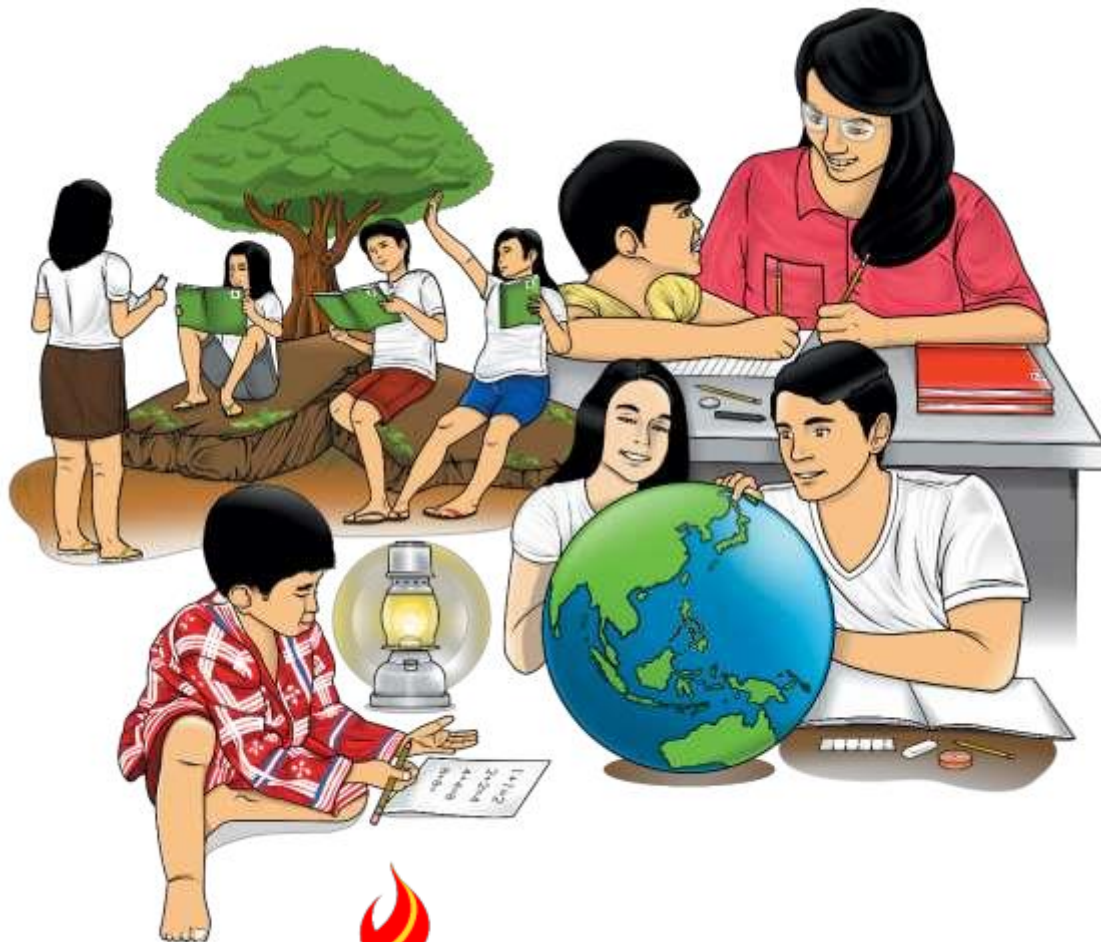


# Arts

## Quarter 1 – Module 1: Principles of Design and Elements of Arts





## ***What I Need to Know***



Do you know that there were several areas in which impressionist artists moved away from the established practices of art at that time? These involved their use of color, choice of subject matter and setting, and technique for capturing light and conveying movement.

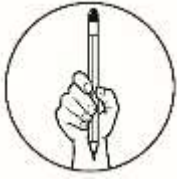
After going through this module, you are expected to:

1. Analyze art elements and principles in the production of work following a specific art style from the various art movements. **(A10EL-Ib-1)**

### **Specific Objectives:**

At the end of the module, you should be able to:

1. identify the different principles of design and the elements of arts present in the various art movements;
2. appreciate the different principles of design and the elements of arts; and
3. create your own artwork by applying the principles of design and the elements of arts based on the example of arts.



## ***What I Know***

You begin with the module proper, take this test to find out how much you already know about our topic.

**A. Directions:** Use the pictures below to check how much you know about this topic. Classify them according to what principle of design they belong. Write your answers in your test notebook. Choose your answer from the following:

Unity and Variety  
Contrast

Emphasis and Coordination  
Repetition and Rhythm

Balance  
Scale and Proportion

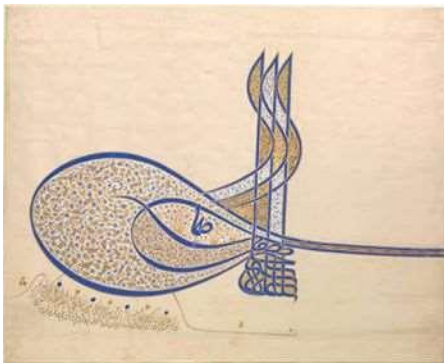
1.



2.



3.



4.



5.



6.



7.



8.



9.



10.





**B. Directions:**

Find and circle all the elements of arts that are hidden in the grid. The words may be hidden in any direction. Write your answer in your test notebook.

|   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|
| T | K | S | H | A | P | E | X | P | R | L |
| S | P | A | C | E | Q | J | I | L | F | S |
| V | H | J | U | E | I | E | O | E | I | V |
| R | T | C | O | L | O | R | T | S | Z | A |
| D | Y | P | X | I | K | O | E | K | A | L |
| E | L | L | H | H | L | L | X | J | I | U |
| P | E | R | S | P | E | C | T | I | V | E |
| S | S | E | L | G | R | Y | U | F | H | O |
| C | I | R | K | O | S | T | R | T | J | P |
| W | U | V | T | L | I | N | E | I | K | I |



Well, how was it? Do you think you did well? Compare your answers with those in the Answer Key on page \_\_\_\_ to find out.

If all your answers are correct, very good! This shows that you already know much about the topics in this module. You may still study the module to review what you already know. Who knows you might learn a few more new things as well.

If you get a low score, don't feel bad. This means that this module is for you. It will help you understand some important concepts that you can apply in your daily life. If you study this module carefully, you will learn the answers to all the items in the test and a lot more! Are you ready? You may go now to the next page to begin Lesson 1.

## Lesson

# 1

## Principles of Design



### ***What's In***

Art can be seen in all aspect of life. It is everywhere. It can be seen in our surroundings. The popular feeling about art is that it exists only in concert halls, museums, and art galleries in a world by itself, which are accessible only to those who can afford to pay for its enjoyment or to the critics and scholars who take time to study the art and objects of the art.



### ***What's New***

#### **Activity 1.**

**Directions.** Analyze the image at the center, then answer the questions provided in each quadrant. Write your answer in your test notebook.



|  |   |
|--|---|
| <p>Description:</p> <ul style="list-style-type: none"> <li>• What are the things do you see in the artwork?</li> <li>• Describe each of the things seen in the artwork.</li> </ul>                                     | <p>Analysis</p> <ul style="list-style-type: none"> <li>• What elements of arts were used by the artists?</li> <li>• Which among the principles of design were used by the artist?</li> <li>• Did he use unity and variety, repetition and rhythm, balance, contrast, scale and proportion or emphasis and subordination?</li> </ul> |
| <p>Interpretation</p> <ul style="list-style-type: none"> <li>• What do you think does Vincent Van Gogh wants to imply in his artwork?</li> <li>• Is the title “Starry Night” appropriate to the image? Why?</li> </ul> | <p>Judgment</p> <ul style="list-style-type: none"> <li>• Is this piece of artwork worthy of appreciation? Why? Why not?</li> <li>• How is Vincent Van Gogh as an artist?</li> </ul>   |



Now that you are done, you may proceed to learn more. Are you ready? Go ahead, read and understand to learn more. **ENJOY!**



## ***What is It***

The word design indicates both the process of organizing visual elements and the product of that process. It is a result of our basic need for meaningful order. Some designs are so well integrated that they have qualities beyond a mere sum of their parts. Such are said to be beautiful, interesting, absorbing, or surprising. Art and beauty can be expressed in many ways- in natural beauty of huge old trees or in the created beauty of a painting of those trees like in the work of Van Gogh “Large Plane Trees”.



**Large Plane Trees**, Vincent Van Gogh

Depicted in his works are the principles of design that made his work beautiful, fascinating and expressive. There are six principles of design: **unity and variety, balance, emphasis and subordination, contrast, repetition and rhythm,** and **scale and proportion.**

Read the information provided below, then do the activities and assessments prepared for you to do.

## A. UNITY AND VARIETY

Unity refers to the appearance or condition of oneness of an artwork. All the elements such as line, color, texture, and others belong together that result in having a coherent and harmonious whole. As variety provides diversity yet it acts as counterbalance to extreme unity.



**Going Home**, Jacob Lawrence



**The Immigration Series**, Jacob Lawrence

The visual themes were established with the use of lines, shapes, and colors. The many figures and the objects in the complex compositions of Lawrence formed a unified design through the artist's skillful use of abstraction, theme, and variation.

## B. BALANCE

Balance is the condition in which acting influences are held in check by opposing forces or what is in the left side should appear on the right side also in order to achieve equilibrium.

The near or exact matching of left and right sides of a three-dimensional form or a two-dimensional composition is called **symmetrical balance**. Two sides which are not the same is **asymmetrical balance**.





A symmetrical balance can be seen on the wheels of the chariot in Giacometti's bronze, where the slim figure that serves as a vertical attached on an elevation. On the other hand, Haranobu's figures on a woodblock print, asymmetrical balance was achieved with one figure sitting and the other standing. Both heads of the figure bends to the center.



Indeed, the magic of art is fascinating. Do you want to learn more? Go on!  
HAPPY LEARNING!

### C. EMPHASIS AND SUBORDINATION

To draw our attention to an area or areas, the artist uses *emphasis*. To create emphasis, position, contrast, color intensity, and size can all be used. Neutral areas of lesser interest are created by artist through *subordination* to keep us from being distracted from the areas of emphasis.



**Yacht Approaching the Coast**, Joseph Mallord William Turner

### D. CONTRAST

The juxtaposition of strongly dissimilar elements is called contrast. Dark set against light, large against small, bright colors against dull are examples of contrasts. Visual experience becomes monotonous without contrast. Contrast can be seen also in the thick and thin areas of a single brushstroke



**Luster-Painted Bowl Spain**. Tin-glazed earthenware painted in cobalt blue and luster

## E. REPETITION AND RHYTHM

The *repetition* of visual elements gives a composition of unity, continuity, flow, and emphasis. *Rhythm* in the visual art, is created through the regular recurrence of elements with related variations.



**The Maestà, or Maestà of Duccio**, Duccio di Buoninsegna

## F. SCALE AND PROPORTION

*Scale* is the relation of one thing to another. It is one of the first decisions an artist makes when planning a work of art, *Proportion* is the size relationship of parts to a whole.



**ZAPATISTAS**, Jose Clemente Orozco

### Some reminders for us!

It is also important to understand that a great painting does not have to tick all the boxes in terms of the principles of art. In fact, most of the great paintings demonstrate a few of the principles.

So do not think of the principles of art as a set of overarching rules which you must comply with. They are merely a way to help us understand and communicate our thoughts about art.



Great Job! Now you have learned the different principles of design, let's check how far you have done with it. Do the activities and assessments that are prepared for you to work on. Let's get it on.

## ACTIVITY 1

### Materials:

Oslo Paper  
Crayons  
Acrylic paint/ any paint available

Color Pastel  
Water Color

### Procedure:

1. Look around and observe the people around you: your friends, your family and your neighbor or the nature.
2. Describe them through a drawing or painting applying the principles of design based on what you see in their faces or actions as they exercise the freedom of expression in their daily lives.
3. Do this in an Oslo paper. You may use crayons, color pastel, water color, acrylic paint or any available resources that you have.

### Assessment:

Create something beautiful and useful artwork to make your life more meaningful by applying the different principles of design that you have learned relation to the talent that God has given you.

Write your reflection on a sheet of paper.

Easy, right? Now, proceed to the next lesson. Remember what you have learned in the previous lesson.



## Lesson

# 2

## Elements of Arts

Medium and elements together are the materials the artist uses in creating a work of art. The distinction between them is easy to see but hard to define. An element can be known only in some medium, but as an element it is independent of medium. When we study elements, we consider them with no attention to the means by which we can come into contact with a work of art. The elements are its qualities or properties.

The seven elements of art are:

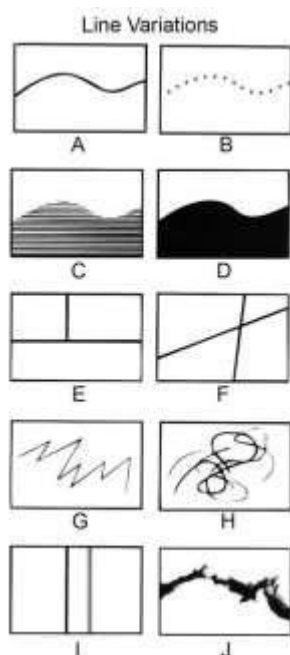
1. Line
2. Shape
3. Space
4. Value
5. Color
6. Texture
7. Perspective

We now look with greater care at the elements of the visual arts as a kind of “basic language” with which the artist’s work.

### 1. LINE

Line is our basic means for recording and symbolizing ideas, observations, and feelings; it is a primary means of visual communication. Lines always have direction. They are always active.

The following illustrates the line variations (Preble, 1999)



- a. Actual Line
- b. Implied line and implied curved line
- c. Actual straight lone and implied curved line
- d. Line created by an edge
- e. Vertical line (attitude of alert attention); horizontal line (attitude of rest)
- f. Diagonal lines (slow action, fast action)
- g. Sharp jagged lines
- h. Dance of curving lines
- i. Hard line; soft line
- j. Ragged, irregular line



## 2. SHAPE

Shape refers to the expanse within the outline of a two-dimensional area or within the outer boundaries of a three-dimensional object. It may be geometric which tends to be precise or regular (circles, triangles, squares) or organic which are irregular, often curving or rounded and seem relaxed and more informal. Most common shapes in human-made world are geometric while most shapes in nature are organic.

Mass is a physical bulk of a solid body material and it has a three-dimensional area.

*Mass in Three-Dimension*



**RECUMBENT FIGURE,**  
Henry Moore, 1938 Green Hornston stone

*Mass in Two-Dimension*

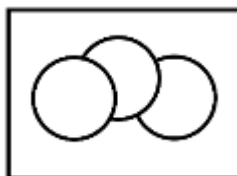


**HEAD OF A YOUNG MAN,**  
Pablo Picasso, 1923. Grease Crayon Drawing

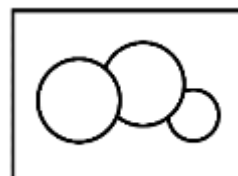
## 3. SPACE

Space is the indefinable, general receptacle of all things. It is continuous, infinite, and ever present. The visual arts are sometimes referred to as spatial arts, because most of the art forms are organized in space.

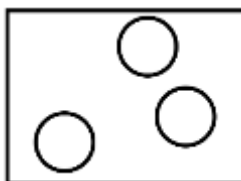
Architects are especially concerned with space. With three-dimensional objects such as in architecture and sculpture, one has to move around to get a full experience of three-dimensional space. With two-dimensional works, such as drawings, prints, photographs, and paintings, the actual space is defined by its edges- usually the two-dimensions of height and width. The illusion of third dimension in two-dimensional works is spatial depth. Diagrams of clues to Spatial Depth in two-dimensional surface (Preble, 1999):



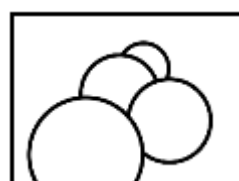
a. Overlap



b. Overlap and  
diminishing size



c. Vertical  
placement

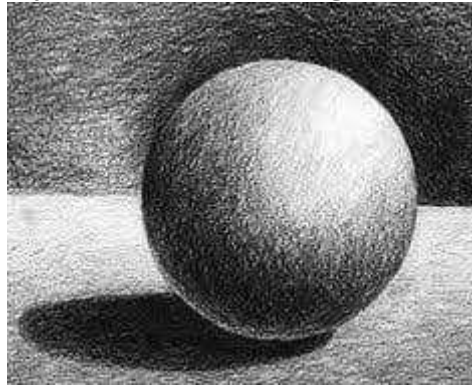


d. Overlap, vertical  
placement, and  
diminishing size

### 3. VALUE

Value refers to the lightness and darkness of surfaces. It ranges from white to various grays to black. It can be a property of color or an element independent color.

*Chiaroscuro* is the use of gradations of light and shade, in which the forms are revealed by the subtle shifting from light to dark areas. This technique was developed during the Renaissance Period to create illusion that figures and objects depicted on a flat surface appear as they do in the natural light conditions.

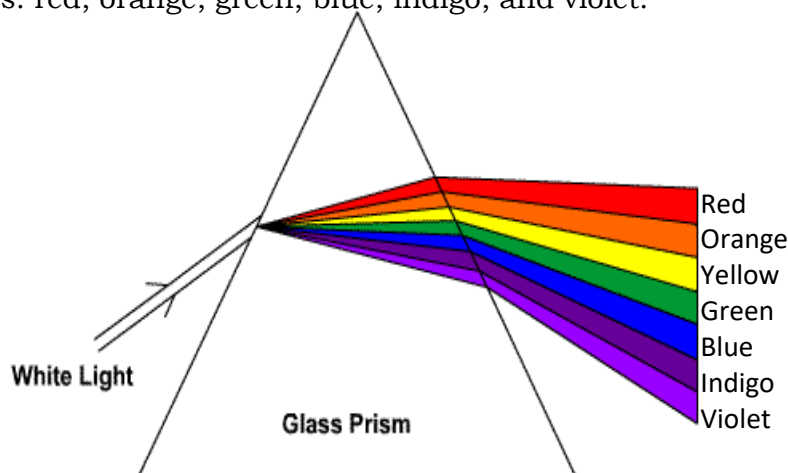


*VALUE SCALE from White to Black*

Color is a component of light, affects us directly by modifying our thoughts, moods, actions, and even our health. Color exists only in light, but light itself seems colorless to the human eye. The so called “color” is the effect on our eyes of light waves of differing wavelengths or frequencies.

#### *Properties of a Color*

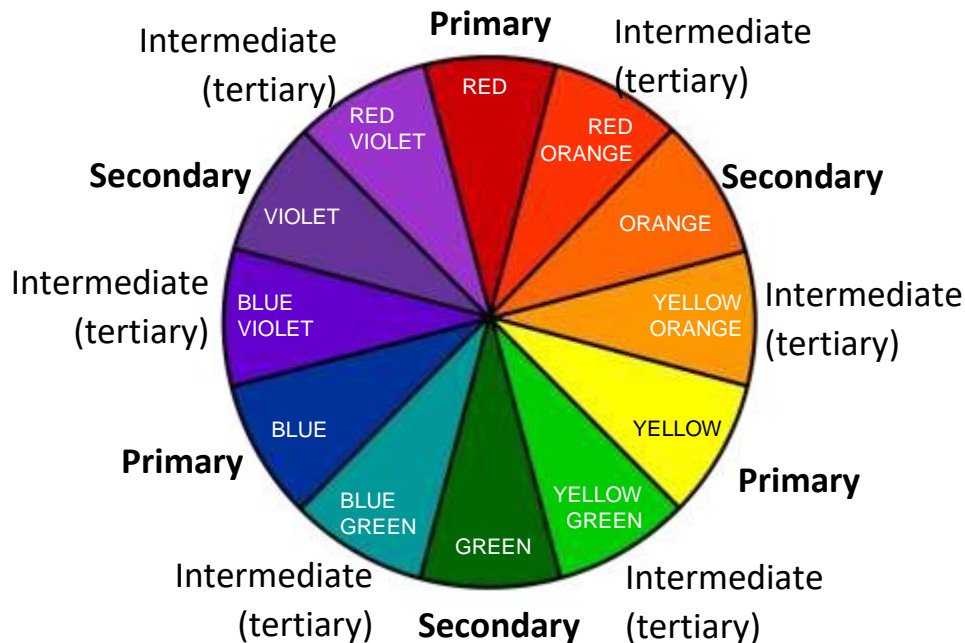
- Hue is particular wavelength of spectral color to which we give name.
- In 1666, British scientist Sir Isaac Newton discovered that when the light of the sun passes through a glass prism. It is separated into the bands of colors that make up the visible spectrum. The sequence of the spectral colors is: red, orange, green, blue, indigo, and violet.



*Primary Hues are: Red, Yellow, and Blue*

- *Secondary Hues: Orange, Green, and Violet.* This are produced by the mixture of primary hues.

- *Intermediate Hue are red-orange, yellow-green, blue-green, and red-violet.* Each are located between the primary and the secondary hues of which they are composed.



Colors affects our feelings about size and distance as well as temperature. Yellow-green and red-violet are the poles dividing the color wheel into *cool and warm hues*. *Cool colors* found at the blue-green side of the wheel, while the *warm colors* at the red-orange side, appear to expand and advance.

Objects that appear to be black absorbs all the colors; while objects that appear white reflects all the colors of the spectrum. Black and white are not true colors and their combination, gray is achromatic and they are often referred to as *neutrals*.

- Value refers to the relative lightness and darkness from white through grays and black



*Value Variation in Red*

Intensity also called saturation, refers to the purity of a hue or color. The pure hue is the most intense form of a given color; the hue at its highest saturation; and the hue in its brightest form.



## 5. TEXTURE

The textile qualities of surfaces or to the visual representation of those qualities is referred to as texture, in visual arts. Actual textures are those we can feel by touching. Simulated textures are those created to look like something other than plain on a flat surface. Painters simulate texture, while sculptors and architects make use of actual texture.



## PERSPECTIVE

Perspective is point of view. In visual arts, it can refer to any means of representing three dimensional objects in space on a two-dimensional surface. It is a system designed to depict the way objects in space appear to the eye. In *linear perspective* objects appear smaller at a distance, because parallel lines appear to converge as they recede into the distance, and the last meeting of the lines on the horizon is called *vanishing point*.

- TIME AND MOTION

- Time is nonspatial in which events occur in succession. Our experience of time depends upon the movements we experienced and vice versa. A sense of motion can be created by actual change in position.

- LIGHT

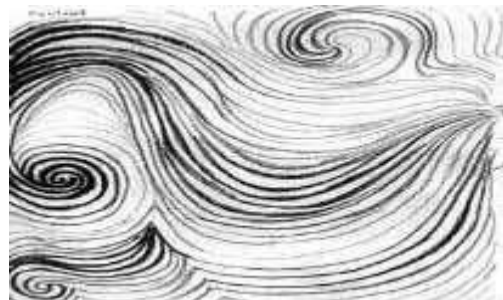
- The source, color, intensity, and direction of light greatly affect the way things appear; as light changes, surfaces illuminated by it also appear to change. To suggest the way light reveals form, artists use changes in value.

## ACTIVITY 2

**Directions:** Evaluate the designs below. Try to see what elements of art are applied. Write your answer in your test notebook.



1. \_\_\_\_\_

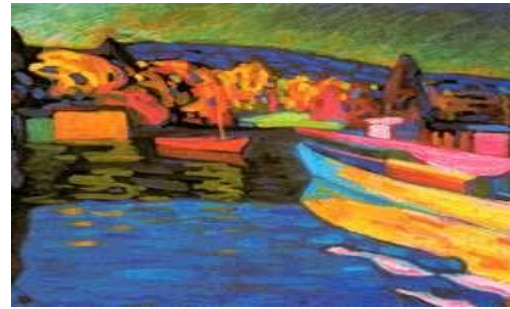


2. \_\_\_\_\_





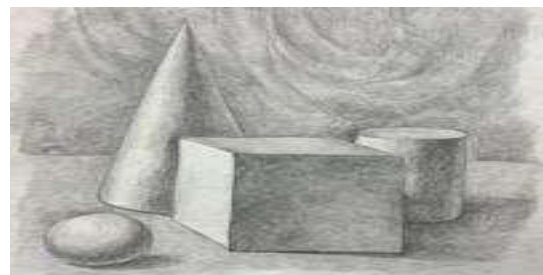
3. \_\_\_\_\_



4. \_\_\_\_\_



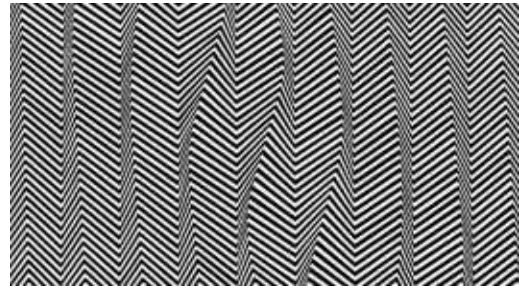
5. \_\_\_\_\_



6. \_\_\_\_\_



7. \_\_\_\_\_



8. \_\_\_\_\_



9. \_\_\_\_\_



10. \_\_\_\_\_

## **ASSESSMENT 2**

**Directions:** Identification. Identify the elements of art that is described in each item. Write your answer in your test notebook.

1. This tends to be precise and regular in shape.
2. The visual arts are sometimes referred as this because most of the art forms are organized in space.
3. They always seem to be moving, and we follow them with our fingers, our gestures, or our eyes.
4. It refers to the lightness and darkness from white through grays to black.
5. Objects appear smaller at a distance because parallel lines appear to converge as they recede into the distance.
6. Artist's use this element to heighten the emotional impact.
7. The last meeting of the lines on the horizon.
8. A particular wavelength of spectral color.
9. The mixture of two primary hues.
10. The physical bulk of a solid body of material and a three-dimensional area.