Exploring Visual Design

By Joseph A. Gatto, Albert W. Porter, and Jack Selleck

Available as an eBook and print textbook.
Program Overview and Chapter Organizer

Student Book includes:
- 12 Units—6 units on the elements of art and 6 units on the principles of design
- Captivating images of fine art, architecture, and nature
- In-depth profiles of artists and artworks
- Informational interviews with artists
- Exemplary student artworks
- Studio activities that promote collaboration and self-expression
- Online resources include artist bios and Art:21 videos

Teacher Edition includes:
- Chapter organizers that tailor instruction to your schedule
- Concise, at-a-glance lesson plans
- Full-size annotated student pages
- Built-in professional handbook and resource guide

Pacing Chart
This quick-check pacing chart helps you modify lesson plans to meet your individual time constraints.
The comprehensive chapter organizers allow you to scan the entire chapter and map your teaching strategy. Select the topics, activities, and extensions that match your course structure and move easily between chapters to suit your teaching style. You’re in complete command with an array of teaching tools that provide opportunities for enrichment and further exploration.

- **Objectives**
  Preview objectives for chapter.

- **Digital Images**
  Numerous fine art digital images per chapter extend the wealth of art and design examples available to you.

- **Teacher Resources**
  At least five additional Studio Experiences per chapter offer alternative hands-on activities for students of varying ability. Full-length interviews from Career Portfolios are provided in blackline master format.

- **PBS Art:21**
  Point-of-use references indicate Art:21 artists, giving teachers additional artist background.

- **Student and Teacher Edition Features**
  A clear list of all of the Student Book features and Teacher Edition references in the chapter.
The unique interleaf design of the Teacher Edition provides concise, at-a-glance lesson plans. The initial planning pages (shown below) provide easy to follow step-by-step directions.

**Objectives**
Lesson objectives tell you clearly and concisely the instructional aims of the lesson.

**Teach**
Teach includes scripted questions and in-text page references that provide a structure on which to build. Proven teaching hints and strategies are also integrated at point-of-use.

**Student Art**
Samples of student art illustrate the concept discussed.

**Digital Connection**
These practical computer activities give your class a technological edge.
Meeting Individual Needs

By addressing different learning styles and abilities, these strategies help you meet individual needs.

Materials

A list of inexpensive, available materials helps you plan your lesson.

Vocabulary

This handy reference defines key vocabulary and translates each term into Spanish.
In addition to providing you with a full-size student page, the annotations for the teacher wrap around the student text highlighting individual points of interest, allowing you to tailor instruction.

### Materials and Techniques
Extend your artistic repertoire with an up-close look at a specific material or technique.

### Chapter Warm-Up
These observation-oriented activities jump-start every chapter by encouraging students to apply the chapter’s content to their own world.

### Cooperative Learning
Designed for pairs or small groups, these activities encourage learning through sharing and collaboration.

### Digital Connection
Take advantage of today’s technology with these digital tips and ideas.
Artists are concerned with unity. They want their work to have a feeling of wholeness or harmony, and they achieve this when all the parts of a design work together. For example, an architect wants the windows, doors, roof, and walls of a building to look as if they belong together. If the parts don’t work together, the result will be chaos and disorder. An artist can achieve a single, harmonious design in many ways, including the use of color, texture, and repetition of shapes or forms.

Context
Spark discussion and encourage a more in-depth understanding with these lively and interesting facts about an artist or work of art.

Portfolio Tips
Help your students polish their portfolio with these practical tips on how to document and present their work.

Interdisciplinary Connections
Integrate the arts across the curriculum with engaging teaching strategies and hands-on activities.

Performing Arts
These insights and background information link the content to dance, drama, or music.

Higher-Order Thinking Skills
Thoughtful questions and ideas for discussion enable you to promote the development of critical and creative thinking.

8-3 What design element helps unify this painting?

8-4 At first glance, determining how an artwork is unified can be difficult. Careful examination allows the viewer to understand the way a design holds together. Charles Rennie Mackintosh (1868-1928), The Scottish Musical Review, 1896, Lithograph, printed in color, 97 x 39 in (246.3 x 99 cm), Glasgow Museums: Art Gallery & Museum, Kelvingrove, Scotland.

Performing Arts
Circus: More Than the Sum of Its Parts
Artists must be concerned with the overall appearance of a piece, not just its components. In the circus, which had its beginnings in Rome in 229 B.C., there are usually many different eye-catching acts, but there is an overall sense of controlled chaos. Challenge students to identify what unifies this extravaganza. (For instance, all the acts occur under the “Big Top” and the ringmaster announces and supervises the individual performances.)
Key concepts are visually and verbally reviewed at the end of each chapter. A “gallery style” review requires critical thinking as students analyze the works of master artists and other students. The review questions help students integrate and interpret what they have learned.

Additional Artwork
Additional images reflect the key concepts in the chapter.

Captions
Captions help you link the visual to the text, and challenge your students to analyze and interpret images and text.

Note it
This box highlights an opportunity for hands-on learning. These Discuss it, Note it, and Try it demonstrations make abstract concepts concrete experiences.

Design Extension
Reinforce and personalize the content through hands-on activities.
Career Portfolios are informational interviews with real working artists in a host of art-related occupations. In addition to detailing the practical issues of a career in the arts, Career Portfolios highlight how the arts shape our world today. The entire interview from which each excerpt is drawn is provided in the Teacher Resources.

Review Questions
Review questions check student understanding. Key concepts are visually and verbally reviewed at the end of each chapter.
Reinforce and extend the chapter’s content with a manageable, hands-on Studio Experience. Building on the key concepts and studio exercises of each chapter, this culminating studio project stretches students as they express themselves through a range of media and techniques.

Lesson Cycle
A familiar three-step lesson cycle—Prepare, Teach, and Assess—allows you to plan your classes quickly and easily.

Student Artwork
Samples of student work illustrate the scope of the Studio Experience and how a student responded to the activity.

Materials
A list of inexpensive, readily available materials helps you prepare and plan.

Engage
The Engage feature helps teachers make lessons meaningful in the lives of their students.

Prepare

**Time Needed:**
Three 45-minute class periods (extend as needed)

**Lesson 3:**
Draw and plan.
**Lessons 2, 3:**
Paint.

**Objectives**
Students should be able to:
- Perceive and appreciate how artists create unity in their artwork.
- Perceive and appreciate how certain artworks are similar.
- Demonstrate their understanding of unity by creating a unified painting.
- Select paintings with a common element, theme, style, or technique, and justify their selection.

**Materials**
- pencils
- 8 1/2" x 11" copy paper, or sketchbook
- 15" x 20" cold-press illustration board
- acrylic paints
- brushes
- water in containers
- palettes
- markers
- optional:
  - acrylic retardant
  - acrylic gel
  - palette knives
  - masking tape (painters’ grade) or drafting tape

Notes on Materials
- Test the masking tape by sticking it to and then removing it from a scrap of illustration board. Some brands of tape will remove the surface paper of the illustration board. Drafting tape works well because it will not tear the surface.
- Cold-press illustration board, which has a tooth to its surface, is suitable for pencil and for acrylic and tempera paints.
- Although some brush cleaners can remove dried acrylic paint from brushes, the fumes of these cleaners can be hazardous.

Before You Start
You might have students do the preparatory sketches for their painting outside of class as homework.

Teach

**Engage**
Ask students to describe a favorite artwork studied in this course and explain why they chose this piece of art. Was it the style, the subject, the meaning, or maybe an art element or principle such as the color or texture?

- Explain that in this lesson students will consider how some artworks are thematically or visually similar to each other.
- Show examples of visual parodies, such as Duchamp’s L.H.O.O.Q. (1919). Allow students to parody, reinterpret, or appropriate a chosen artwork from the book.
Thinking Critically
- Direct students to review the images and the questions in Think about it. Ask them to describe the mood in each work and how each artist’s style contributes to it.
- To consider how important unity is in delivering the artist’s message, call on students to describe how the unity and arrangement of each composition draws their attention to what the artist considered important. Ask what each artist tried to emphasize and convey. Suggest they describe what each work might look like if it were not unified.

Classroom Management
- Divide the class into groups of three to four students. Assign one of the images in Take a look to each group, and have each group member write how unity was achieved in the artwork (a variation of the first question in Think about it). After members share their ideas with their group, have groups report to the class.
- Direct the groups to answer the last two parts of Think about it. Have each group draw on the chalkboard how they would arrange these works in an exhibit. Ask groups to explain their arrangement to the class.
- Group members may work together to set up their materials—such as paints, brushes, and water—and clean their area at the end of class.

Assess
Evaluation
- Have each student discuss the unity in his or her work either with you or with another student. Then encourage students to write the answers to the questions in Check it.
- Display each painting with photocopies of the two artworks that influenced the student’s work. Have students arrange an exhibit of the paintings. Encourage them to group paintings with similar themes or dominant elements, such as color, and to explain their arrangement.
- Assign each student to write an explanation of what they were trying to achieve or communicate in their artwork. Then ask pairs of students to write what they believe to be their partner’s message. Encourage the pairs of students to compare and discuss their responses to the art. Challenge the artists to suggest ways to clarify their messages.

Extend
Extension strategies help you tailor your instruction to meet individual needs.

Interdisciplinary Connections
Seamlessly integrate the arts across the curriculum.

Inquiry
- Promote a comprehensive, in-depth understanding through these timely research projects.

Linking Design Elements and Principles
Rhythm
To emphasize how unity is created by repetition of elements, have students study Stella’s Rajas II (fig. 5-8) to see how one form was repeated to generate a rhythm or movement. Teach students to create a cut-paper collage by repeating one geometric shape. Direct them to cut several sizes of circles, rectangles, or triangles from various colors of paper. Point out that spacing the same shape at regular intervals can create rhythm in a composition. Suggest to students that they move the paper shapes into several different designs before gluing them down. Their arrangement could become the design for their acrylic painting.

Color
To help students understand that they can easily unify an artwork by using just one color, instruct them to paint their picture with a monochromatic color scheme, which uses white, gray, and black mixed with a color to create various tints, tones, and shades of that color.

Line, Movement
Ask students to locate implied lines in Stella’s Rajas II. Particularly in the large circle on the right, lines are interrupted, but the viewer’s gaze seems to continue where the lines might have continued. Point out how lines carry the viewer’s eye through the composition. Ask students to find other images in this chapter containing lines that direct the viewer’s eyes to move through the composition.
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