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**Coloured pencils are today widely used as a media for painting and drawing. Colours can be effectively mixed on the picture surface to create a wide range of hues.**

**Coloured pencils can be mixed in a variety of ways, the traditional**

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one being hatching and crosshatching as shown in the artworks shown below.

This method allows you to achieve subtle colour mixing effects as well as considerable depth of colour.

Tones are built slowly by lightly hatching one colour on top of the other. This allows the underneath colour to appear, although lightly creating colour harmony.

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### DESIGNING A BOOK COVER

A book cover refers to the cover of any book or magazine.

#### Objectives

To help the learner master the skills for craftsmanship in design.

To understand the processes involved and the procedures in creating a book cover.

#### Rationale

The learner will be able to identify the different ways he/she can

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the learner will be able to identify the different ways he/she can communicate to an audience through depicting the contents of the book he/she is designing.

### **Activity**

1. Choose a title of the book.
2. Analyse the title, brainstorming on the likely messages that could be portrayed through it.
3. Research for ideas and information from other books, magazines, CD ROMs, or the Internet.
4. Select the most suitable illustrations that will describe the contents of the book you are designing for.
5. Assemble them creatively, either using a computer (if downloaded from the Internet or CD ROMs) or scan them into the computer.
6. Choose an appropriate font style to use.
7. Combine the graphics and the lettering.

### **Remember:**

Vary the font sizes of the other text that will appear on the cover.

They shouldn't be the same size as the title.

Author name and publishing company should be clearly presented.

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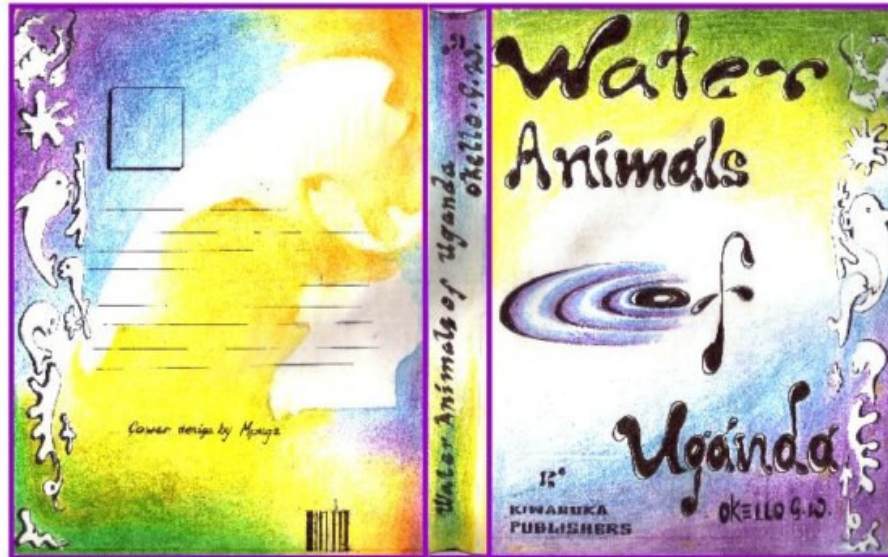
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**Sample:**



Exercise:

Decide on the type of book for which you which you would like to design a cover. Choose the types of lettering that will be appropriate, remembering the fact that simple, well-proportioned letter forms and illustrations are appropriate.



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### DESIGNING A POSTER

### COMMON

A poster is a visual presentation of a concept or message. In a poster, some

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### Objectives

To enable the learner to communicate efficiently and transfer accurate information to an audience using the paper medium.

To illustrate elements of layout and design for poster presentations.

To illustrate common errors in design and how to avoid them.

To provide a convenient reference for students and faculty.

### Rationale

This is to introduce the learners to the basic skills in design.

### Activities

1. Have each student create a drawing that focuses on one image from everyday life, for example the immunisation of children in Uganda against AIDS or other killer diseases.
2. Have each student research on any one of these issues using the Internet or an encyclopedia, magazines, newspapers, books, etc.
3. Let them copy, paste and print some of the images from these sources and create a collage. They could also arrange them creatively to create their own compositions.

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**Activities**

**Getting started:**

1. The designer should know the main concept that he/she would like to put across to the audience.
2. He/she should have the data that is required, for example from magazines, books, encyclopedias, etc.
3. Determine the size of the format or paper to be used.
4. Determine the layout of the poster.
5. Choose the colours to use.

**Planning a poster:**

Determine the one essential concept you would like to get across to the audience. Re-read your abstract once again - are those statements still accurate?

Determine the size of the poster.

**Creating the title:**

The title is the part of the poster that explains the details of the message that will be included in the poster. It can include the sponsor or company's names.

**Tips:**

The title should be clear and readable from a distance.

Determine the alignment of your title; whether left, center or justification.

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Use a simple, easy to read font and should appear largest in size.

Use all-caps for the title itself and use mixed upper/lower case for the company's names.

**Using Word to create a poster:**

1. Choose "ART and CRAFTS EXHIBITION" as the title for your poster.
2. Enter this text in a word processor.
3. Select it and change the font style to "Forte" and the size to 48.
4. Centre align it and change the font colour to violet.
5. Enter the company name "Uganda Cultural Centre".
6. Select it and change the font style to "Arial Black" and the size to 36.

Add other text to the poster, e.g slogans, captions.

It should be readable from a distance, but relatively smaller in size in comparison to the title.

Vary the font styles.

7. Enter the "Dates of the Exhibition" and the opening hours and any appropriate slogan.

**Illustrations:**

They should be simple but clear and easy to understand. There should be

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They should be simple but clear and easy to understand. There should be minimal text to accompany the illustrations.

Some can be shown in a sequence that is easy to follow and these should be organised into sections.

You could number your sections so the audience does not find it hard to understand.

Remember: The poster should always speak for itself. Consider all the elements and principles of design.

Avoid using many colours.

8. Search for appropriate illustrations, graphics from CDs, the Internet, books, magazines and any other source of information

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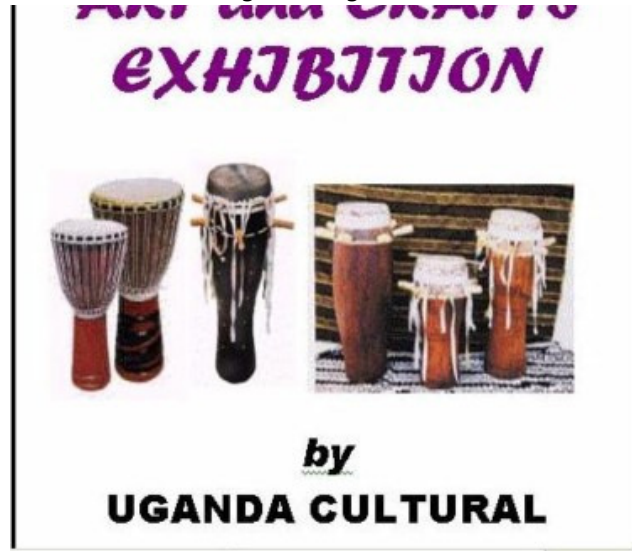
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Layout of a poster:

This refers to the appearance and arrangement of collected ideas onto the final format.

**Tips (background):**

You can use a coloured paper to improve the appearance of your work or you can use plain white paper for your background. You can also glue together different, but related coloured papers.

Use a light background if the images are to be darker and vice versa



Use a light background if the images are to be darker and vice versa.

### **Assembling your poster:**

After all the above activities, you are now ready to put together all the different parts of your poster.

This can be done in two ways:

- Glue together the different pieces of work if they were done on separate papers.
- Trace the different parts of your poster onto another piece of paper.

Remember to be as creative as possible when rearranging your work.

9. Assemble your graphics together with the text.

### Notes to the Instructor/Art teacher

The learners should avoid using jargon, slangs or unusual abbreviations. Guide the learners in selecting the colours that will contrast well, especially where the text will overlap the illustrations or graphics.

### **Exercise:**

You are making a first reading book for a senior one class.

Design the Double-page spread of the book and arrange it so that there is

room for words and four pictures.

It is important that both words and illustrations should only deal with objects, plants, animals and people with which the child is already familiar. The size of a double page is 24cm by 30cm. One should use creative lettering.

**Related link:**

[http://www.kumc.edu/SAH/OTEd/jradel/Poster\\_Presentations/PstrStart.html](http://www.kumc.edu/SAH/OTEd/jradel/Poster_Presentations/PstrStart.html)

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## **ELEMENTS OF ART**

Elements are components or parts which can be isolated and defined in any visual design or work of art. They are the structure of the work, and can carry a wide variety of messages.

These are:

1. Lines and dots
2. Form, shape and space
3. Colour
4. Texture and pattern
5. Value/tone
6. Movement

### **Lines and dots:**

A line is a mark made by a moving point/dot. A line is not necessarily an artificial creation of the artist or designer; it exists in nature as a structural feature such as branches, or as surface design, such as striping on a tiger or a seashell.

Lines can be combined with other lines to create textures and

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patterns. This is common in engravings and pen and ink drawings. Lines can be drawn, scratched, carved, etched, painted or woven, while some may be used as short, broken, angular and short curved. Some may be thick, thin, zig-zag or wavy. The use of combinations of lines results in the development of form and value, which are other elements of design.

Qualities of line

Certain arrangements of line are commonly understood to carry certain kinds of information.

Calligraphy is recognizable as a representation of words, even when we do not know the language.

Line in the form of maps is readily recognized as a symbolic representation of a place.

Graphs are another readily recognizable linear device. They are widely used to communicate quantitative information and relationships in a visual way.

Line also communicates emotion and states of mind through its character and direction. The variations of meaning generally relate to our bodily experience of line and direction.

Horizontal lines suggest a feeling of rest or repose. Objects parallel to the earth are at rest in relation to gravity. Therefore compositions in which horizontal lines dominate tend to be quiet

and restful in feeling.

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Vertical lines communicate a feeling of loftiness and spirituality. Erect lines seem to extend upwards beyond human reach, toward the sky. They often dominate public architecture.

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Extended perpendicular lines suggest an overpowering grandeur, beyond ordinary human measure.

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Diagonal lines suggest a feeling of movement or direction. Since objects in a diagonal position are unstable in relation to gravity, being neither vertical nor horizontal, they are either about to fall, or are already in motion, as is certainly the case for this group of dancers. In a two-dimensional composition diagonal lines are also used to indicate depth, an illusion of perspective that pulls the viewer into the picture creating an illusion of a space that one could move about within. Thus if a feeling of movement or speed is desired, or a feeling of activity, diagonal lines can be used.

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Horizontal and vertical lines in combination communicate stability and solidity. Rectilinear forms stay put in relation to gravity, and are not likely to tip over. This stability suggests permanence, reliability and safety. In the case of the man in this family group, the lines seem to imply stability to the point of stodginess.

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Deep, acute curves, on the other hand, suggest confusion, turbulence, even frenzy, as in the violence of waves in a storm, the chaos of a tangled thread, or the turmoil of lines suggested by the forms of a crowd. The complicated curves used to form the mother in the family group shown above suggest a fussy, frivolous personality.

Curved lines do vary in meaning, however. Soft, shallow curves suggest comfort, safety, familiarity, and relaxation. They recall the curves of the human body, and therefore have a pleasing, sensual quality.

### Uses of lines

1. They enclose shapes
2. Define form
3. Suggest movement
4. Create depth and volume
5. Create mood and express feelings and ideas.
6. Act as a symbolic language and can communicate emotion through its character and direction.

### **Form, shape and space:**

Shape is an area with defined boundaries. The area may be

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enclosed by line, covered by colour, texture or form.

Shapes of objects can be categorised as follows:

- a) Irregular shapes
- b) Geometric shapes

Irregular shapes

Are those derived from natural; objects such as plants, animals, rocks, clouds or waves. These are irregular in character, e.g. landscapes.

Geometric shapes

Are constructed for specific purposes using instruments like rulers, set squares and protractors. All geometric shapes have regular shapes.

Drawing a shape starts with a dot. This is the initial mark by a pencil and the hand draws it over a surface and a line is created. As the pencil movement curves and straightens and the movement continues back to the starting point, an area that is being enclosed is called "shape".

Shapes vary greatly in size, colour, value, texture, type, direction and character.

Uses of shapes

1. Represent objects in 2-Dimensions
2. Create illusion of space and volume.
3. Suggest movement
4. Express ideas, imaginations and feelings.

### **Texture:**

Is the roughness or smoothness of a surface.

#### Uses of texture

1. To define shape. This can be done by creating a smooth or rough feeling over an area.
2. To highlight form
3. Create illusions of space and depth. Using texture creates a 3-Dimensional illusion.
4. Makes a surface appear lively and interesting.
5. To create visual harmony between forms, shapes and spaces in any given art work.

### **Value/ tone:**

Value refers to the degree of lightness or darkness of a surface or a colour. It depends on the amount of light a surface is able to



reflect.

Value can be created on a surface by the use of 2 techniques:

- a) Shading
- b) Tinting

*Shading* refers to the process of darkening a surface or colour by adding a darker medium, e.g. inks, dyes, etc.

*Tinting* refers to the process of lightening a medium by adding white.

### Uses of value

1. To model form on 2D surfaces. With shading and tinting, the objects tend to appear in 3D.
2. To create an illusion of depth and atmospheric effect, e.g. in landscape drawing or painting.
3. Suggest movement.

### **Colour:**

Color proportion refers to the impact of the relative quantity of a given hue or value used in color compositions.

### Psychological Implications of Color

Red is associated with blood and with feelings that are energetic

Red is associated with blood, and with feelings that are energetic, exciting, passionate or erotic.

Orange is the color of flesh, or the friendly warmth of the hearth fire. The positive implications of this color suggest approachability, informality. The negative side might imply accessibility to the point of suggesting that anyone can approach-- a lack of discrimination or quality.

Yellow is the color of sunshine. This color is optimistic, upbeat, modern

Green suggests nature (plant life, forests), life, stability, restfulness, naturalness. On the other hand, green in some tones or certain contexts (such as green skin) might instead suggest decay (fungus, mold), toxicity, artificiality.

Blue suggests coolness, distance, spirituality, or perhaps reserved elegance.

Violet is the color of fantasy, playfulness, impulsiveness, and dream states.

### **Pattern:**

Pattern is an underlying structure that organizes surfaces or structures in a consistent, regular manner. Pattern can be described as a repeating unit of shape or form, but it can also be

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thought of as the "skeleton" that organizes the parts of a composition.

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### PASTEL PAINTINGS

#### COMMON APPLICATIONS

Pastels can be used as a media for both drawing and painting. Pastels are considerably softer than coloured pencils and have a greater inherent range

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## **PRINCIPLES OF ART AND DESIGN**

These principles are concepts used to organize or arrange the structural elements of design. Again, the way in which these principles are applied affects the expressive content, or the message of the work.

The principles are:

- **Balance**
- **Proportion**
- **Rhythm**
- **Emphasis**
- **Unity**

### **Balance**

Balance can be defined as harmony in the parts of a whole. There are two types of balance: symmetrical and asymmetrical balance. Symmetrical balance can also be referred to as formal balance. Asymmetrical balance is also called informal balance.

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Proportion refers to the relative size and scale of the various elements in a design. This means that it is necessary to discuss proportion in terms of the context or standard used to determine proportions.

**Rhythm**

Rhythm can be described as timed movement through space, an easy, connected path along which the eye follows a regular arrangement of motifs.

Rhythm depends largely upon the elements of pattern and movement to achieve its effects.

Rhythm can be created in a number of ways. Linear rhythm refers to the characteristic flow of the individual line.

**Emphasis**

Emphasis is also referred to as point of focus, or interruption.

The artist or designer uses emphasis to call attention to something, or to vary the composition in order to hold the viewers interest.

Emphasis can be achieved in a number of ways:

Contrast achieves emphasis by setting the point of emphasis apart

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Contrast achieves emphasis by setting the point of emphasis apart from the rest of its background. Various kinds of contrasts are possible. The use of a neutral background isolates the point of emphasis.

Contrast of color, texture, or shape will call attention to a specific point, and contrast of size or scale will as well.

### **Unity**

Unity is the underlying principle that summarizes all of the principles and elements of design. Unity can be achieved through the effective and consistent use of any of the elements.

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