objects or forms.

**shape** The area around, inside or between objects or forms.

**color** The area around, inside or between objects or forms.

**value** The area around, inside or between objects or forms.

**texture** The area around, inside or between objects or forms.

**composition** The area around, inside or between objects or forms.

**balance** The area around, inside or between objects or forms.

**contrast** The area around, inside or between objects or forms.

**emphasis** The area around, inside or between objects or forms.

**unity** The area around, inside or between objects or forms.

**variety** The area around, inside or between objects or forms.

**repetition** The area around, inside or between objects or forms.

**proportion** The area around, inside or between objects or forms.

**scale** The area around, inside or between objects or forms.

**perspective** The area around, inside or between objects or forms.

**depth** The area around, inside or between objects or forms.

**width** The area around, inside or between objects or forms.

**height** The area around, inside or between objects or forms.

**length** The area around, inside or between objects or forms.

**area** The area around, inside or between objects or forms.

**volume** The area around, inside or between objects or forms.

**mass** The area around, inside or between objects or forms.

**weight** The area around, inside or between objects or forms.

**density** The area around, inside or between objects or forms.

**buoyancy** The area around, inside or between objects or forms.

**gravity** The area around, inside or between objects or forms.

**pressure** The area around, inside or between objects or forms.

**force** The area around, inside or between objects or forms.

**energy** The area around, inside or between objects or forms.

**power** The area around, inside or between objects or forms.

**potential** The area around, inside or between objects or forms.

**kinetic** The area around, inside or between objects or forms.

**static** The area around, inside or between objects or forms.

**dynamic** The area around, inside or between objects or forms.

**static** The area around, inside or between objects or forms.

**dynamic** The area around, inside or between objects or forms.

# 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.



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



5. Flatten the paper.



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



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.



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

# CONTRAST

The juxtaposition of related and significantly different elements.

- LINE:** thick vs. thin
- SHAPE:** geometric vs. organic
- TEXTURE:** rough vs. smooth

# PROPORTION

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

- EXAGGERATED/DOCTED PROPORTION:** intentionally changing proportions to communicate a specific message

# REPETITION

The repeated use of similar elements.

- LIMITED:** 1 or 2 repeated elements, such as a visual echo
- NOTE:** a distinctive unit in a series, such as a specific shape
- PATTERN:** recurring motifs, predictable way

# MOVEMENT

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

- DIRECTIONAL:** lines move the eye through an artwork
- SHAPE:** dominant shapes are objects to another
- EDGES:** fuzzy edges are blurry, sharp edges are in focus

# RHYTHM

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

- RANDOM:** repetition of motif in no obvious order
- ALTERNATING:** placement of motif in a predictable way
- PROGRESSIVE:** motif has gradual change over time

# VARIETY

The use of similar and different elements in an artwork.

- OPPOSITION:** juxtaposition of elements with strong contrast
- CHANGE:** object's size, point of view, or angle is altered
- ELABORATION:** intricate details with simplicity

# EMPHASIS

Highlighting part of an artwork to draw attention to it.

- CONVERGENCE:** elements pointing toward a focal point
- LOCATION:** elements close to the focal point
- ISOLATION:** element placed off center to create a focal point

# BALANCE

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

- SYMMETRY:** one side is the mirror image of the other
- ASYMMETRY:** two sides are not equal, but their weight is equal
- RADIAL:** elements are evenly arranged around a central point

# UNITY

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

- REpetition:** similar elements are repeated
- PROXIMITY:** elements placed close together, limiting the negative space
- CONTINUATION:** elements that flow without a break in line or edge

# HARMONY

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

- TOPE:** limited color palette, elements work together
- SHAPES:** shapes work together to tell a story
- LINE:** helps create a relationship between elements

# PRINCIPLES OF DESIGN