

Elements of Art, Principles of Design, Forms of Artistic expression



At the end of this chapter the students will be able to:

- Focus on the organization and use of elements of art in a variety of context in art work.
- Show proficiency in applying principles of design.
- Apply acquired knowledge of drawing skills and observational skills to produce quality artwork.
- Understand that portrait is a drawing /painting that shows the physical likeness and character of a real person.
- Observe and draw different features of human face e.g skull, eyes, nose, mouth, ear correctly.
- Understand that 3D Art / sculpture exists in space, where as 2D art / painting suggests space.
- Know and identify the three types of relief i.e intaglio, Low relief and High relief.
- understand the following processes in 3D art work.
 - (i) additive (modeling)
 - (ii) subtractive (carving)
 - (iii) constructional (assembling)
- Use acquired knowledge of graphic design in designing posters and illustrations, manually or computer generated.

Elements of Art

You have studied the elements of art in the previous books. Here we'll study them in more depth. Let's begin with line.

Line

Line is the first and oldest element of art. A line refers to a continuous mark made on a surface by a moving point. Lines can be long or short, straight or curved. They can also be horizontal, vertical, or diagonal. They can also be solid, dashed, thick, thin, or of variable thickness. Young artists are recommended to do lots of line practice the more the better.



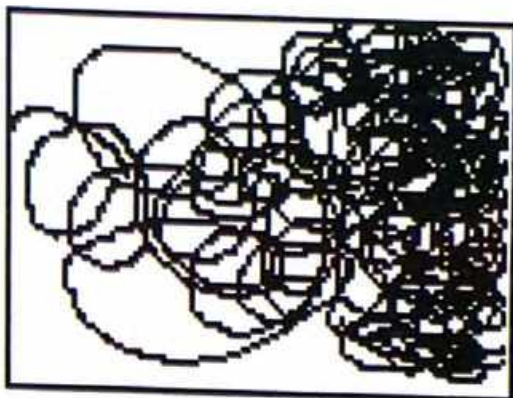
Activity

Practice all kinds of lines and with everything possible.

Line Designs

Line is the basic element of all designs. Consider the following line designs.

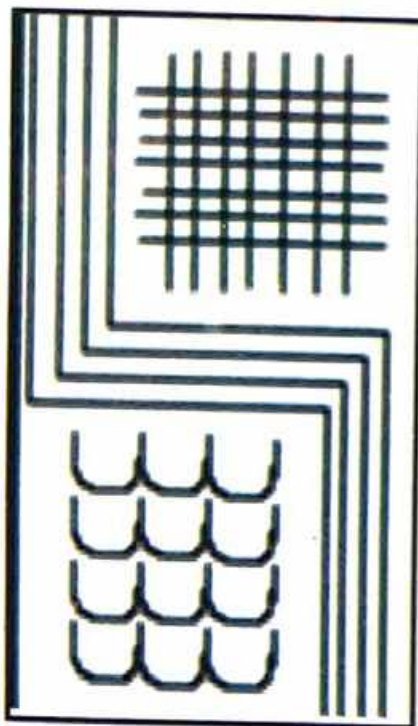
Gesture line



Variety



Parallel lines



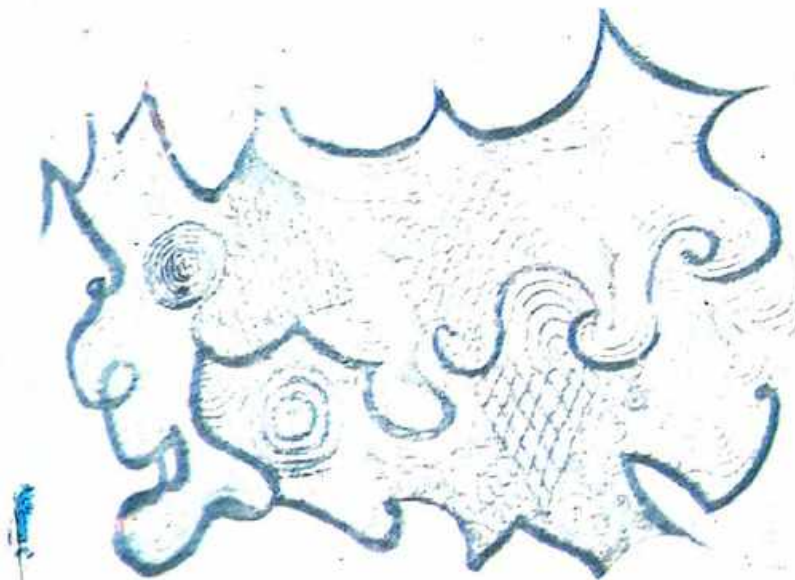
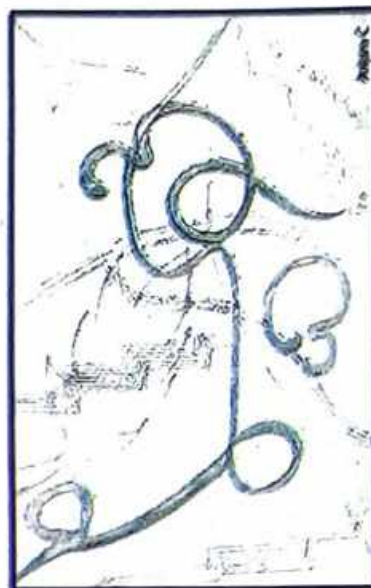
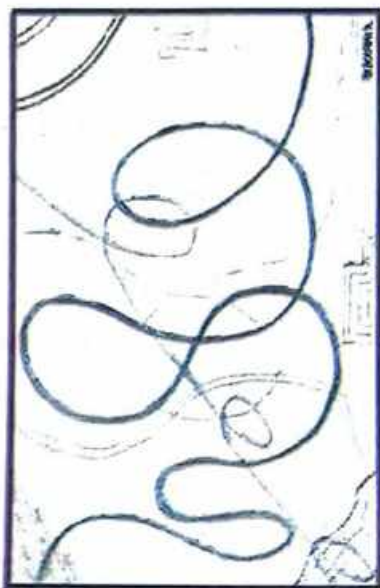
Open line designs





Activity

Draw five 2x3 inches rectangles on a page of your sketchbook. Create a series of compositions with open, parallel, straight, curved, broken, dark, light, thick and thin lines forms in each. Study the following examples but don't copy from them.



Can you identify the types of line in the upper compositions?

Note that the alphabets are also a variety of lines.



Kinds of line

You already have a good study of line in the previous classes. Here you are introduced to few more kinds of line.

Expressive Lines

A kind of line that seems to spring directly from the artist's emotions or feelings: loose, gestural, and energetic. Look at the painting on the right for example.



Abstract Art



Activity

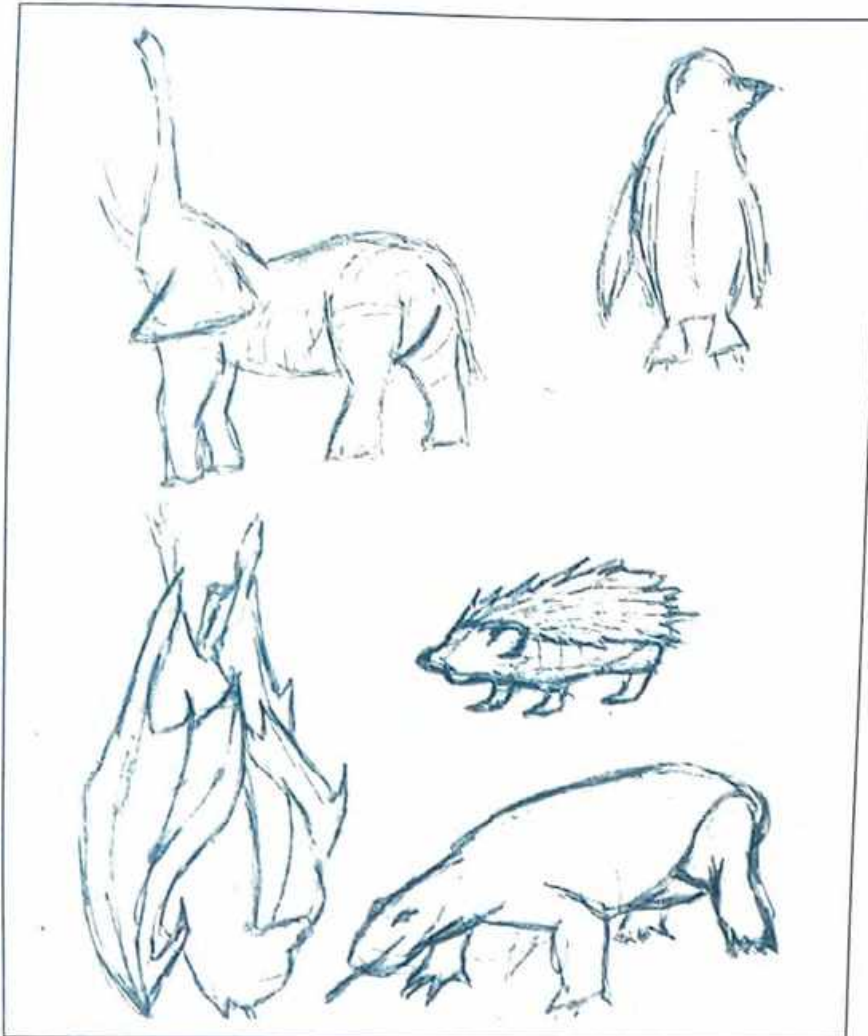
Practice drawing lines as an expression to music being played. Vary the moods of music.

Gestural Lines

These are the fast lines used in the scribbling type drawing which helps you capture a subject's unique quality or its "gesture" and not the details. Study deeply the examples below.



Gestural Lines



Implied Line

An implied line is a line that is created by placing elements within the composition in a linear pattern. The line does not actually exist. Study the example on the right. Note that the letter "S" is not actually written. Instead the other lines are arranged in such a way that the letter "S", which does not exist at all, is visible.



Shape and Form

Shape is an enclosed area distinguished from its surroundings and often defined by a contour line. It has height and width and is usually considered two-dimensional.

Form is the organization of visual elements in three dimensions. In addition to height and width form has actual or the illusion of volume or depth.

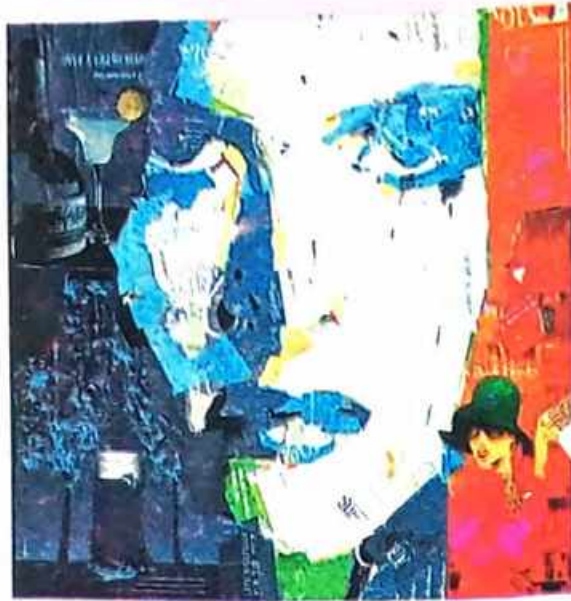
Mosaic

Mosaic is the art of creating images or decorative patterns with small pieces of coloured glass, stone or other materials.



Collage

Collage is an art form in which images are created by pasting small bits of newspaper clippings, cloth or coloured papers, portions of other artworks or photographs etc.



Activity

Make a simple collage work.

- (1) Make a design of two colours (Black and white) by cutting and pasting small pieces of newspaper.
- (2) Make basic shapes (big and small) in collage.

Colour

In the previous classes you have studied the very basics of colour. Do you know the following terms?

Tertiary colours
Value/ton

monochromatic
intensity

complementary
hue

Refer to the previous classes' books in case of any confusion or discuss with your teacher or friends.

You have also used colour in drawings and paintings. Now let's study more about colours.

Open Palette

When an artist uses almost all the colours in a painting, we say that the artist is using an open palette

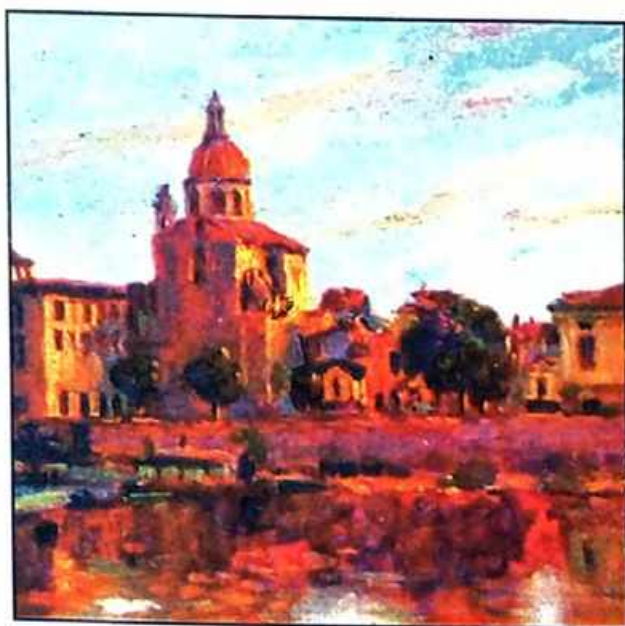


Limited Palette

On the other hand, when an artist deliberately restricts the number of colours in a painting, the artist is said to be using a limited palette.



Can you tell which one of the following paintings is done with a limited palette?



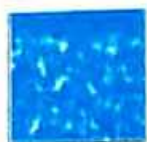
Colour and Emotions

Colours convey emotions. Although some colours have universal emotional effects, in most cases their meanings differ from culture to culture. For example in China death is associated to green while in the west, it is symbolized with black.

According to psychology, seeing the colour red can increase blood pressure and heart beat, while seeing the blue colour has the opposite effect.



Red: danger, excitement, fire, passion, blood, fight. In our culture red symbolizes celebration and also anger. In India it represents purity.



Blue: Quietness, serenity, truth, dignity, consistency power. In Iran blue is the colour of heaven and spirituality. In west it represents depression and sadness.



Purple: Wealth, royalty, sophistication, intelligence.



Black: Sophistication, elegance, power, rebellion. In our culture it represents bad luck, mourning, evil and ignorance.



White: Piece, purity, cleanliness, luminosity, virtue



Yellow: Warmth, the sun for many cultures, brightness, joy if little saturated. In eastern cultures it is a symbol of death, weakness and fright.



Green: Nature, freshness, vegetation, health,



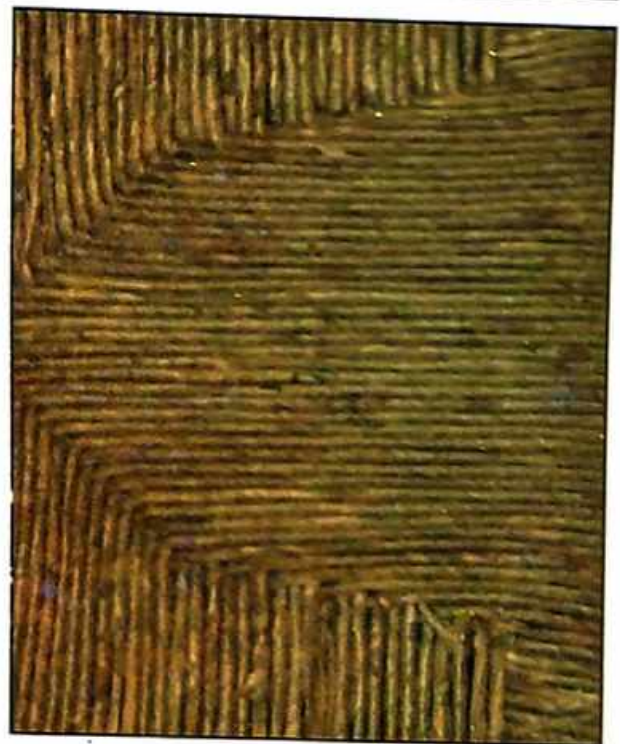
Pink: Love, babies (specially female), delicacy,



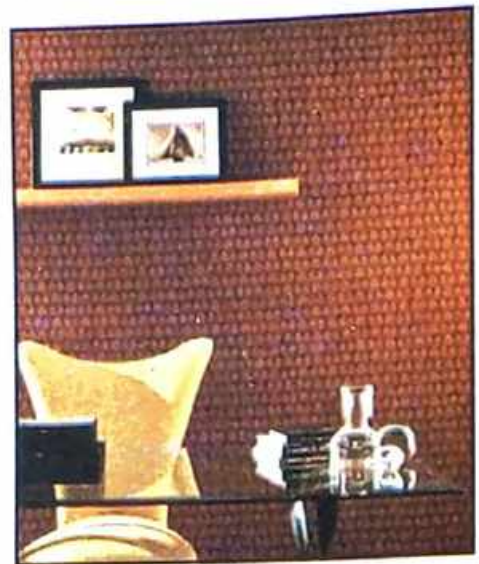
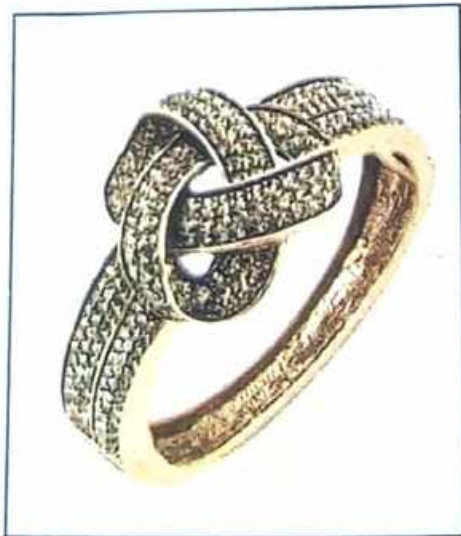
Gold: Wealth, strength,

Texture

As you have learned in the previous classes, texture is the quality of a surface which we feel through touch. Consider the following images for example.



Now study the following pictures to see how a texture is used in many different things.





Value

Value, or tone, refers to the use of light and dark shades in an artwork. It is a very important element especially in drawing and painting. Value can be used to create the illusion of space. Following is a scale showing nine values of grey between white and black.



Activity

Make the above value bar in your sketchbook. Use a 2B pencil.

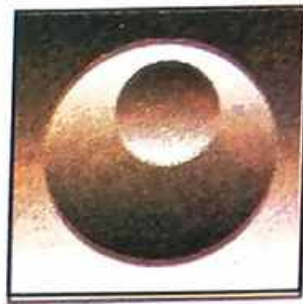
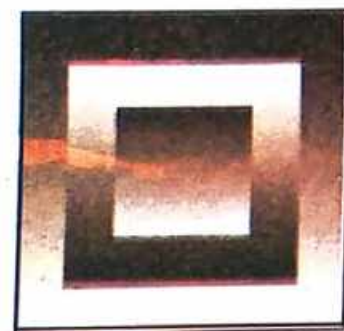
Value/tone exercises

you need practice to have a good control over your pencil. The following exercises will help you in creating required values in pencil.



Activity

Practice the following shading exercises in your sketchbook. Use a 2B or darker pencil.



Space

Space refers to the distances or areas around, between or within components of an art piece. There are two types of space: positive and negative space.

Positive and Negative Space

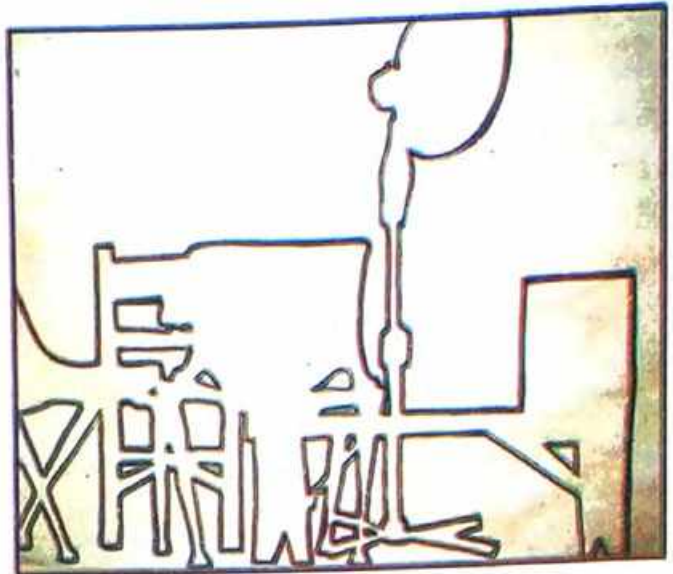
Positive space refers to the space of a shape representing the subject matter. Negative space refers to the space around and between the subject matter.



Positive Space



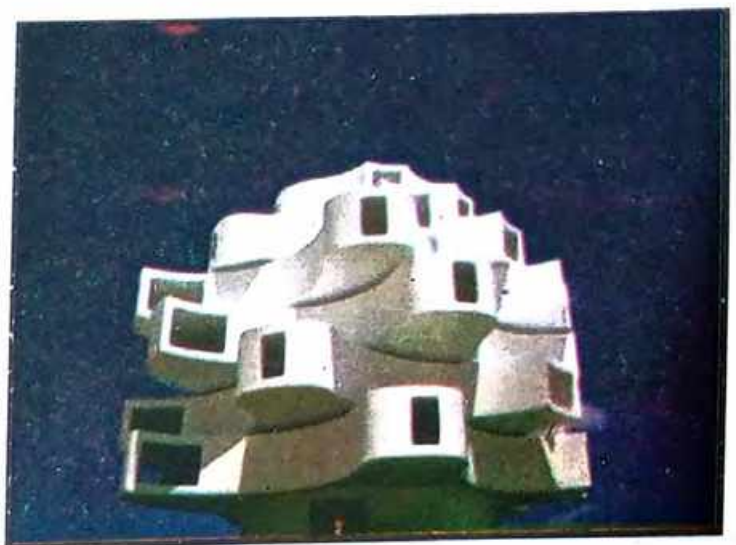
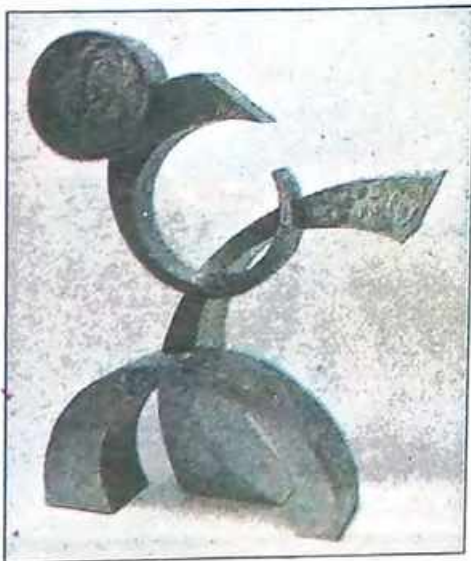
Negative Space



Activity

Colour the negative spaces of the last in the above images with one colour.

The space in drawing/painting is 2D. But it can be 3D as in sculpture or architecture. Consider the following figures.



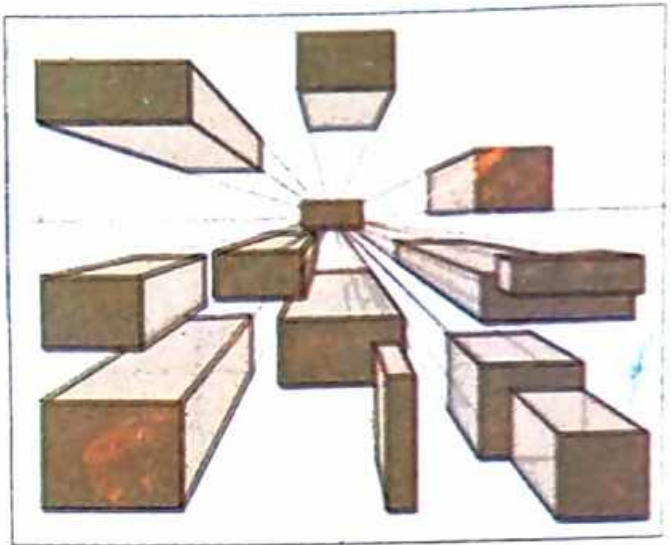
Perspective

Perspective is the technique used to represent three-dimensional objects on a two-dimensional surface in a way that looks realistic, accurate and natural. Perspective is used to create an illusion of space and depth on a flat surface.

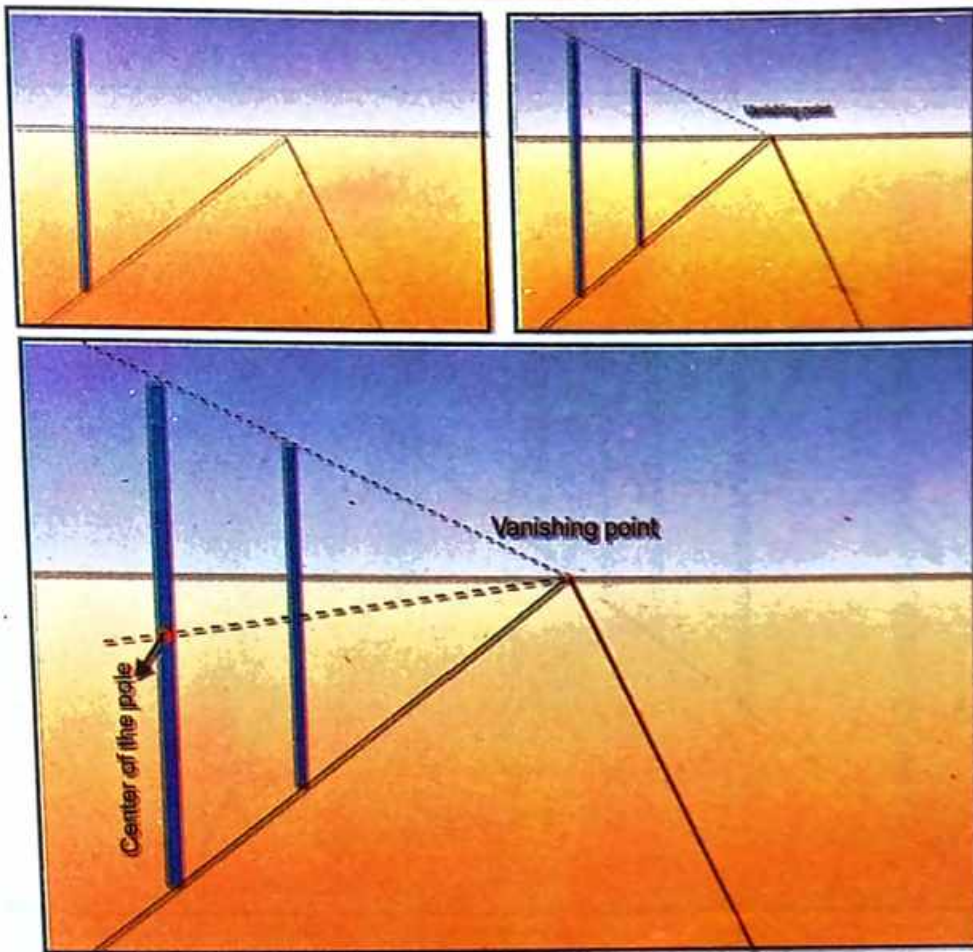
Do you understand the following terms you've learned in the previous classes?

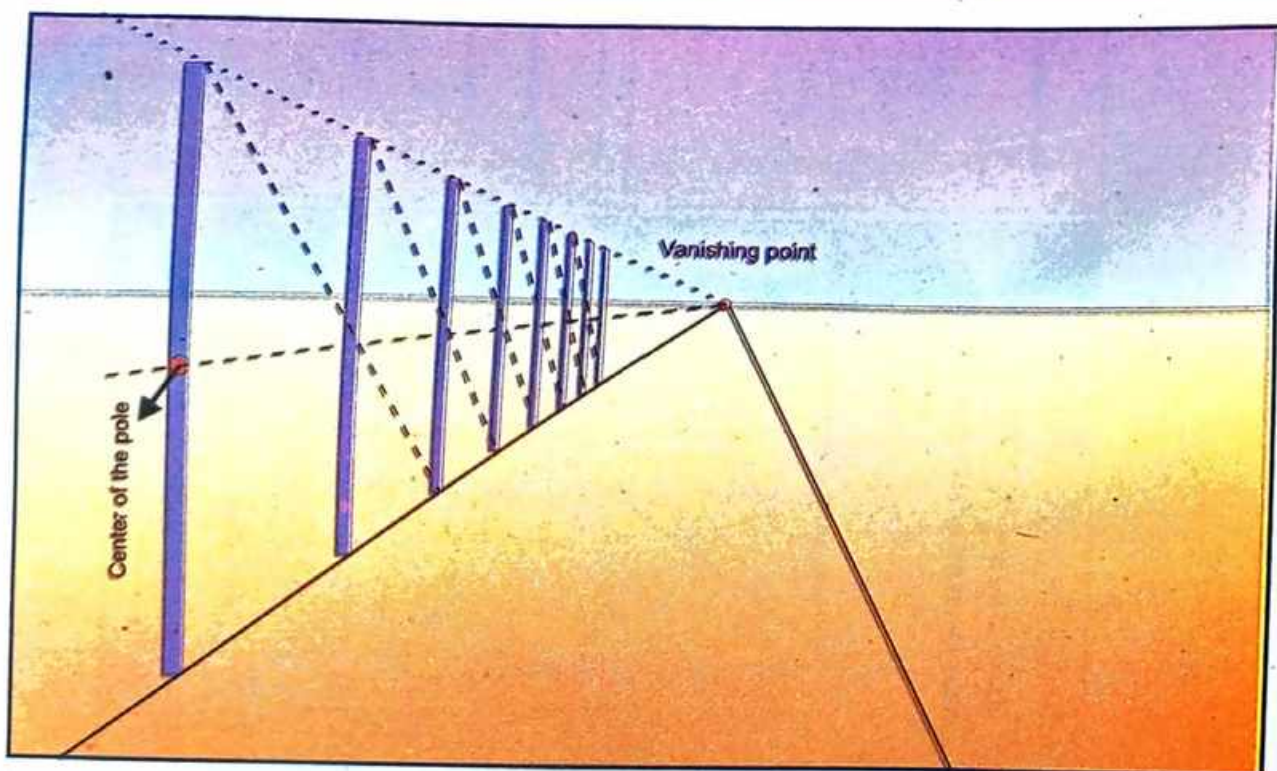
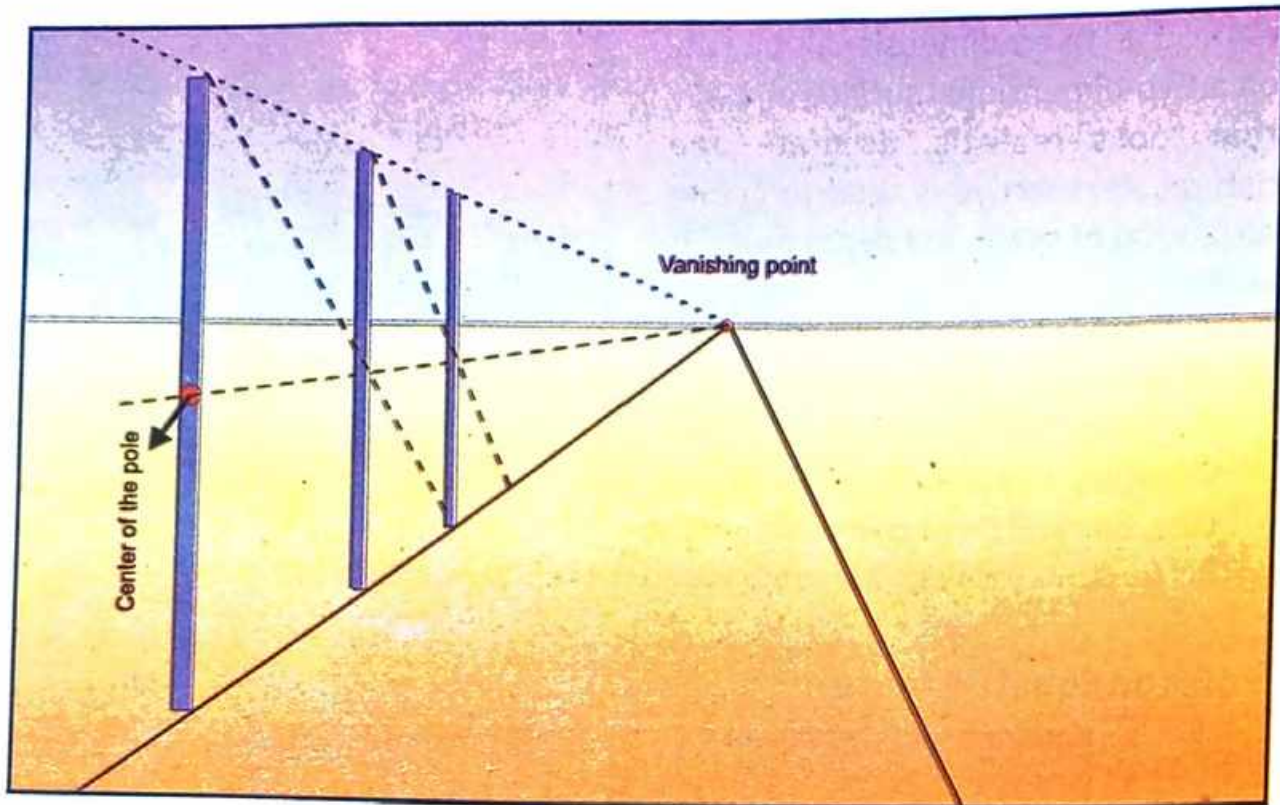
- Eye Level
- Vanishing Point
- One, two and three point perspective

In this class, we will learn some advanced concepts of perspective



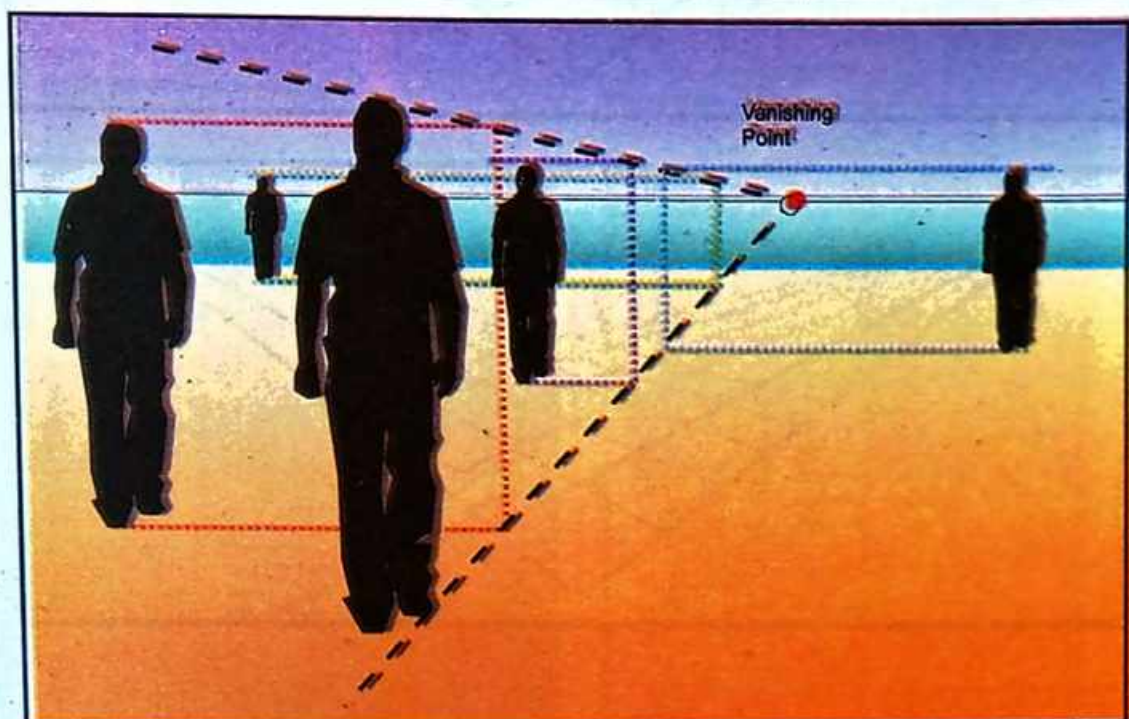
Poles on Equal Distance



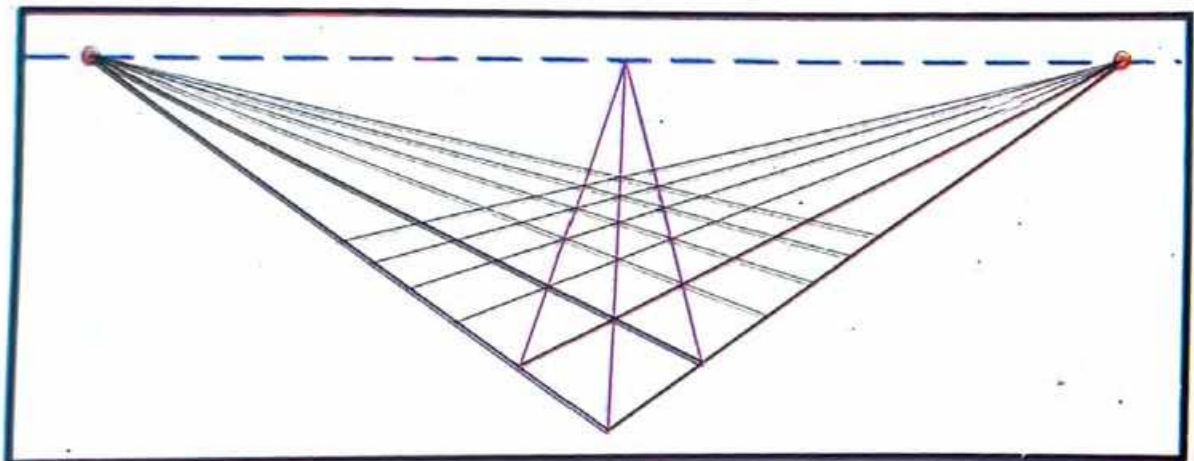
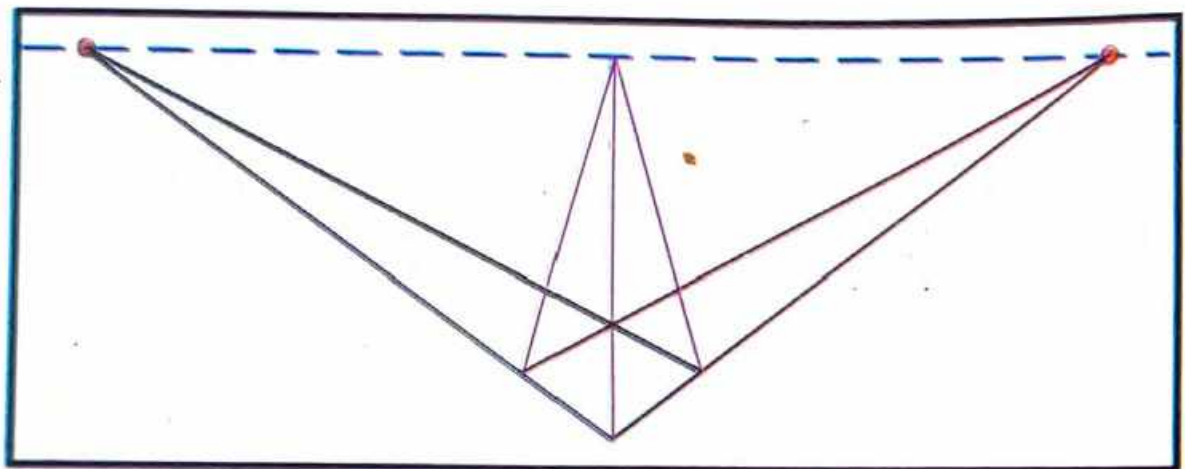
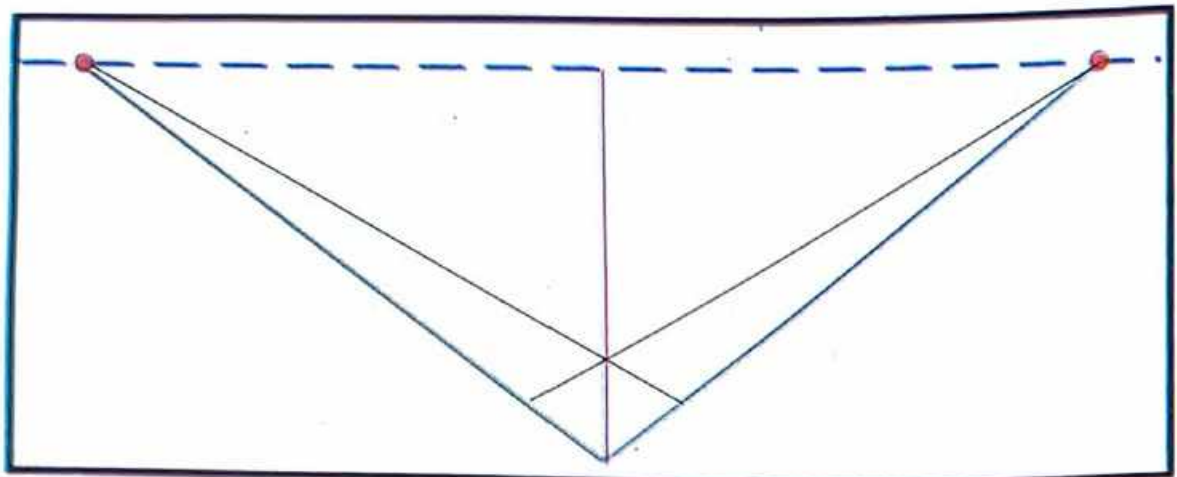


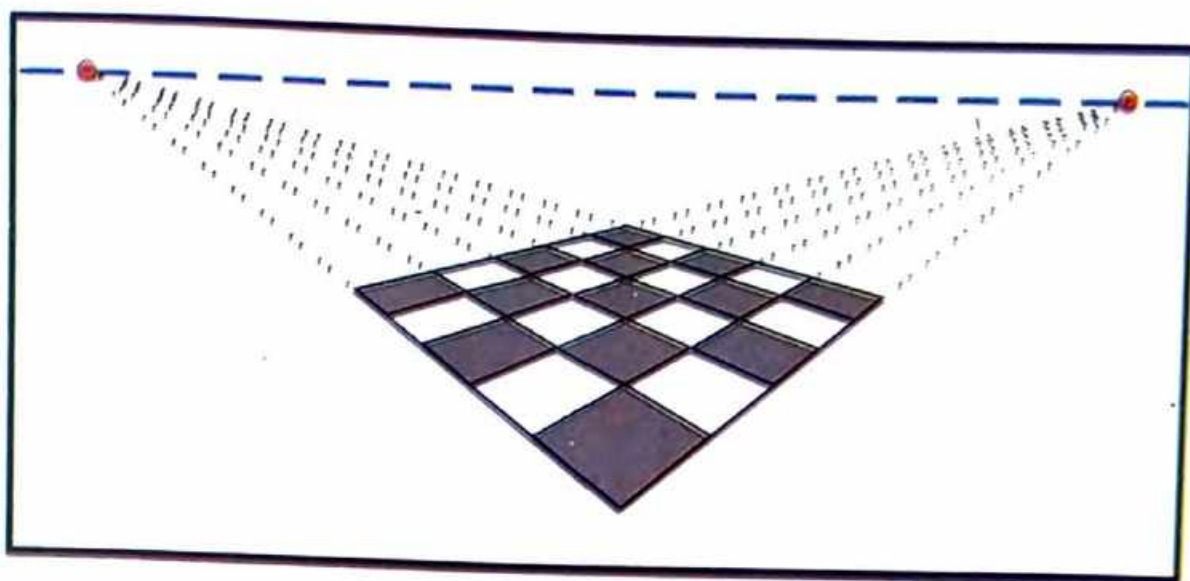
Heights of Random Background Objects

The following diagram will show you how to determine the sizes of people randomly positioned on the beach



Chess Floor Tiles

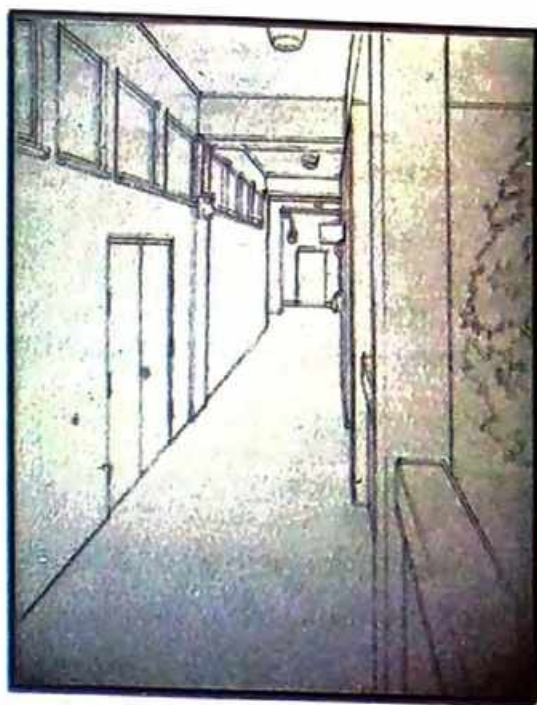




Activity

Practice all the above given perspective concepts in your sketchbook. Draw them freehand.

Study the following perspective drawings and paintings





Activity

Find out and mark the vanishing points in the above drawings and paintings

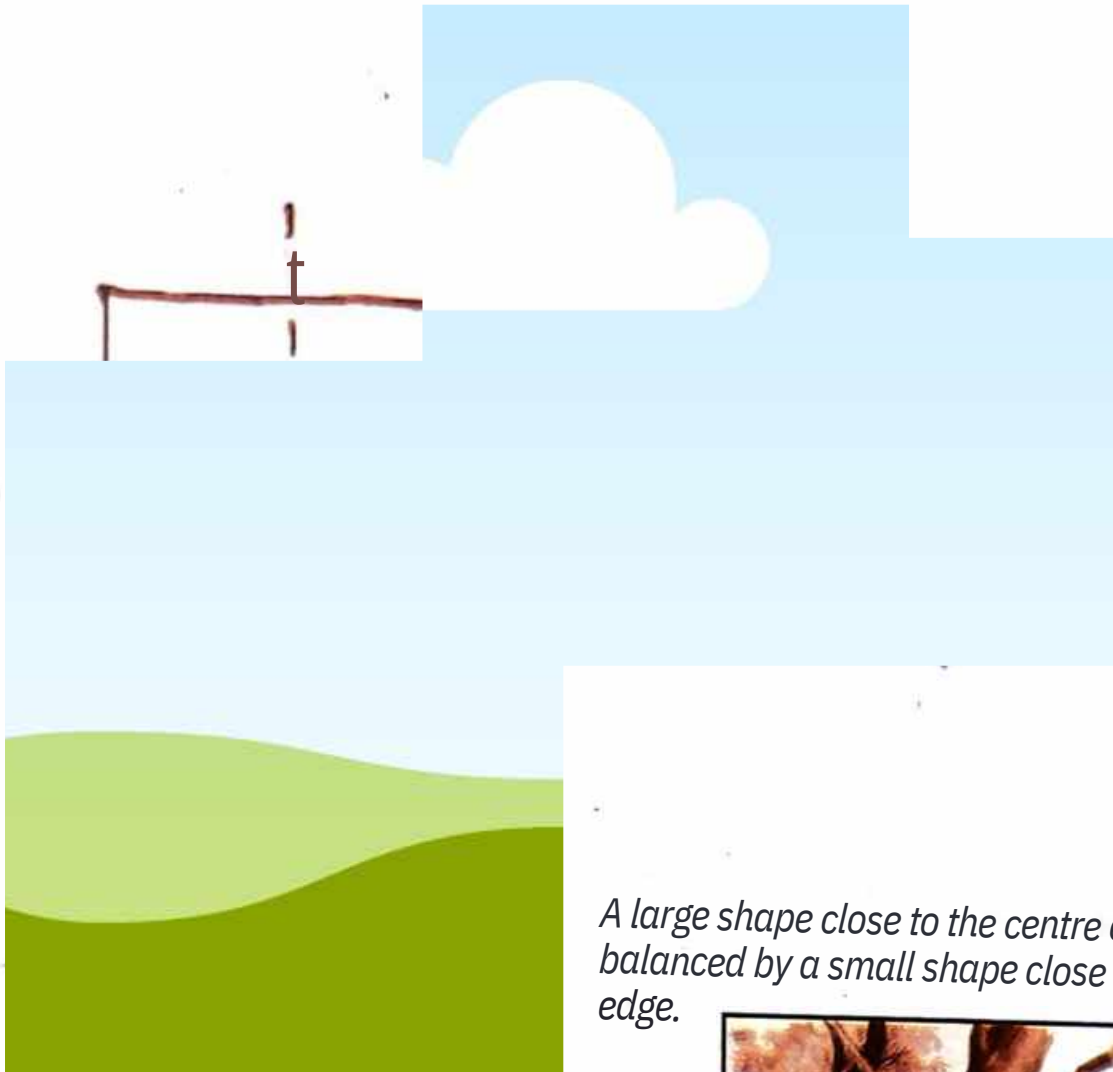
THE PRINCIPLES OF DESIGN/COMPOSITION

We consider the following principles while making a design or composition.

BALANCE

Balance is arranging elements of art in such a way that one half of a work doesn't overpower, or seem heavier than the other half.

Balance in design is similar to balance in physics.



A large shape close to the centre can be balanced by a small shape close to the edge.

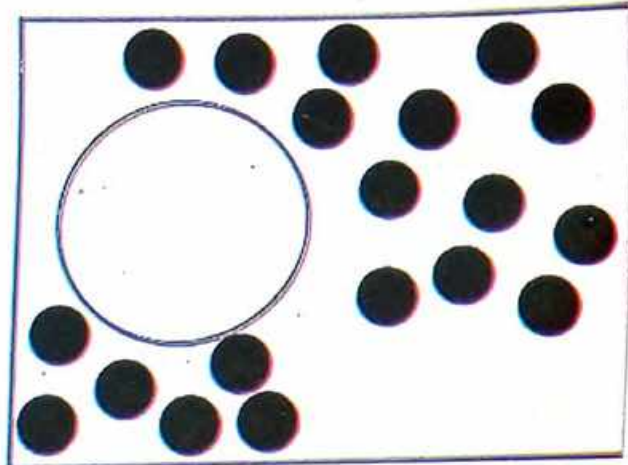
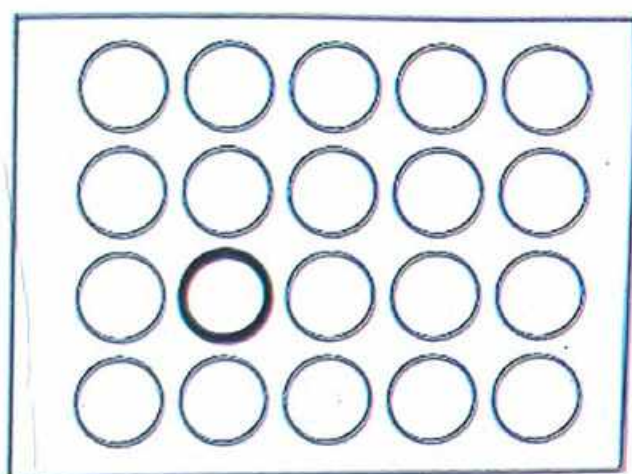
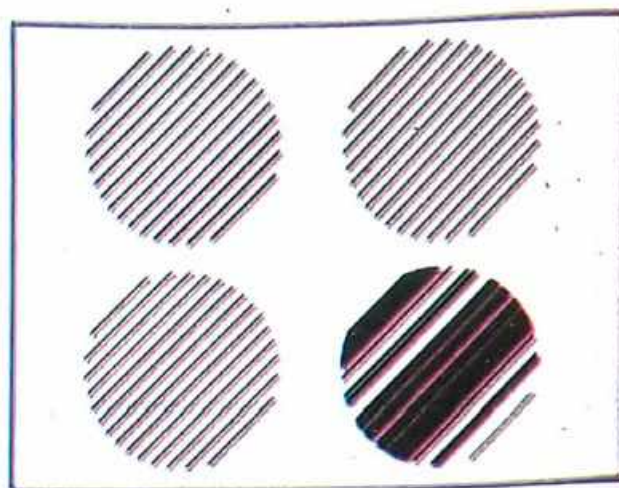
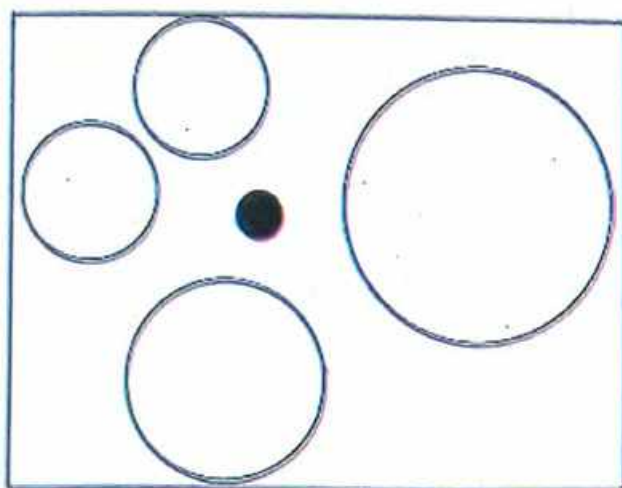
A large light-toned shape will be balanced by a small dark-toned shape (the darker the shape the heavier it appears to be)



EMPHASIS

Emphasis is the creation of visual importance through the use of selective stress. By emphasis an artist can make one element or area of an art piece to be more prominent. This area is usually called the 'focal point'.

Contrast, isolation, location and unusualness can be used to create emphasis. Study the following diagrams for example.



Emphasis gives a painting interest, counteracting confusion and monotony. Dominance can be applied to one or more of the elements to give emphasis.



Activity

Find the focal points in the following paintings and discuss how they are created.



HARMONY

Harmony means sameness, it is achieved in an art work by using similar elements throughout the work



Movement

Movement is the path our eyes follow when we look at a work of art. The purpose of movement is to create unity in the artwork with eye travel.

It also refers to the gesture movement of the artist or subject matter. Consider the following works for instance





REPETITION OR RHYTHM

Repetition or rhythm is showing stability with art elements. You already know about the importance of repetition in art.

But without variation repetition can become monotonous.





The five squares above are all the same. They can be taken in and understood with a single glance.

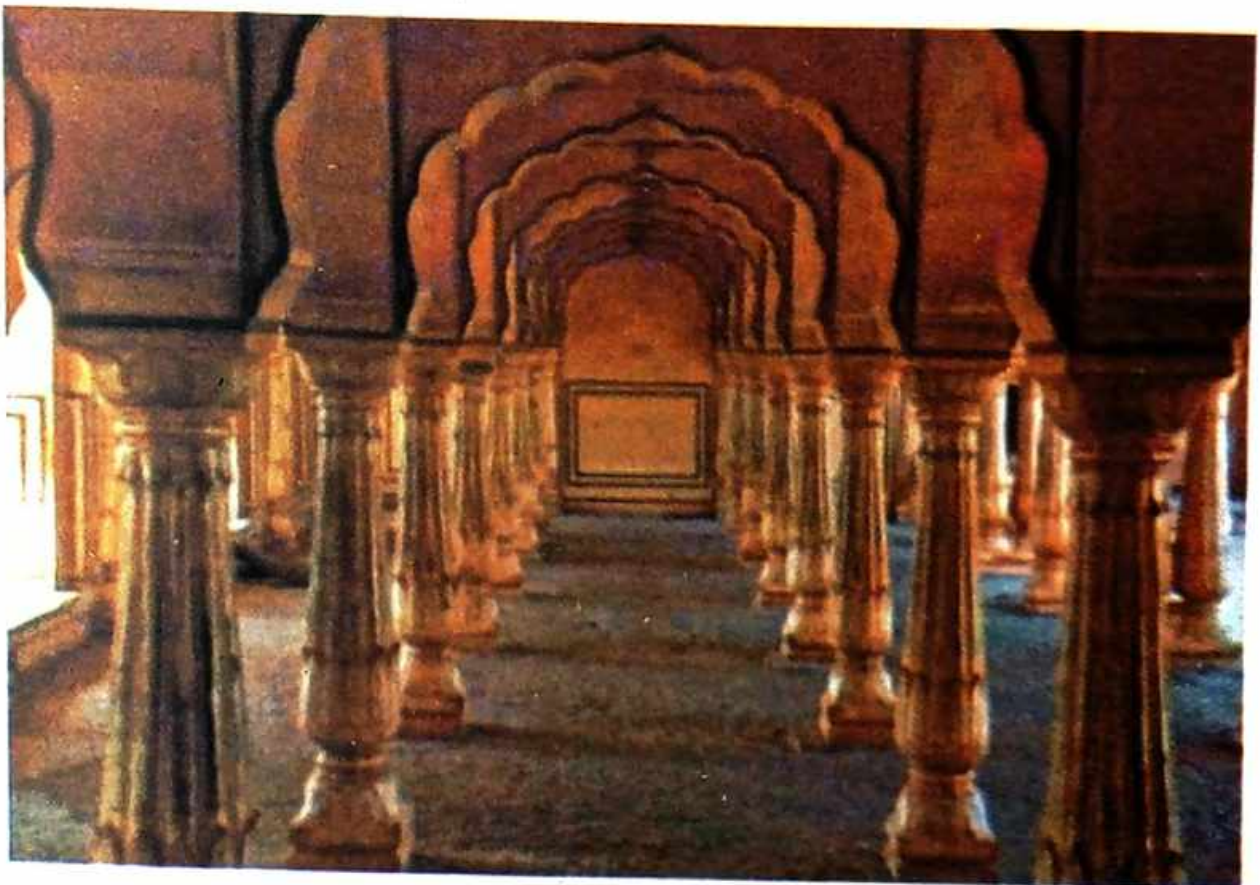


When variation is introduced, the five squares, although similar, are much more interesting to look at. They can no longer be absorbed properly with a single glance. The individual character of each square demands special attention.

If you wish to create interest, any repeating element should include a degree of variation.

Repetition is also frequently used by textile designers and architects. Consider the following.



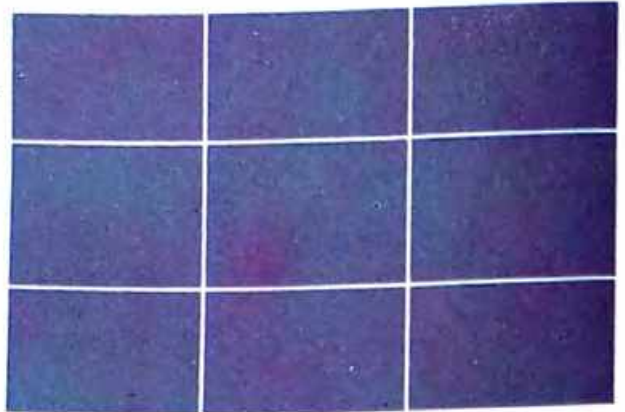


COMPOSITION

Composition refers to special arrangement of Art elements.

Golden section or Rule of thirds

Golden section or "rule of thirds" is one of the most basic concepts of composition. Draw lines through your drawing/painting area dividing it into thirds both horizontally and vertically. This gives four points of intersection on the horizontal and vertical lines. An object placed at an intersecting "point of interest" will be perceived as much more prominent.



Composition Format

Composition format refers to whether you positioned your paper or canvas horizontally or vertically. The vertically positioned paper/canvas is called a *portrait format* while the horizontal one is called a *landscape format*.



Activity

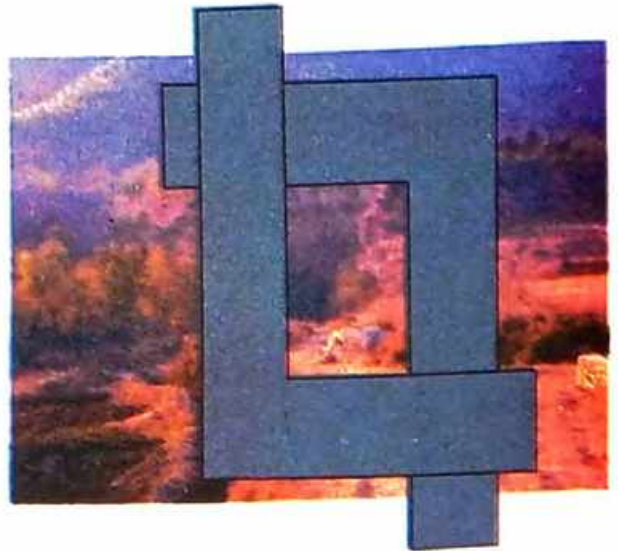
Rearrange the objects in the following drawings to create new interesting compositions.



View Finder

Viewfinder is an instrument which artists use in order to select a good composition.

If you have ever sketched or painted outdoors, a landscape specially, you would have faced the problem of selecting a specific composition from the scene that's all around you. A small viewfinder can help this great problem out.



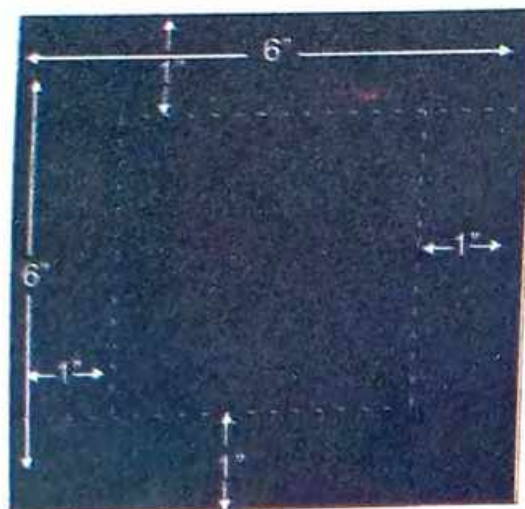
Making a Viewfinder

You will need:

- Lightweight cardboard 6 x 6 inch square
- Ruler - Pencil - Scissors, Two paperclips

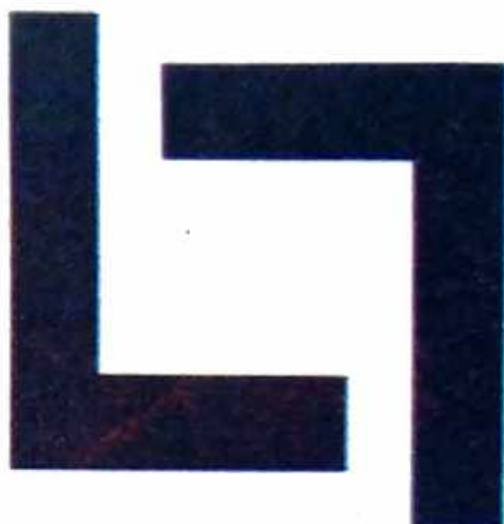
Step 1:

With your pencil and ruler, draw two L-shapes along the edges of your cardboard. See the figure below.



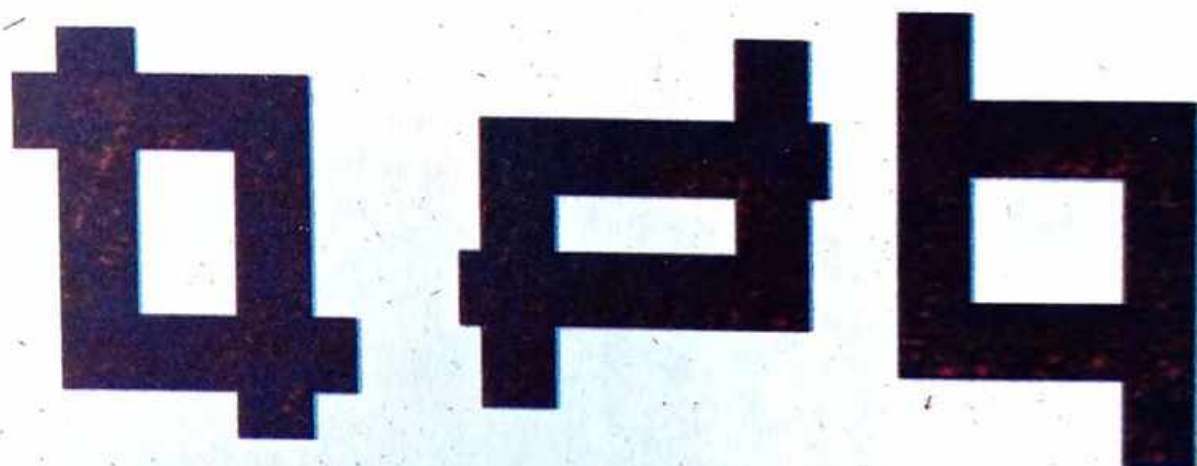
Step 2:

Cut the L-shapes out. Now you have two halves of a frame. You will not need the small square that's left over.



Step 3:

Now you can make many different frames by changing position of the two L's.

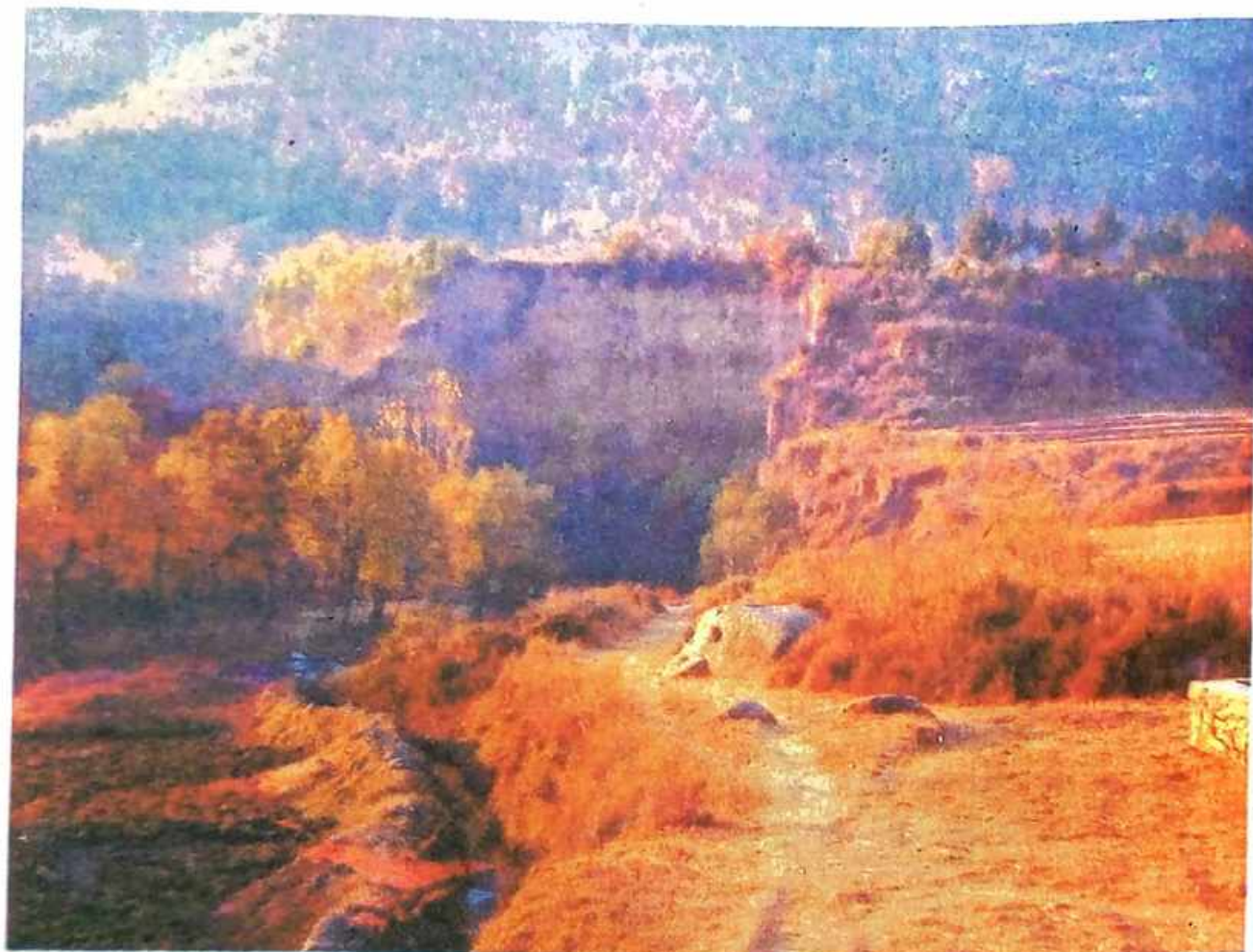


Use your paper clips to join the L's together in a format you like for your drawing or painting.

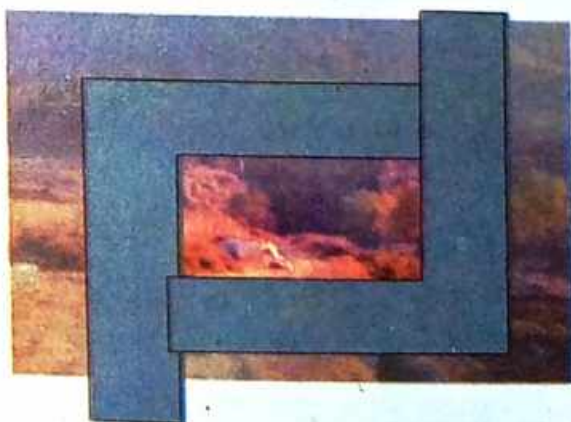
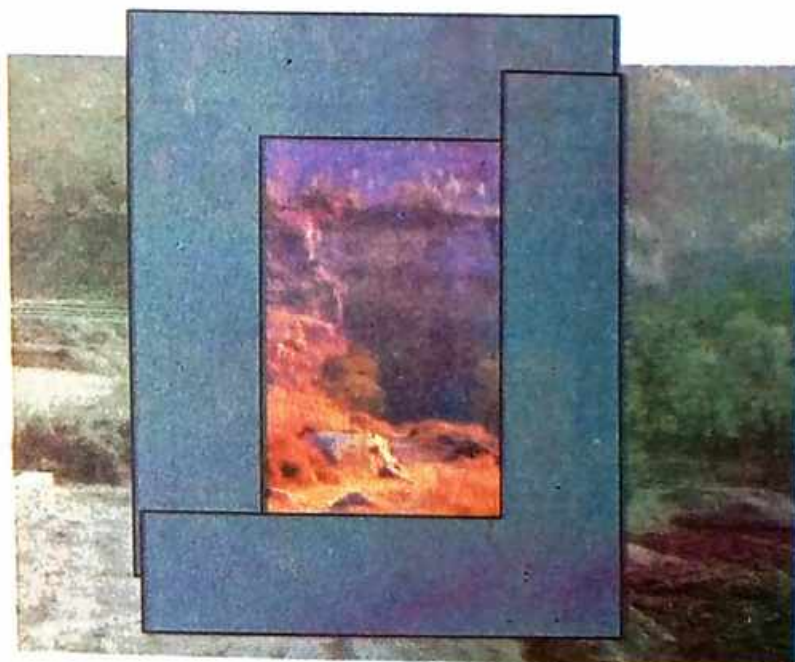
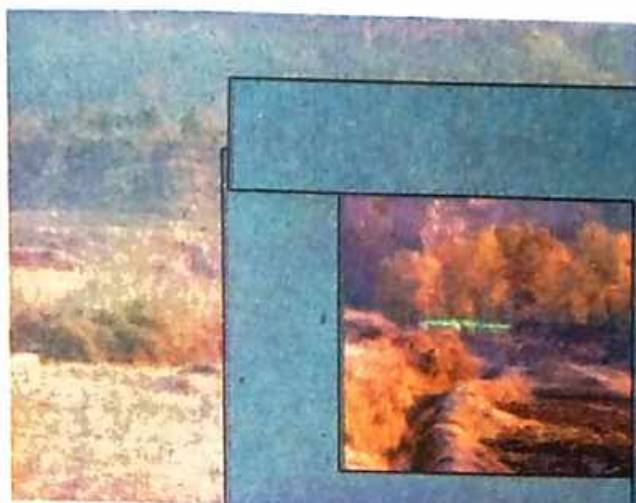


How to use a viewfinder?

A viewfinder is a wonderful device to select a good view or composition for your drawing or painting. First, let's use it on a photograph



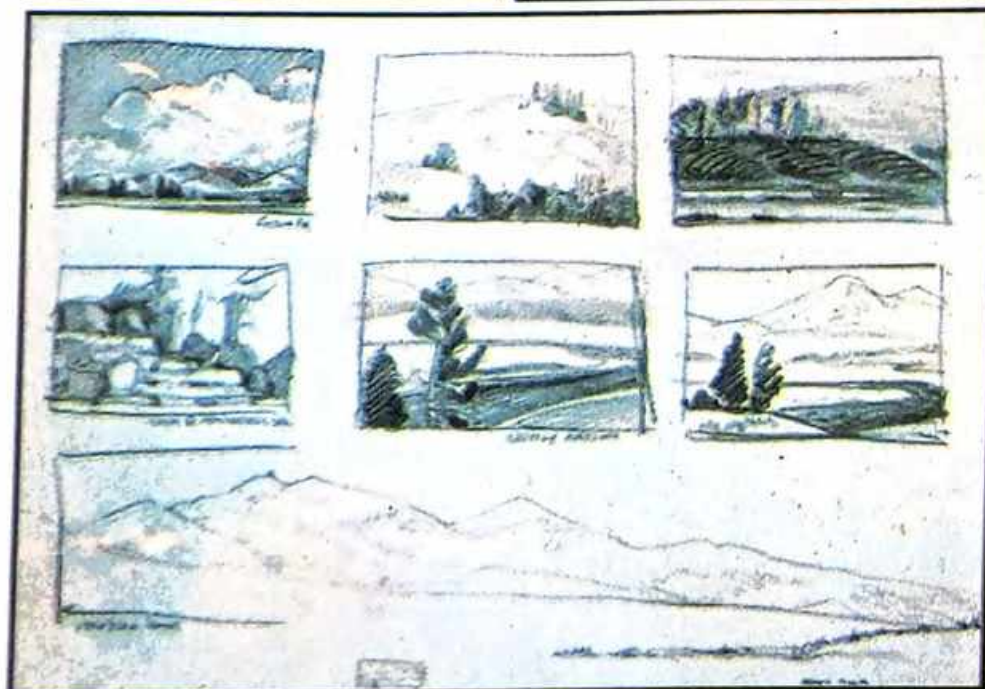
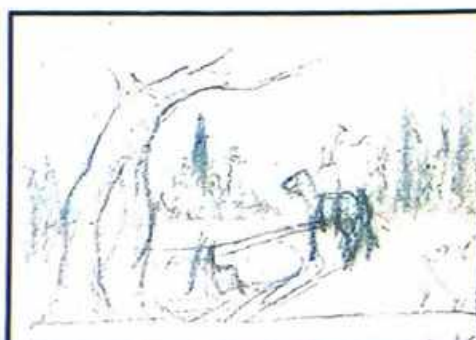
One way is to take a paper sheet or canvas, sketch the picture on it and paint. But let's see how a view finder can give us many different and perhaps better compositions from the same picture. Consider the following.



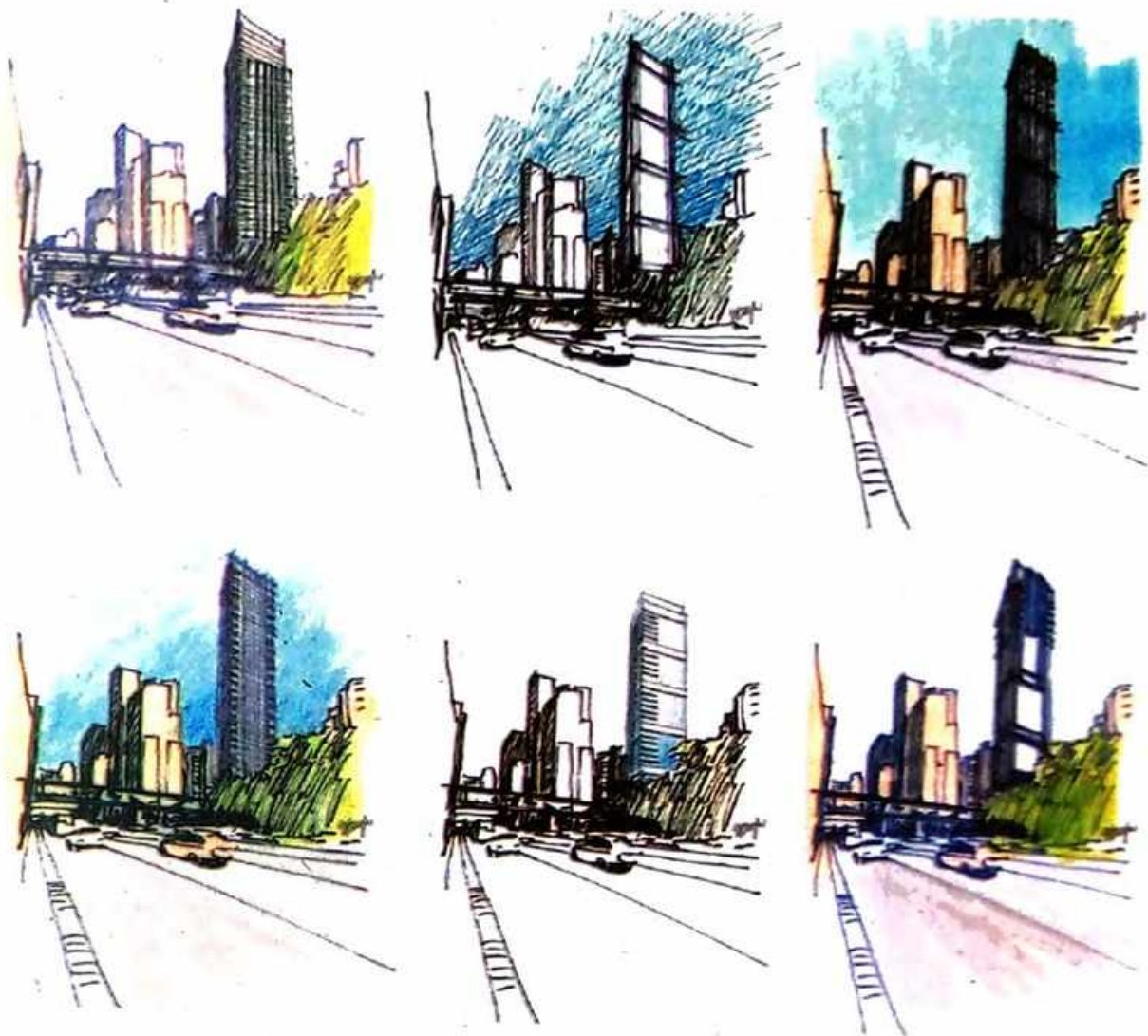
THUMBNAIL SKETCHES

Thumbnails are small-scale drawings that let you play around with composition without investing a huge amount of time and effort into a single artwork.

Thumbnail drawings should be only a few inches large, but make sure they are the same scale (length-width proportion) as your finished work. Make many small *to-scale* boxes. Try as many different arrangements/compositions as you can think of. Study the following thumbnail sketches for example.



You can try different composition or colour scheming in your thumbnail sketches to make a better choice for your final work.



Visual Arts

Drawing

By now you have developed a base for drawing in the previous classes. You are now ready for advanced lessons. So let's begin.

VALUE DRAWING

Value drawing, also called "mass drawing," refers to the drawing that stresses values or shades instead of lines.



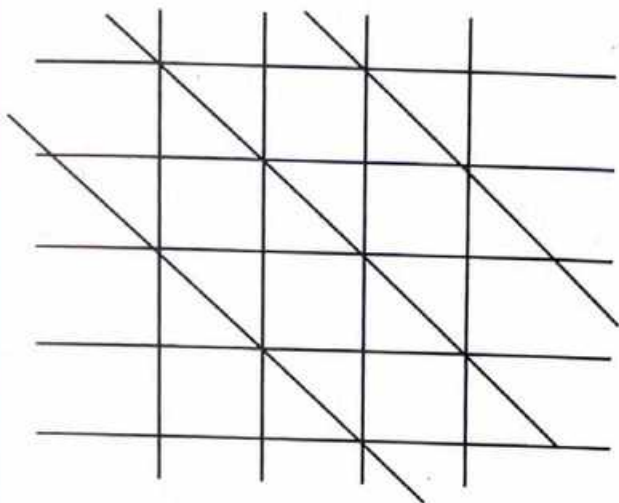
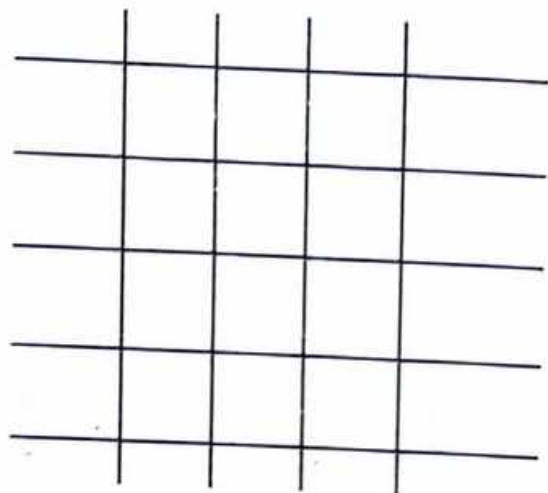
Activity

Drawing—Three Dimensional Pyramids

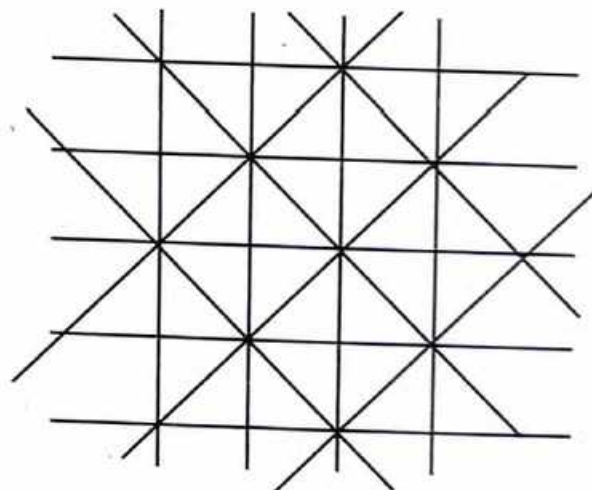
You'll need a 2B pencil, a sharpener, and eraser

Draw a few horizontal lines an equal distance apart.

Draw a few vertical lines



Diagonal Lines Left

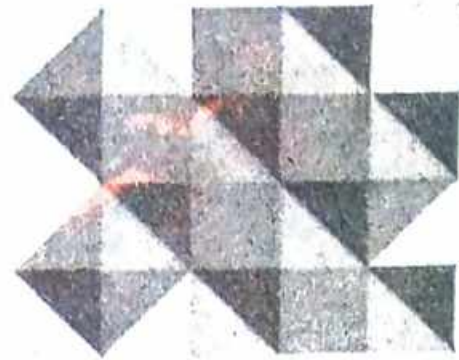


Diagonal Lines Right



Add Shading

Shade all the triangles as shown in the diagram.



Few more exercises for value drawing

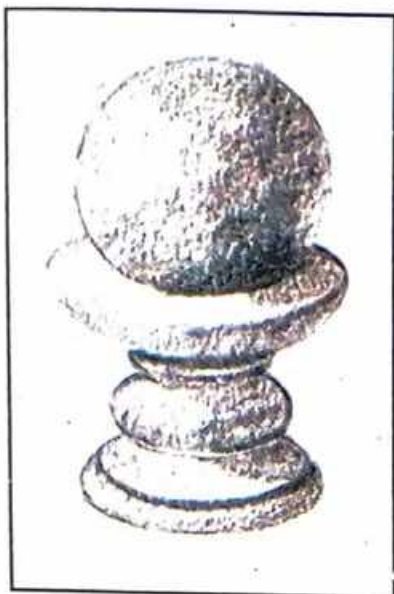
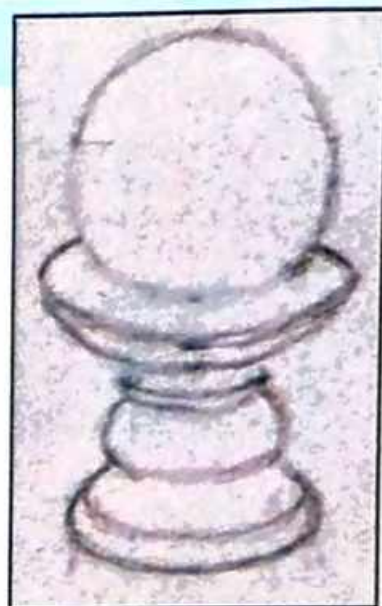
A value drawing often begins as a line drawing on, preferably, toned paper. Charcoal and white chalk/pastel is best though you can also use only a soft (4B, 6B) pencil, too.

Below is an example of a value drawing on toned paper. Note how the shades and shadows are emphasised to show the mass and volume of the objects. Highlights are added with a white chalk/pastel.



Drawing Still Life

Use your previous knowledge to loosely sketch the object. Pay special attention to proportions and symmetry of the object.



Concentrate to see the shades; darkest, lightest, and middle tones. Be careful about the cast shadows within the object.

Now refine!

Establish more value contrast. Add prominent highlights with an eraser. Don't forget the cast shadow.



Still Life Drawing (Using a viewfinder)



It is extremely important to make good lighting for yourself when you are drawing indoors.

1. Use a viewfinder to set up your composition

Use a viewfinder. Move it around until you have found the best composition. Then draw the same rectangle on your paper.

When you look through the viewfinder, everything within the frame is what you will draw, and you can ignore the rest.



2. Start drawing objects that intersect the borders

Always begin drawings along the edges first. This will fix your drawing in place and keep you from running out of space later on.

It is also a good idea to mark all the sides in half both on the viewfinder and the sheet. This makes your judgment a lot easy & accurate.

For instance we start with a curved line on the left side of the rectangle. Looked through the viewfinder and take note of the spot where the outline of the orange crosses the edge of the border.



3. Check line angles with your pencil.

Use your pencil to judge the diagonals. This is a great way to get all your angles correct



4. Work around each edge and then move inward.

Next, work from edges to centre until all the lines connect.

At this point in the drawing you should only be putting down the main outlines—no details or shading!

5. Add details; spend more time watching your subject

A very common beginner's mistake is looking at the paper most of the time. Actually, almost 2/3 of the time you should be looking at your subject. The more you observe, the better you draw. With time and practice you will develop a habit for this.



6. Shade from darkest to lightest

Once the line drawing is done, start filling in the darkest shadows first. Don't ignore the areas of reflected light on the shadow sides of objects and leave those areas lighter. It will make your drawing much more three-dimensional. After your dark shadows are done, begin to work on the lighter tones all the way up to white.

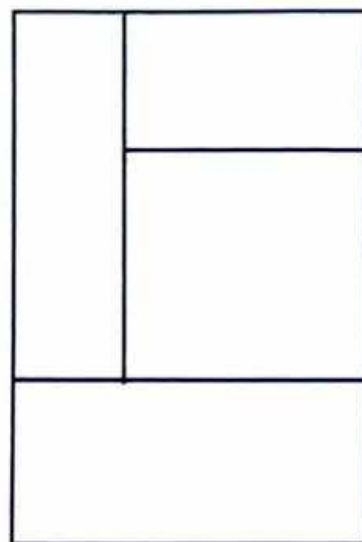


The finished piece

Watercolour Painting

Let's begin with a very fruitful exercise.

Divide a page from your sketchbook in four almost equal parts i.e. make four rectangles of different format rather than dividing the page simply in half vertically and horizontally. Look at the figure but don't copy from it. Divide the page your own way.



Now, load your large size watercolour brush with clean water and start making a random shape in one of the rectangles. Make sure that it is continuous and touches at least one edge of the rectangle. Let it almost cover the rectangle leaving some areas untouched. Keep changing pressure on the brush making different thickness of strokes and depositing different amount of water from area to area.

Next, drop different saturated paint into the wet areas and let them interflow in each other. Don't mix them with your brush. However, you can tilt the page at different angles to control the mixing to some extent.



Although you will be painting random shapes but don't let it be completely arbitrary. Instead, try to use the principles of composition you have learned so that you end with a pleasing, harmonious and balanced abstract painting.

This exercise is meant to develop your brush control and enhance your imagination and creativity.

Landscape with Autumn Trees

Step 1: Start without sketching. Loosely lay down layers for the sky, water and ground in the front.



The irregular strokes at the sky top suggest clouds.

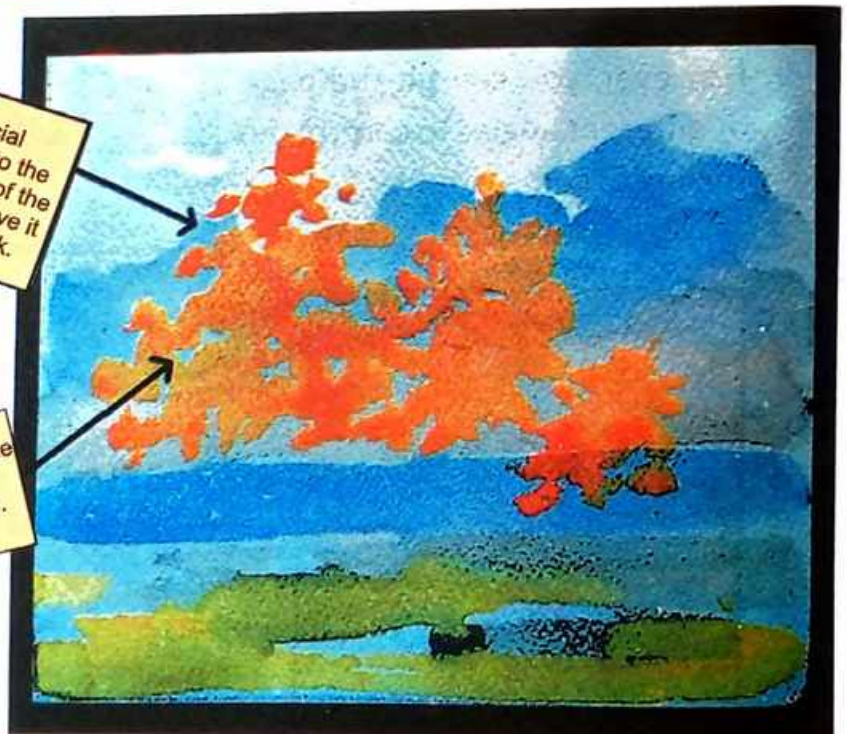
Notice the brownish gray colour in the horizon, giving illusion of depth to the sky.

Step 2:

Use thick cadmium yellow to paint irregular foliage. Add a little cadmium red here and there.

Pay special attention to the silhouette of the foliage to give it a natural look.

Consider the wholes in the foliage.



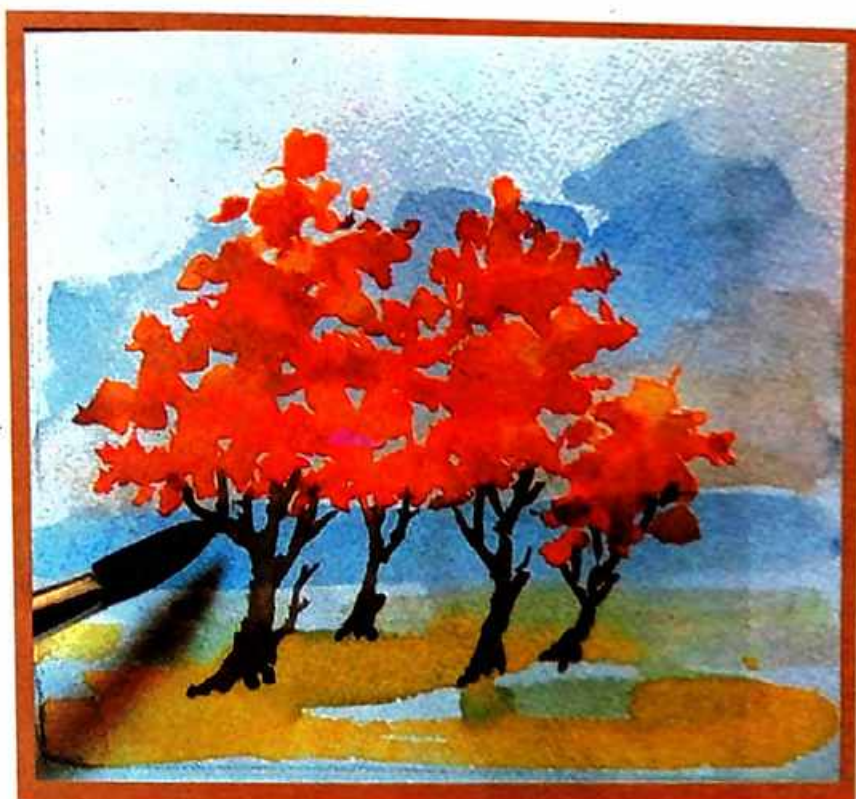
Step 3: Add some more dark strokes of cadmium red for shaded areas in the foliage.



Step 4:

Paint branches and trunks with burnt umber and yellow ocher (start with branches).

Concentrat on the natural shapes of the branches.



Step 5: Add body shadows to the trunks and branches with a mixture of red and blue. Using a smaller brush and the same dark mix, draw some branches within the foliage.



Step 6: In the final step, add some cast shadows on the ground beneath the trees. Your painting is complete now.



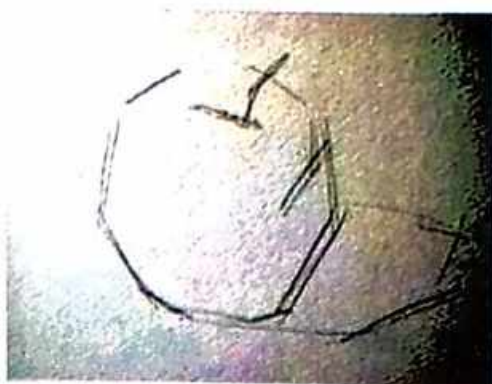
PAINTING A YELLOW APPLE IN THREE STEPS

Put an apple in proper lighting, near a window. Here a soft light comes from left.



Rough Sketch

Sketch the apple and its shadow with straight lines to keep it simple.



First Layer of Colour

Apply a layer of cadmium yellow, leaving the highlights untouched. Then, before it dries, add a little burnt umber to the dark side of the apple. Let this dry before going on.



Second Layer of Colour



Make a cool gray colour mixing the three primaries and paint the cast shadow. Use your brush sideways with its tip on the front side of the shadow so that the front is darker and it fades gently to a lighter value as it goes away from you. Next, apply a layer of yellowish green to the light area of the apple. Make sure the two new colours don't mix. Let dry.

Reflected light and darkest points

Add darker tones of burnt umber to the dark side leaving the light reflection from the surface under and around the apple. Then use the tip of the brush to paint in the apple stem and its shadow area.



PORTRAIT

A drawing, painting or photograph of a person, specially showing the face is called a portrait.

Portrait is perhaps the most interesting subject to draw and paint.



**Drawing a Portrait :-
Head shape**

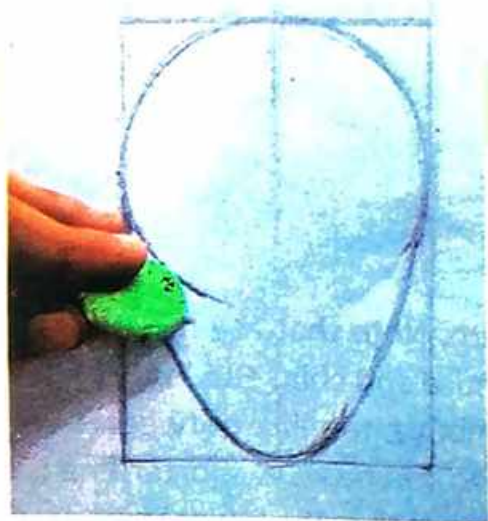
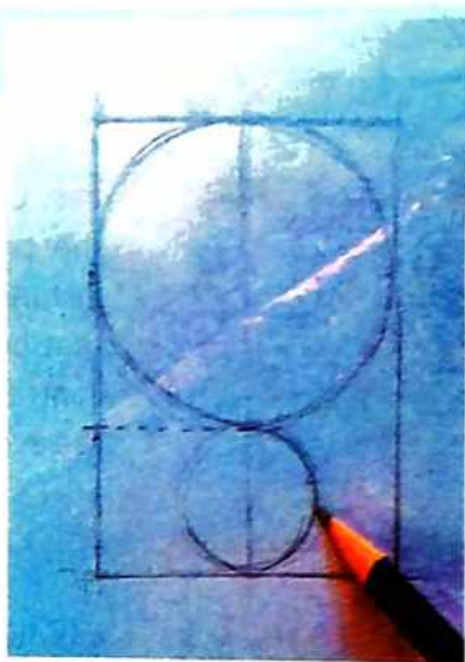
Step-1

It is very important to draw the shape of the head correctly. Remember the human head is one and a half times as long as its width. So let's draw a rectangle of the said proportion. See figure to the left.



Step-2

Draw a vertical line at the centre of the rectangle. Now draw two circles according to the diagram. Note that the upper circle is twice as big as the lower one.



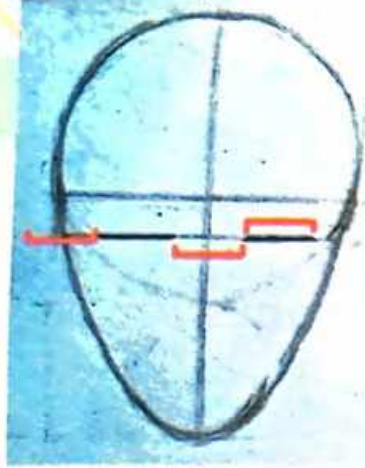
Step-3

Now connect the two circles as in the diagram so that it makes an egg shape. Make sure the egg is symmetric, that is same at both sides. Then erase the extra lines of the circles.

Step-4

Now erase the rectangle also and draw a horizontal line right at the centre. To your surprise, this is where we shall draw eyes. It is a common misperception that the eyes are about one third at the upper side of the head, but no, They are at the centre.





Step-5

Add two straight lines for eyes on the central horizontal line. Consider the size of the eyes; the space between the two eyes equals the length of an eye and the distance at sides is half the length of an eye. Also note that both the eyes are at the same distance from the centre. Another horizontal line is added a little above the eyes for eyebrows.

Step-6

The nose is halfway the eyebrows and the chin. The length of the nose equals that of an eye. Do not draw a vertical line for the nose.



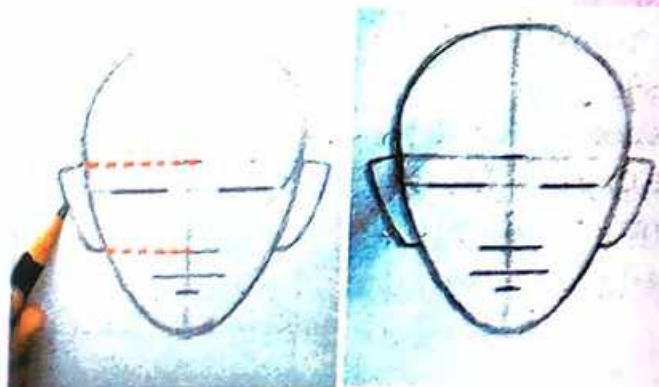
Step-7

And here comes the mouth. Note that the mouth is a little above the centre of nose and chin. The longer line is the central line of the mouth; the line between two lips. It is slightly longer than the nose. A shorter line is added below to depict the bottom of the lower lip.

Step-8

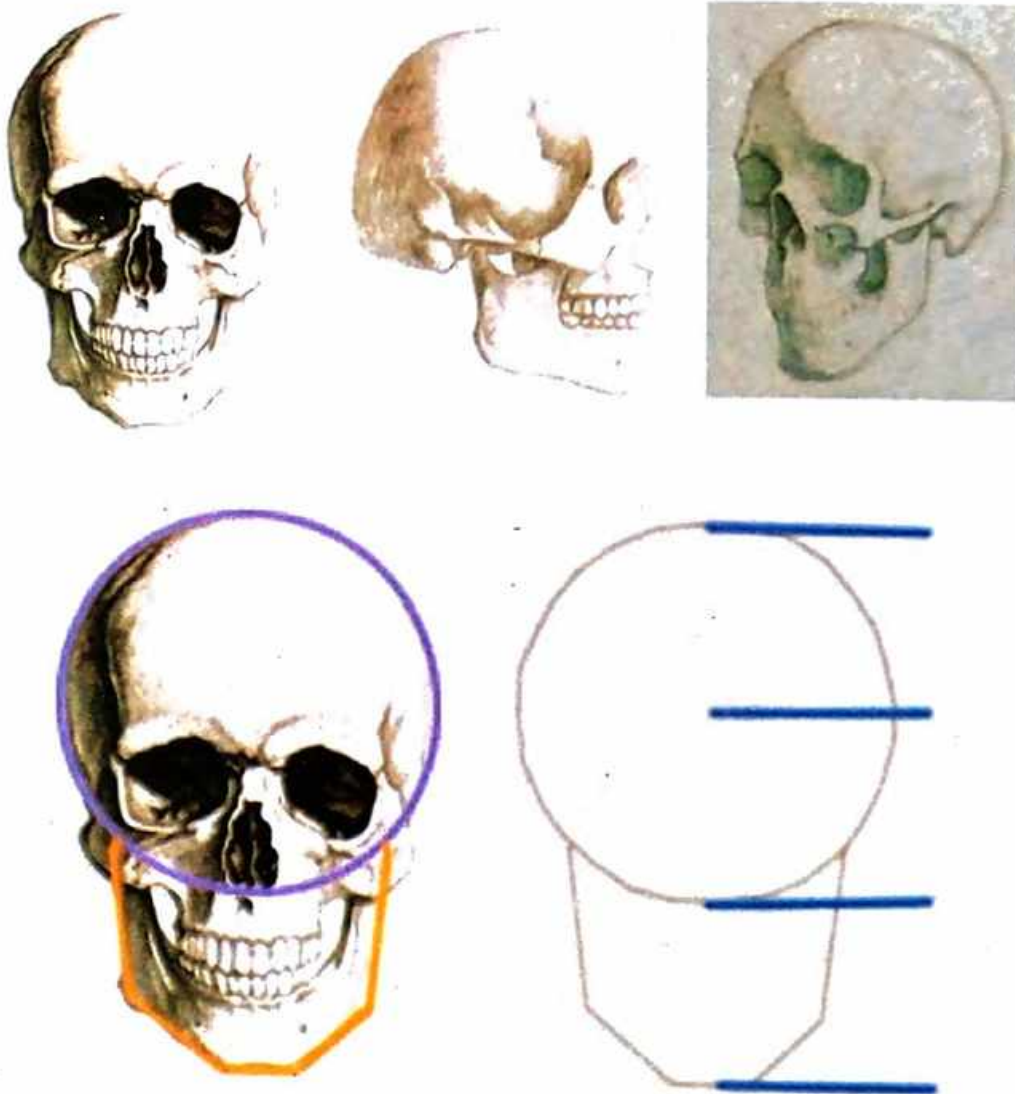
In the end, let's add ears. They are from eyebrows to nose when the model is looking straight ahead.

All the facial features e.g. eyes, nose and mouth are shown with a simple straight line. Remember, they show only the positions and sizes of the features. Later we shall learn how to draw eyes, nose and mouth separately.

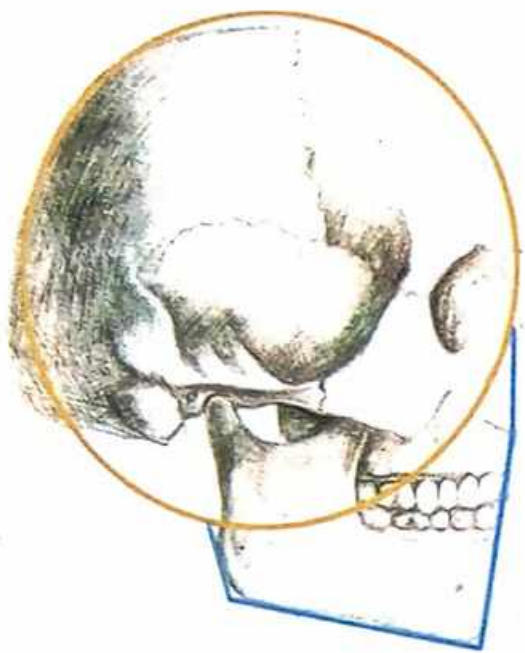


The Skull

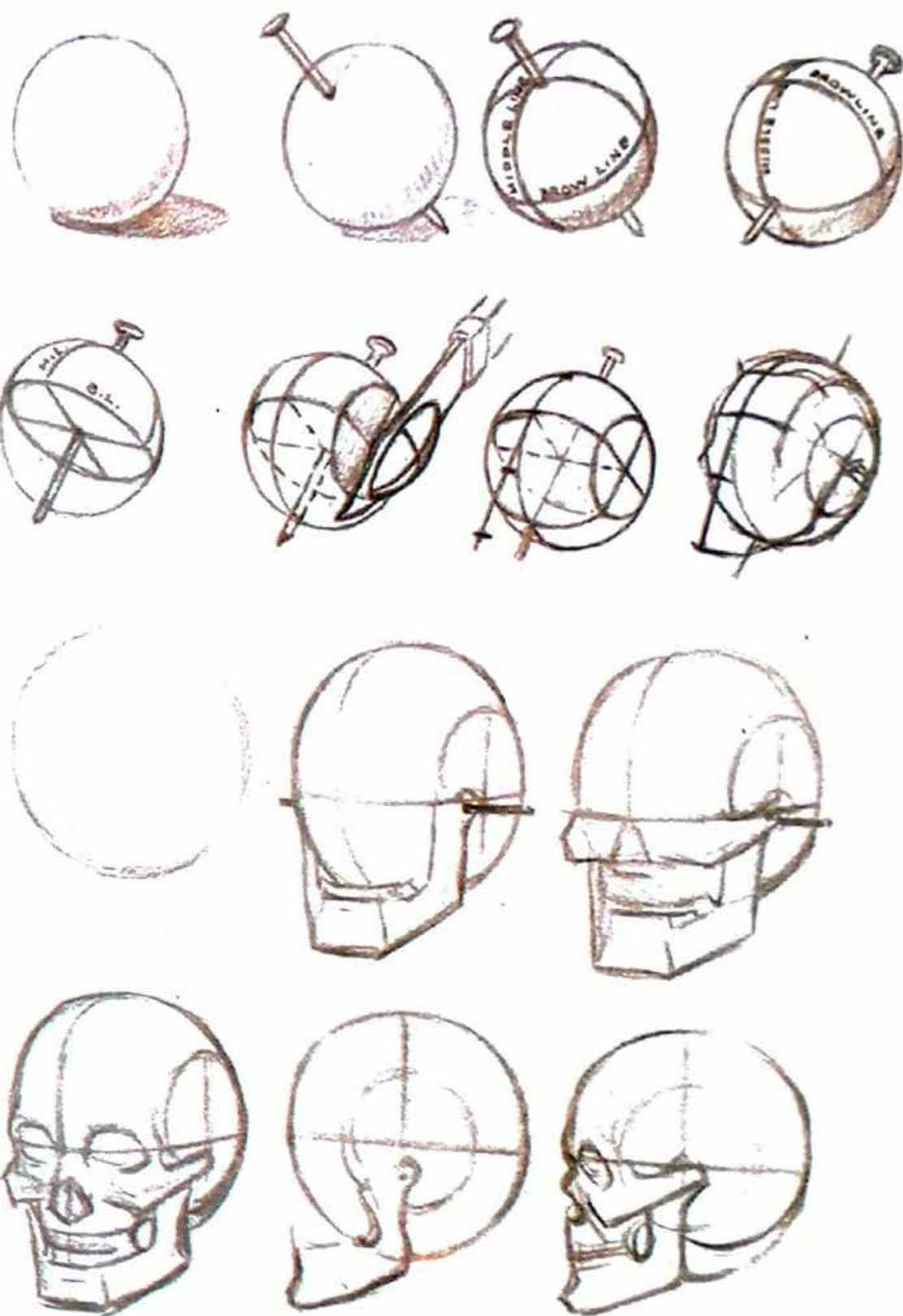
In order to understand and draw portrait well, one must study and understand the bony structure of the head called skull



It is much easier to draw the basic simple shape of the skull first. Later on add details. Note that the blue lines divide the skull in three equal parts.

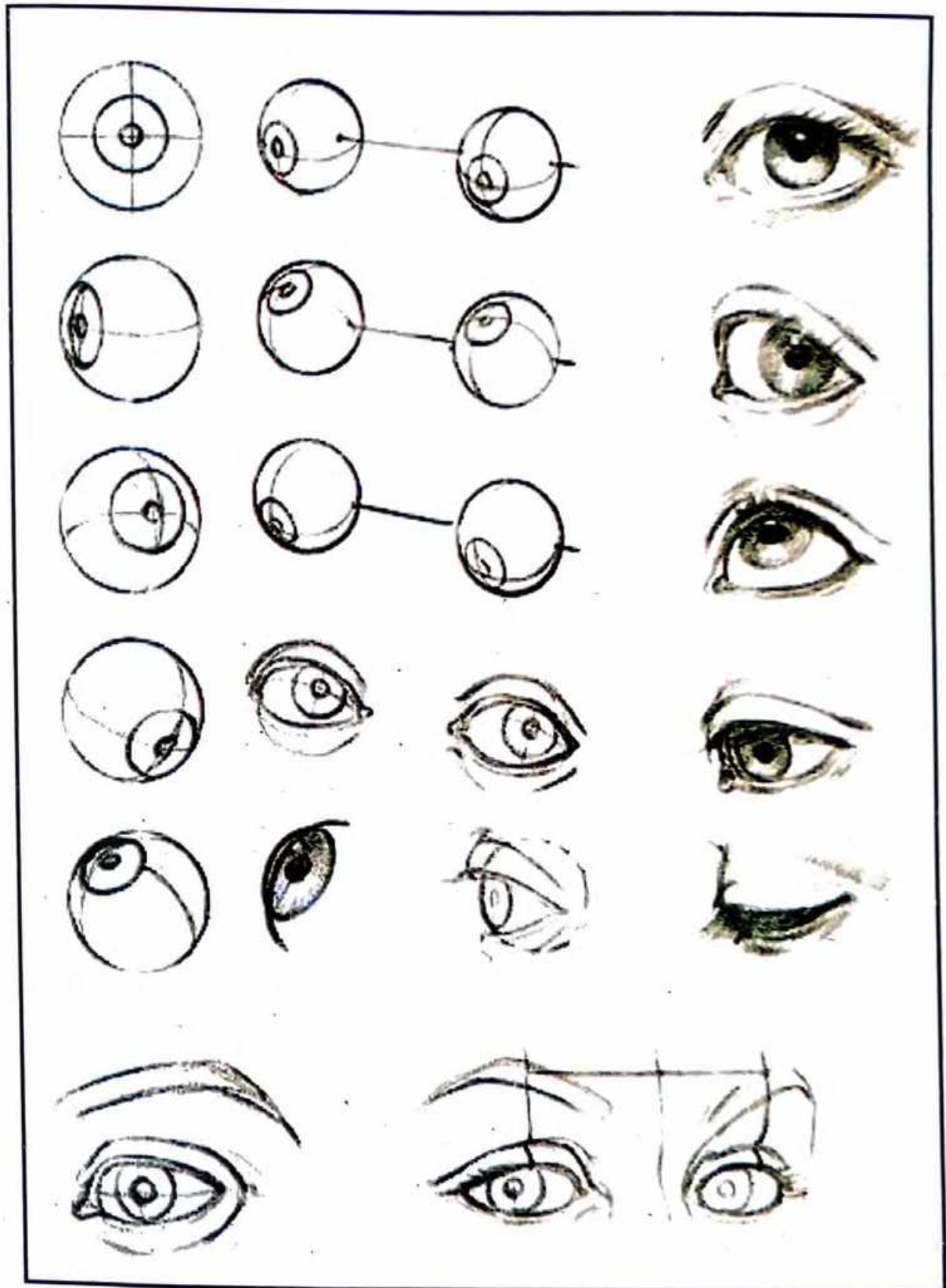


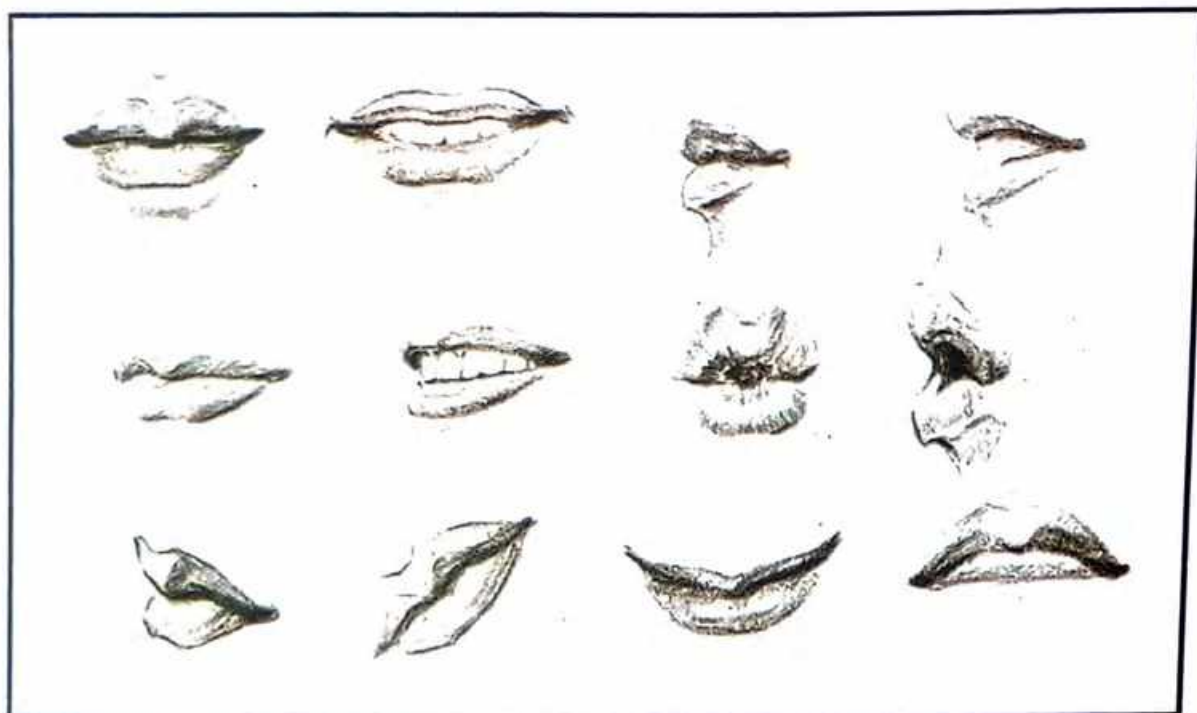
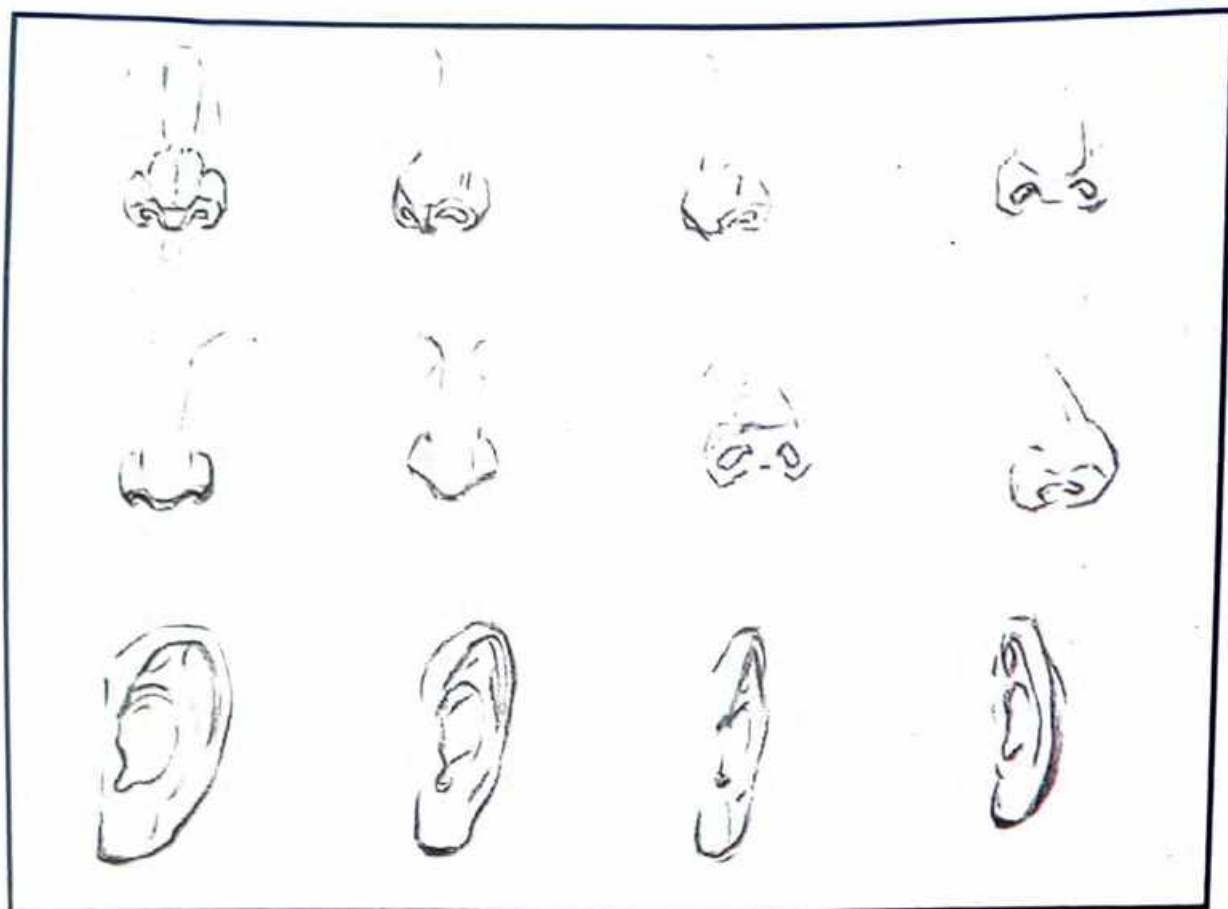
Study the following examples and practice it in your sketchbook



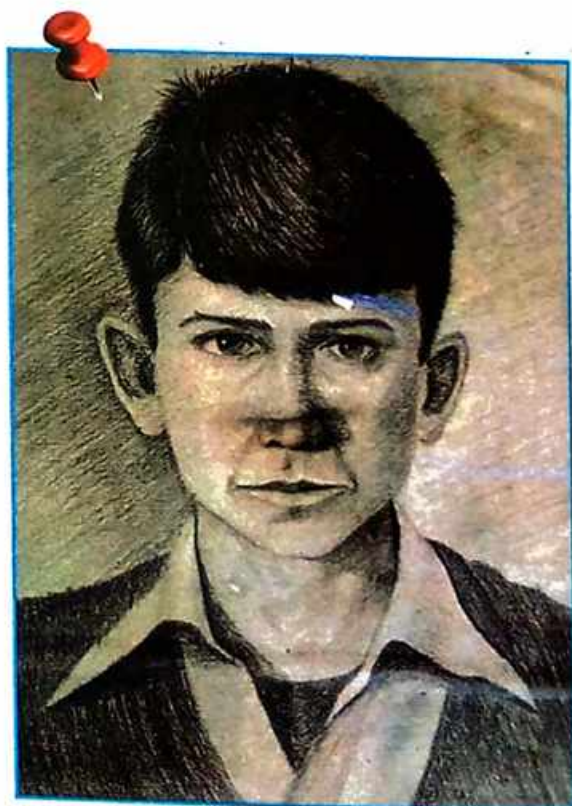


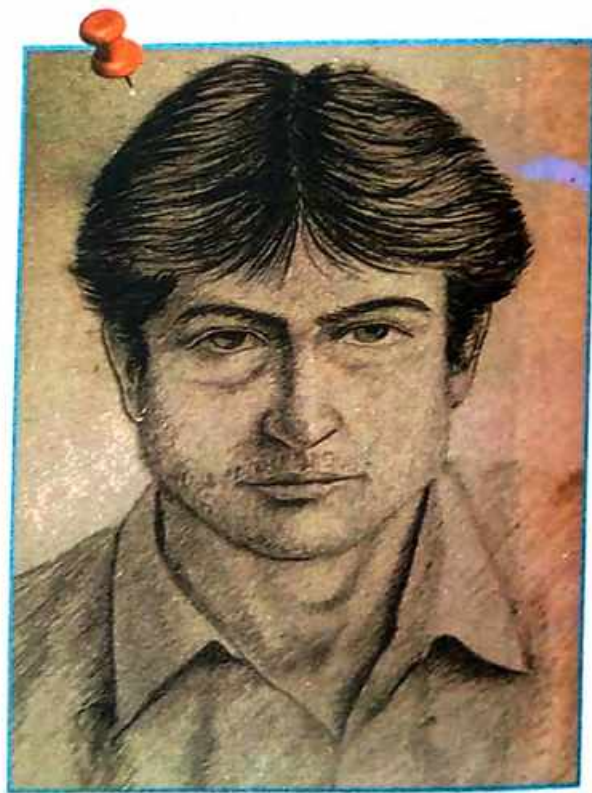
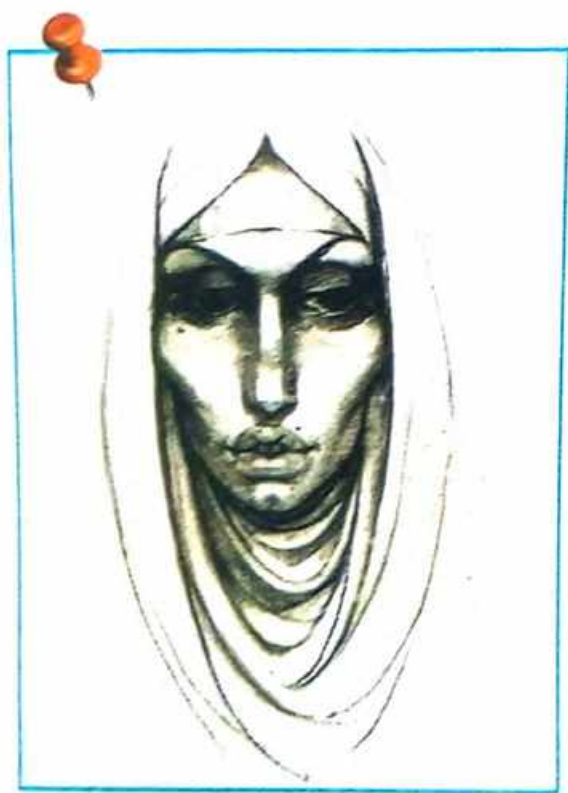
Next, we shall learn to draw the facial features i.e. eyes, nose, mouth and ears. Carefully study and practice the following

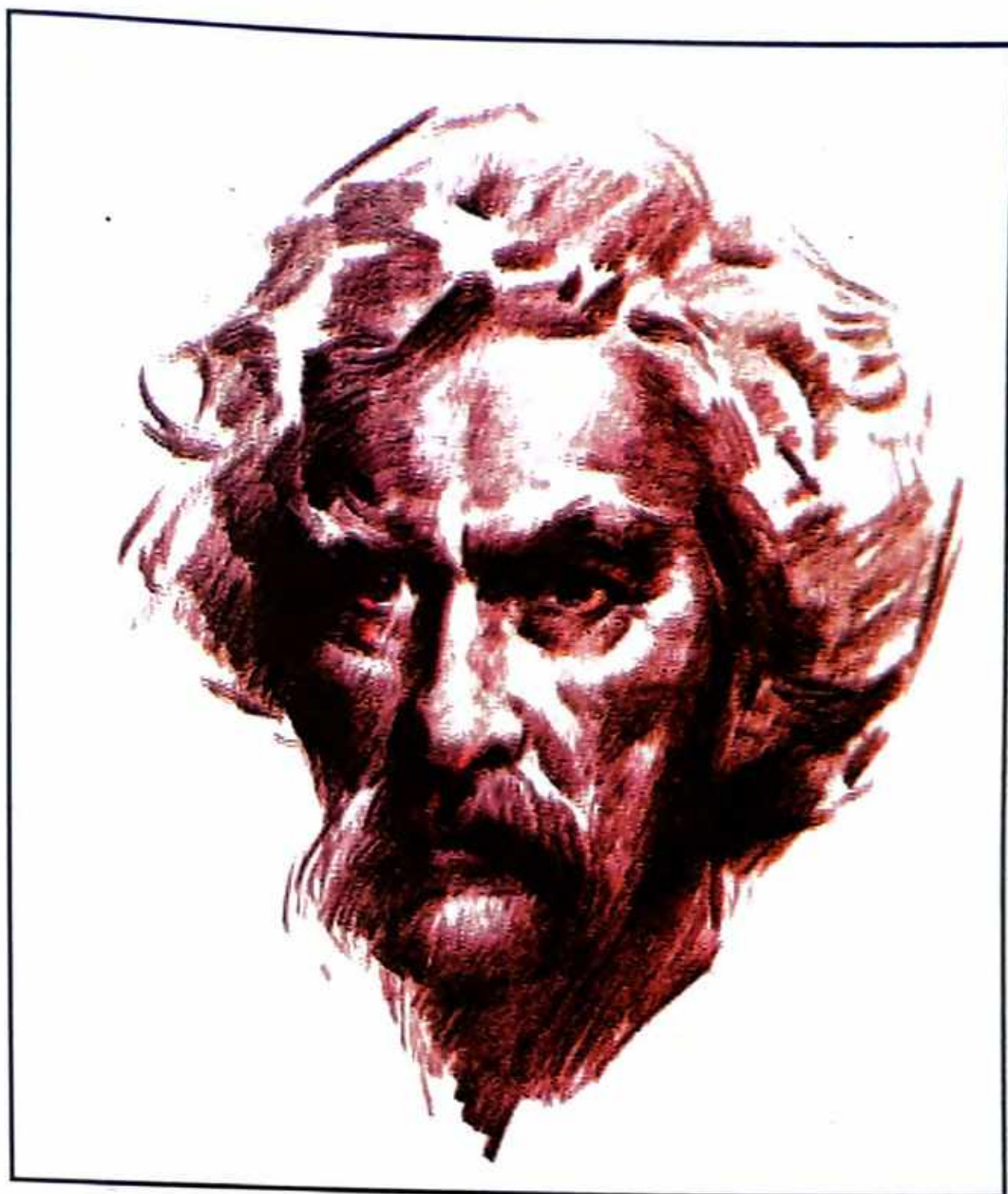




Now carefully observe the following complete portraits.







Activity

Study and copy all the portraits in your sketchbook.

SCULPTURE

Sculpture is a three-dimensional artwork created by shaping or combining hard materials -typically stone such as marble - or metal, glass, or wood. Softer (plastic) materials can also be used, such as clay, textiles, plastics, polymers, wax etc.

Sculpture is another form of art and, just like drawing or painting, can communicate reality, ideas and emotions.



A drawing or painting is in fact 2D but we create a 3D illusion in it. On the other hand, a sculpture is actually 3D. It exists in space and can be seen from all around. Look at the image on the left for example. Had it been a drawing, there was no chance you could see its second ear. But as a clay sculpture, you can go around it and see its other side as well. You can also touch and feel its form with your hands, something you can't do with a painting.

Sculpture in The Round

Sculpture "in the round" also known as "free-standing sculpture" is the one that is surrounded on all sides, except the base, by space. It is meant to be viewed from any angle.



Sculpture in Relief

Relief is a sculptural technique. The term relief is from the Latin verb *levo*, to raise. To create a sculpture in relief is thus to give the impression that the sculpted material has been raised above the background plane. The sculptor (the one who makes sculptures) actually chisels away the negative space thus leaving the positive shapes raised.



High Relief

High and Low Relief

There are different degrees of relief depending on the degree of projection of the sculpted form from the field.

High relief is where more than 50% of the depth is shown.

On the other hand, in low relief, the image is slightly raised from the base. Consider figure for example.



Low Relief

Intaglio

Intaglio is the opposite of relief. It is also called counter relief. In intaglio, the image, the positive shape, is carved into flat background unlike relief where the negative area is carved in, resulting in an image that is projected out of the surface.

Following are the three basic processes to make a sculpture.



Additive or Modelling

It is the process of material being steadily and patiently added upon to create the final sculpture.

Subtractive or Carving

Carving is one of the oldest sculptural techniques. It is a subtractive process; starting with a solid block, the sculptor removes material using chisels and other tools to 'reveal' the image. Traditional carving materials include stone, especially marble, and fine grained woods.



Constructional Sculpture or Assemblage

An assemblage is a sculpture constructed from found objects.



Activity

Find out examples of sculpture around you in daily life. make a list of them.

Sculpting with oil based clays

Oil-based clays are made from various combinations of oil, wax, and clay minerals. One of them is plasticine. It is commonly available in art stores and good bookstores. Because the oil do not evaporate as does water, oil-based clays remain soft even when left for long periods in dry environments. Oil-based clay is not soluble in water. It can be re-used and so is a very popular sculpting material for young artists. It is available in a number of colours and is non-toxic.

Make your own modeling clay

Modeling clay can be expensive and may not be available where you live. Fortunately you can make it yourself and all the required material is present in your kitchen.

You will need:

- 3 cups of superfine flour
- 1/4 cups of salt
- 1 cup of water
- 1 tablespoon of oil
- liquid food coloring (optional)

Mix superfine flour with salt. Add water, food coloring, and oil slowly. If mixture is too stiff add more water. If it is too sticky, add more superfine flour.

Applied Arts

Commercial Art/Graphic Design

Commercial art refers to art created for commercial purposes, specially advertising. It includes designing books, advertisements, sign boards, posters, and other displays to promote sale or acceptance of products, services, or ideas.

Poster

Poster is a large, usually printed, picture, notice or advertisement displayed in a public place.

For over two hundred years, posters have been displayed in public places all over the world. They have been designed to attract the attention of passers-by, making them aware of a political viewpoint, inviting them to attend specific events, or encouraging them to purchase a particular product or service.



Making a good poster

Making a great poster can be fun and is certainly a challenge!

Qualities of Good Poster

Readable

A good poster must be easy-to-read. It means:

- The fonts used must be clearly readable
- They must not be too small
- They must be in good contrast to the background

Well organized

A poster has all the elements of a painting i.e. line, shape, form, colour, value and texture. Organizing these design elements will result in a good and attractive poster. So remember the previously learnt design principles and use them according to your need in a poster.

To the point

Posters are not read as a book. Studies show that you have only 11 to 15 seconds to grab and retain your audience's attention so make it prominent and brief. Those who are really interested in it will seek you out anyway and chat with you at length so you can afford to leave out all the details later.

Some General Tips

- Know your audience so that you can communicate to them most effectively
- Make a good number of thumbnail sketches
- Keep the text large enough to be seen and read from at least six feet
- Let the most important things dominate
- Keep simple, bold and brief
- Make it shockingly attractive



Activity

Make a 12X18 inches poster on a topic given by the teacher

Illustration

An illustration is a drawing, painting or photograph that is created to make clear and explain some text such as a story, poem or newspaper article. You would have seen this specially in the children story books



Activity

Write a short story by yourself and make at least two illustrations for it.



GLOSSARY

Horizontal	At 0° or 180° angle
Vertical	At 90° angle
Diagonal	At angles between horizontal & Vertical
Expressive Line	A line that shows emotions and feelings
Implied Line	the line that doesn't really exist but is seen due to the arrangement of art elements.
Mosaic	the art of creating images with pieces of coloured paper
Tertiary colours	the colours obtained by mixing one primary & one secondary colour in various proportions.
Monochromatic	of shades of one colour
Complementary colour	Pairs of colours that are opposite to one another on the colour wheel
Value	Lightness or darkness of a colour Intensity. Purity of a colour.
Hue	Name of a colour
Texture	The roughness of a surface.
Positive Space	The space occupied by an object.
Negative Space	The empty space around & between an object or objects
Perspective	A technique to represent 3D objects on 2D surface realistically.
View Finder	An instrument artists use for selecting compositions.
Thumbnail Sketches	Small rough sketches that help you find better compositions & colour schemes.

Visual arts	Pertaining to sight
Value drawing	The drawing that stresses values instead of lines
Foliage	Branch of leaves in a tree
Portrait	A drawing, painting or photograph of a person, specially showing the face
Skull	The boney structure of the head
Sculpture in the round	A sculpture that can be seen from all sides
Sculpture in relief	A sculpture in which the image is raised a little up from a flat base.
Intaglio	As opposite of relief, in intaglio the image is carved in to the flat-surface
Constructional Sculpture	Sculpture constructed with found objects
Applied Arts	Practical art
Illustration	A drawing or painting that aims at explaining same text as in story books.

EXERCISE

Q.A. Fill in the Blanks

- i). ----- is the first and oldest element of art.
- ii). ----- line doesn't actually exist.
- iii). The surface quality of an object is called-----in artwork.
- iv). ----- is another name for "value".
- v). Positive ----- is where shapes/forms exist.
- vi). Sculpture is ----- dimensional.
- vii). Face drawing is called -----.
- viii). ----- is the opposite of relief.

Q.B. Briefly answer the following questions.

- i) What is the difference between mosaic and collage?
- ii). What is perspective?
- iii). What is a focal point?
- iv). What is a view finder? What is it used for?
- v). What is a portrait?
- vi). Describe the qualities of a good poster?

Q.3. Give detailed Answers to the following questions!

- i) Explain line and its types!
- ii). What is composition? Explain principles of composition!
- iii) Define sculpture. Discuss its types!
- iv) What is a poster? Explain its purposes.

Creative Thinking!

- i) Is it compulsory that vanishing point will always be made on eye level. Explain your Answer.
- ii) Observe a view in a view finder and then think about that why a view looks doubled in a view finder.