



# Artistic Skills

2<sup>nd</sup> year Science department – Basic Education



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# Artistic skills

## Table of Contents:

- Introduction
- **CHAPTER 1:**
  - The three classical branches of art are painting, sculpture and architecture
  - The functions of art
  - The importance of Arts education
  - The importance of manual arts skills for school students
  - The Role of Arts Education in Enhancing School Attractiveness
  - The 12 Most Essential Skills Every Fine Artist Must Have
- **CHAPTER 2:**
  - Art and artistic skill
  - Arts handcrafted skills for child
  - List of common handicrafts
  - Art Appreciation for Young Children
  - Art Appreciation Basics
- **CHAPTER 3:**
  - Elements of Composition Art
  - The Elements of Art
- **CHAPTER 4:**
  - colors and their effect on the psychology of the child
  - Arts and its relationship to the mental health of children

### **College message:**

The mission of the Faculty of Education in Hurghada stems from the long-standing educational mission entrusted to the faculties of education in general. South Valley University's mission is the commitment in providing the best opportunities for education and research services to students and the larger community, at a level of quality comparable to regional standards. The University is committed to creating an educational and learning environment based on scientific research, to encourage students to exert their utmost effort, to prepare experienced and qualified graduates who can adapt to changing circumstances. The university contributes to improving the quality of manpower in the South Valley region in a way that meets the needs of this unique community.

Accordingly, the Faculty of Education in Hurghada is an integrated part of the South Valley University system that completes its mission in providing educational, research or community services. Therefore, the integration of these capabilities enable the college to teach students how to develop appropriate solutions to urgent problems in the local environment, while meeting the requirements of governorates within the university, as well as the local community, even on a global scale. These are, of course, related to preparing educators who are compatible with the urgent modern educational requirements to meet the challenges of the 21st century

Based on the foregoing, the college's mission was determined as follows:

The College of Education aims for excellence through: -

- A number of educators, specialized teachers and leaders in various educational disciplines.
- Developing the professional and scientific capabilities of scholars in the field of education by introducing them to modern educational trends.
- Conducting research and studies in various educational disciplines within the college.
- Dissemination of modern educational thought and its contributions to solving the problems of environment and society.

- Exchange of experiences and information with educational and cultural bodies and institutions.
- Developing all aspects of students' personalities and nurturing talented and creative people.

**College vision:**

The college seeks to assist the university in achieving its strategic goals by being one of the distinguished colleges and competing internally and externally in education, community service and scientific research by achieving a high level of performance and providing a distinguished graduate who meets the multiple needs of the local and external labor market.

**Strategic objectives:**

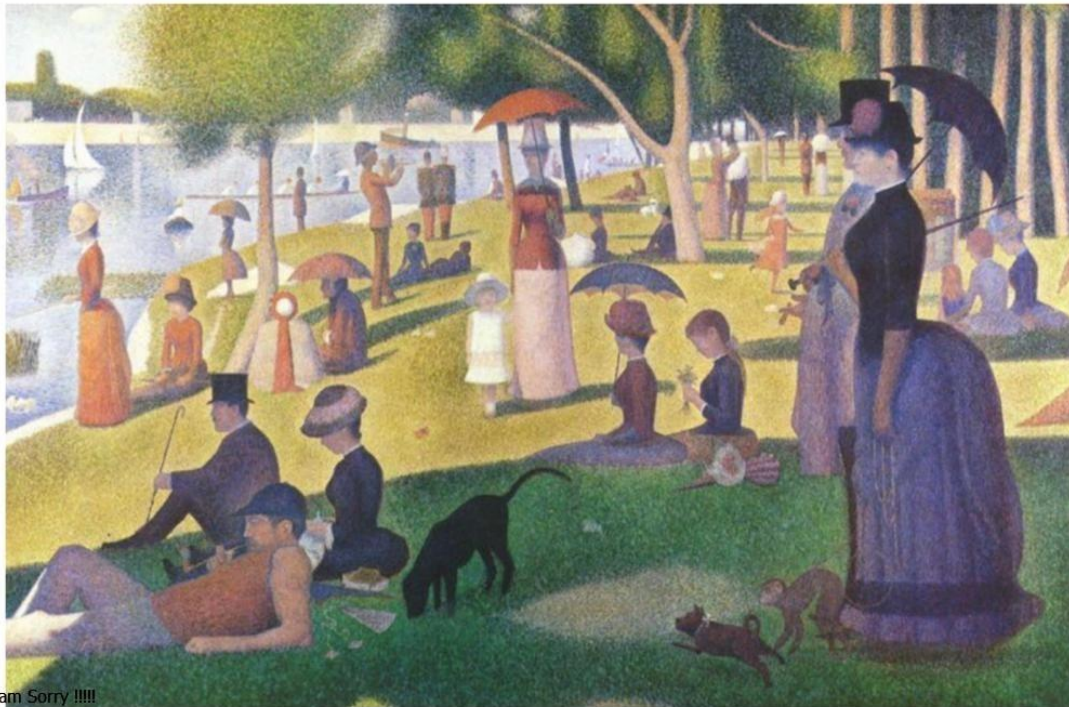
Strategic objectives have been prepared for the college emanating from the strategic objectives of the university included in the strategic plan for quality assurance of South Valley University and in line with the college's capabilities and ambitions and the aspirations of the local community, which are as follows:

- Preparing specialized cadres qualified to teach and equipped with the knowledge, skills and experience necessary for the field of specialization.
- Working on the establishment and development of college departments to become fields of expertise capable of serving the community and developing the environment.
- Implementation of various activities that develop different aspects of the student's personality.
- Activating the communication channels between the college and the local community.
- Achieving excellence in education and achieving the goal of being a scientific environment that facilitates and encourages scientific research.
- Creating the appropriate practical environment that enables the student to be able to solve problems and interact with the surrounding changes.
- Providing a distinguished graduate who meets the renewable needs of the local and global labor market.
- Providing opportunities for continuing education, knowledge, skillfulness and professionalism.

- Participation in the sustainable development of the local community.
- Increasing the efficiency and effectiveness of the college's administrative apparatus.

## Introduction

The nature of art has been described by philosopher Richard as "one of the most elusive of the traditional problems of human culture". Art has been defined as a vehicle for the expression or communication of emotions and ideas, a means for exploring and appreciating formal elements for their own sake, and as mimesis or representation. Art as mimesis has deep roots in the philosophy of Aristotle. Leo Tolstoy identified art as a use of indirect means to communicate from one person to another. Benedetto Croce and R. G. Collingwood advanced the idealist view that art expresses emotions, and that the work of art therefore essentially exists in the mind of the creator. The theory of art as form has its roots in the philosophy of Kant, and was developed in the early 20th century by Roger Fry and Clive Bell. More recently, thinkers influenced by Martin Heidegger have interpreted art as the means by which a community develops for itself a medium for self-expression and interpretation. George has offered an institutional theory of art that defines a work of art as any artifact upon which a qualified person or persons acting on behalf of the social institution commonly referred to as "the art world" has conferred "the status of candidate for appreciation. Larry Shiner has described fine art as "not an essence or a fate but something we have made.



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## History

The oldest documented forms of art are visual arts, which include creation of images or objects in fields including today painting, sculpture, printmaking, photography, and other visual media. Sculptures, cave paintings, rock paintings and petroglyphs from the Upper Paleolithic dating to roughly 40,000 years ago have been found, but the precise meaning of such art is often disputed because so little is known about the cultures that produced them.

Many great traditions in art have a foundation in the art of one of the great ancient civilizations: Ancient Egypt, Mesopotamia, Persia, India, China, Ancient Greece, Rome, as well as Inca, Maya, and Olmec. Each of these centers of early civilization developed a unique and characteristic style in its art. Because of the size and duration of these civilizations, more of their art works have survived and more of their influence has been transmitted to other cultures and later times. Some also have provided the first records of how artists worked. For example, this period of Greek art saw a veneration of the human physical form and

the development of equivalent skills to show musculature, poise, beauty, and anatomically correct proportions.

Renaissance art had a greatly increased emphasis on the realistic depiction of the material world, and the place of humans in it, reflected in the corporeality of the human body, and development of a systematic method of graphical perspective to depict recession in a three-dimensional picture space.

The history of 20th-century art is a narrative of endless possibilities and the search for new standards, each being torn down in succession by the next. Thus the parameters of impressionism, Expressionism, Fauvism, Cubism, Dadaism, Surrealism, etc. cannot be maintained very much beyond the time of their invention. Increasing global interaction during this time saw an equivalent influence of other cultures into Western art. Thus, Japanese woodblock prints (themselves influenced by Western Renaissance draftsmanship) had an immense influence on impressionism and subsequent development. Later, African sculptures were taken up by Picasso and to some extent by Matisse. Similarly, in the 19th and 20th centuries the West has had huge impacts on Eastern art with originally western ideas like Communism and Post-Modernism exerting a powerful influence.

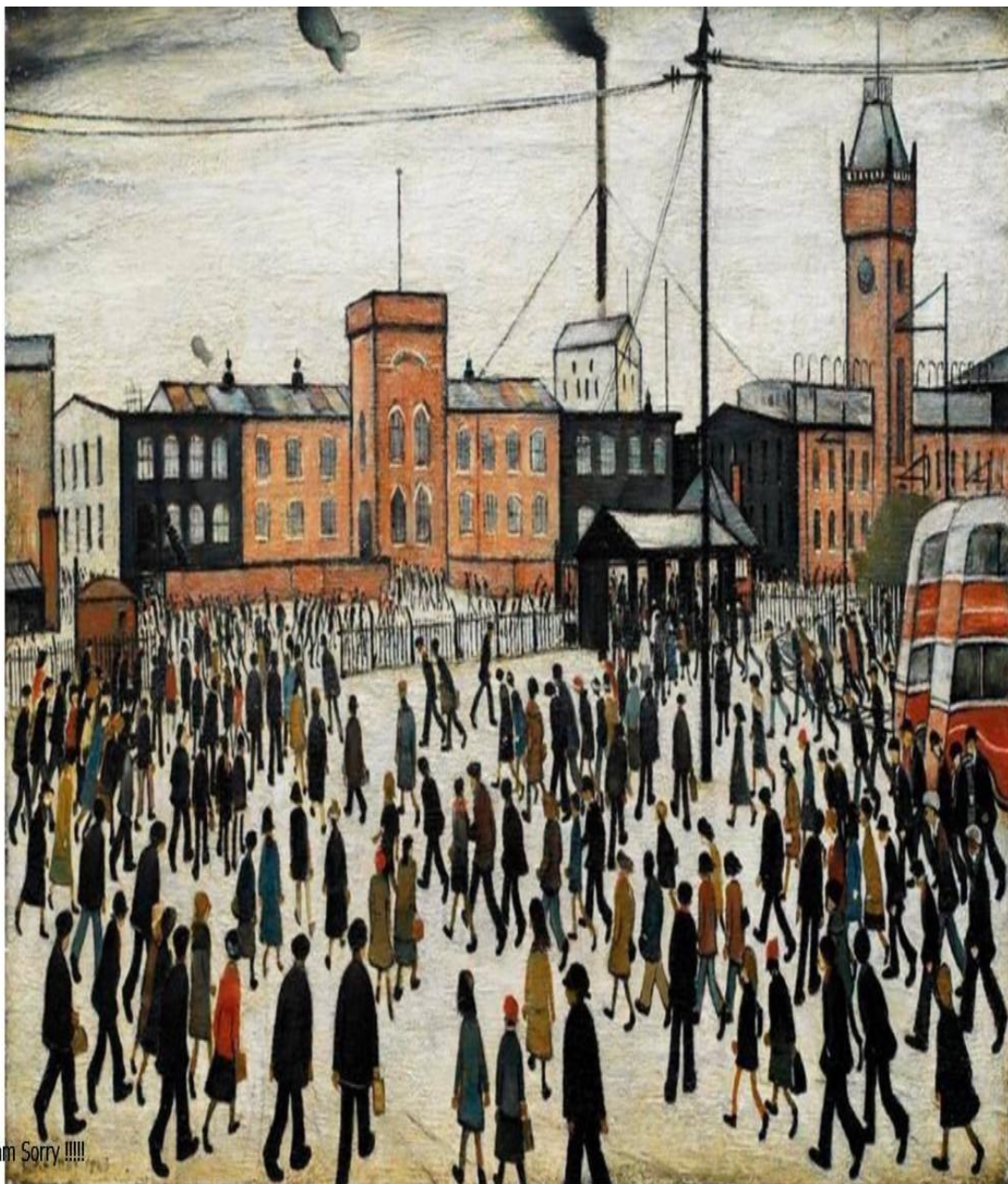
In *The Origin of the Work of Art*, Martin Heidegger, a German philosopher and a seminal thinker, describes the essence of art in terms of the concepts of being and truth. He argues that art is not only a way of expressing the element of truth in a culture, but the means of creating it and providing a springboard from which "that which is" can be revealed. Works of art are not merely representations of the way things are, but actually produce a community's shared understanding. Each time a new artwork is added to any culture, the meaning of what it is to exist is inherently changed.



# CHAPTER 1

## Introduction:

Art is a diverse range of human activities in creating visual, auditory or performing artifacts (artworks), expressing the author's imaginative, conceptual ideas, or technical skill, intended to be appreciated for their beauty or emotional power. Other activities related to the production of works of art include the criticism of art, the study of the history of art, and the aesthetic dissemination [clarification needed] of art.



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## The three classical branches of art are painting, sculpture and architecture

Music, theatre, film, dance, and other performing arts, as well as literature and other media such as interactive media, are included in a broader definition of the arts. Until the 17th century, art referred to any skill or mastery and was not differentiated from crafts or sciences. In modern usage after the 17th century, where aesthetic considerations are paramount, the fine arts are separated and distinguished from acquired skills in general, such as the decorative or applied arts. Though the definition of what constitutes art is disputed and has changed over time, general descriptions mention an idea of imaginative or technical skill stemming from human agency and creation. The nature of art and related concepts, such as creativity and interpretation, are explored in a branch of philosophy known as aesthetics. In the perspective of the history of art, artistic works have existed for almost as long as humankind: from early pre-historic art to contemporary art; however, some theorists feel that the typical concept of "artistic works" fits less well outside modern Western societies. One early sense of the definition of art is closely related to the older Latin meaning, which roughly translates to "skill" or "craft," as associated with words such as "artisan." English words derived from this meaning include artifact, artificial, artifice, medical arts, and military arts. However, there are many other colloquial uses of the word, all with some relation to its etymology. The more recent and specific sense of the word art as an abbreviation for creative art or fine art emerged in the early 17th century. Fine art refers to a skill used to express the artist's creativity, or to engage the audience's aesthetic sensibilities, or to draw the audience towards consideration of more refined or finer work of art.

Within this latter sense, the word art may refer to several things:

- (i) a study of a creative skill
- (ii) a process of using the creative skill
- (iii) a product of the creative skill
- (iv) The audience's experience with the creative skill.

The creative arts (art as discipline) are a collection of disciplines which produce artworks (art as objects) that are compelled by a personal drive (art as activity) and convey a message, mood, or symbolism for the perceiver to interpret (art as experience). Art is something that stimulates an individual's thoughts, emotions, beliefs, or ideas through the senses. Works of art can be explicitly made for this purpose or interpreted on the basis of images or objects. For some scholars, such as Kant, the sciences and the arts could be distinguished by taking science as representing the domain of knowledge and the arts as representing the domain of the freedom of artistic expression.



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## **The functions of art:**

Art has had a great number of different functions throughout its history, making its purpose difficult to abstract or quantify to any single concept. This does not imply that the purpose of Art is "vague", but that it has had many unique, different reasons for being created. Some of these functions of Art are provided in the following outline. The different purposes of art may be grouped according to those that are non-motivated, and those that are motivated .

1. Basic human instinct for harmony, balance, rhythm. Art at this level is not an action or an object, but an internal appreciation of balance and harmony (beauty), and therefore an aspect of being human beyond utility.
2. Imitation, then, is one instinct of our nature. Next, there is the instinct for 'harmony' and rhythm, meters being manifestly sections of rhythm. Persons, therefore, starting with this natural gift developed by degrees their special aptitudes, till their rude improvisations gave birth to Poetry. – Aristotle.
3. Experience of the mysterious. Art provides a way to experience one's self in relation to the universe. This experience may often come unmotivated, as one appreciates art, music or poetry. The most beautiful thing we can experience is the mysterious. It is the source of all true art and science. – Albert Einstein.
4. Expression of the imagination. Art provides a means to express the imagination in non-grammatical ways that are not tied to the formality of spoken or written language. Unlike words, which come in sequences and each of which have a definite meaning, art provides a

range of forms, symbols and ideas with meanings that are malleable.

5. Ritualistic and symbolic functions. In many cultures, art is used in rituals, performances and dances as a decoration or symbol. While these often have no specific utilitarian (motivated) purpose, anthropologists know that they often serve a purpose at the level of meaning within a particular culture. This meaning is not furnished by any one individual, but is often the result of many generations of change, and of a cosmological relationship within the culture.
6. Motivated purposes of art refer to intentional, conscious actions on the part of the artists or creator. These may be to bring about political change, to comment on an aspect of society, to convey a specific emotion or mood, to address personal psychology, to illustrate another discipline, to (with commercial arts) sell a product, or simply as a form of communication.
7. Communication. Art, at its simplest, is a form of communication. As most forms of communication have an intent or goal directed toward another individual, this is a motivated purpose. Illustrative arts, such as scientific illustration, are a form of art as communication. Maps are another example. However, the content need not be scientific. Emotions, moods and feelings are also communicated through art . Art is a set of] artefacts or images with symbolic meanings as a means of communication.
8. Art as entertainment. Art may seek to bring about a particular emotion or mood, for the purpose of relaxing or entertaining the viewer. This is often the function of the art industries of Motion Pictures and Video Games.

9. The Avant-Garde. Art for political change. One of the defining functions of early 20th-century art has been to use visual images to bring about political change. Art movements that had this goal—Dadaism, Surrealism, Russian constructivism, and Abstract Expressionism, among others—are collectively referred to as the avant-garde arts.
  
10. Art for social causes. Art can be used to raise awareness for a large variety of causes. A number of art activities were aimed at raising awareness of autism, cancer, and pollution
  
11. Art for psychological and healing purposes. Art is also used by art therapists, psychotherapists and clinical psychologists as art therapy. The Diagnostic Drawing Series, for example, is used to determine the personality and emotional functioning of a patient. The end product is not the principal goal in this case, but rather a process of healing, through creative acts, is sought. The resultant piece of artwork may also offer insight into the troubles experienced by the subject and may suggest suitable approaches to be used in more conventional forms of psychiatric therapy.
  
12. Art for propaganda, or commercialism. Art is often utilized as a form of propaganda, and thus can be used to subtly influence popular conceptions or mood. In a similar way, art that tries to sell a product also influences mood and emotion. In both cases, the purpose of art here is to subtly manipulate the viewer into a particular emotional or psychological response toward a particular idea or object.

13. Art as a fitness indicator. It has been argued that the ability of the human brain by far exceeds what was needed for survival in the ancestral environment. One evolutionary psychology explanation for this is that the human brain and associated traits (such as artistic ability and creativity) are the human equivalent of the peacock's tail. The purpose of the male peacock's extravagant tail has been argued to be to attract females (see also Fisherman runaway and handicap principle).

The functions of art described above are not mutually exclusive, as many of them may overlap. For example, art for the purpose of entertainment may also seek to sell a product, i.e. the movie or video game.



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## The importance of Arts education:



Art education is the process of learning about different types of artistic expression, including different media and formats for artwork and different movements and styles throughout art history. It is commonly taught to students of many age ranges and can be a focus of learning during secondary education such as at a college or university. This type of education is usually taught by art teachers and can include practical understanding, such as how to use different tools to create artwork, or an understanding of how to appreciate

artwork. These classes will usually focus on basic types of artistic creation, such as drawing, painting, and sculpture, though specialized classes in subjects such as pottery, digital art, and mixed media can also be found.



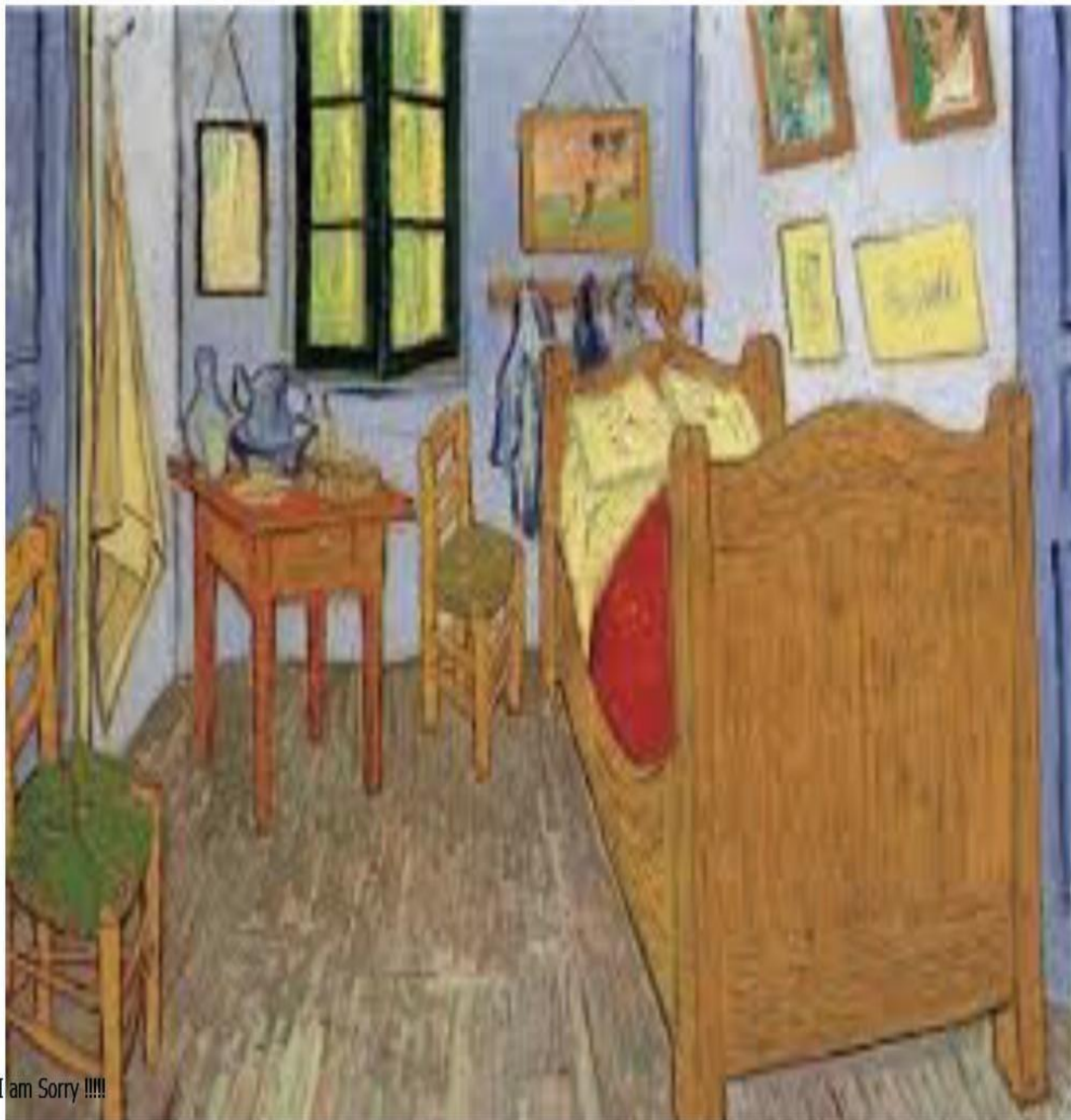
The arts are an integral part of the human experience. Throughout history, they have empowered the transformation of individuals and societies by providing a place for people to revisit, reflect, and respond. Arts education is foundational to developing creative, educated citizens. Students explore the world through an artistic lens, and are able to express ideas, opinions, beliefs, emotions, and perspectives.

Engaging in the creative process encourages thinking and problem solving skills vital to living in our rapidly changing world. The arts connect students with history, heritage and culture, fostering an understanding of the diverse values and perspectives of Aboriginal, Canadian, and global societies.



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For students, arts education provides an opportunity to explore, reflect and respond to knowledge embedded in language, memory, and story. The four strands of Arts Education — Dance, Drama, Music, and Visual Arts —allow students to investigate, express, and interpret their personal passions and strengths. They also develop empathy and respect for the voices, traditions and creations of others. Opportunity is created to understand generational roles in the transfer of culture and knowledge.



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The arts provide students with ways to see, hear, express, create and communicate. Each of the arts has elements, language and structures that when understood and applied creatively, have the capacity to represent complex emotions and ideas.

Arts education stimulates students' imaginations, innovation, and creativity, while developing competencies useful to their education and careers. Arts education allows students to dwell in a sense of wonder. Students learn to value creativity, imagination, and purposeful play.

Creating art integrates mind, body, and spirit. Through the arts, students learn that there are many ways to convey their thoughts, and space is created for them to live in the unknown, the unfinished, and the unresolved. They learn, consequently, that there is more than one response to life's situations and that they have the capacity to choose the response they wish to live.

From the beginning of time, the compulsion to create a visual vocabulary has been as innate in every society as the desire to acquire a system of spoken symbols. Visual art from past civilizations is frequently one of the few remaining clues with the power to illuminate which values were held most dear. Today, every aspect of our designed environment will serve to explain who we are to those of the future.

The pattern of human growth in society is to develop a multi-sensory means of communicating symbols and values. A child discovers objects, those objects take on meaning, and this meaning is denoted and communicated through the various means of expression available to that child.

The visual arts program is designed to develop visual literacy by promoting fluency in the various modes of visual

communication. Students learn the visual arts by using a wide range of subject matter, media, and means to express their ideas, emotions, and knowledge. They evaluate the merits of their efforts and this assessment forms the basis for further growth that extends to all disciplines in school and to life. Visual arts education is a multifaceted creative process, which includes the development of perceptual awareness and the ability to use materials expressively. Through participation in visual arts, students have the opportunity to recognize and celebrate the creativity and diversity inherent in all of us. Research into the benefits and outcomes of arts learning include quantitative studies with comparison/control groups, and qualitative studies that focus in depth on the impacts for students of learning and involvement in the arts. The literature reveals two main paradigms for research on the benefits of arts learning and arts participation: approaches that seek to identify the benefits of arts education in terms of non-arts outcomes (the “instrumentalist” approach); and approaches that explore in detail the practices and outcomes of arts learning in relation to the educational goals and values intrinsic to the particular arts discipline(s). Several large studies that foreground “instrumental” benefits provide evidence that students with higher levels of arts participation have greater educational achievement across a range of measures.

# **The importance of manual arts skills for school students**

Art programs are sometimes scaled back or eliminated when budget cuts are necessary. The enjoyment of art education is only one beneficial aspect for kids. Skills developed in art education often transfer to other areas of life and school work.

## **1- Hand-Eye Coordination**

Art projects often require kids to use their fine motor skills to complete tasks. Holding a narrow paint brush, cutting with scissors and sculpting clay are a few examples of art activities that use fine motor skills and hand-eye coordination. By participating in open-ended art projects, the kids get a chance to practice those skills without being judged on the outcome. The more often they practice the fine motor skills, the more improved they become. The improved fine motor control carries over to other situations that require hand-eye coordination and other precise movements.



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## 2- Creativity

Art education is a creative opportunity for kids, a national art education program. Some children may not have access to art supplies or creative activities at home. By offering art education in the school system, all children get a chance to stimulate their imaginations, as well as their cognitive and problem-solving skills. After, they have to think through how they are going to make their imagined creations real. These problem-solving skills enable them to think creatively in other situations, which can boost their academic results.



### **3- Concentration**

The enjoyable nature of art projects engages most students. Because they enjoy the artwork, they are better able to concentrate on the task, sticking with it from beginning to end. Finishing the project gives the kids a sense of accomplishment, which can be particularly empowering for kids who have struggled in other areas of school.

### **4- Self-Expression**

Most subjects in the educational system are based on facts, with correct and incorrect answers. Art education offers a more open approach and celebrates the differences in finished products. Kids learn that there is more than one way to complete the art project. They are able to express themselves and their emotions through the artwork. Students also have the opportunity to interpret other artwork, either from classmates or in famous works of art.



## **5- Risk-Taking**

The open-ended nature of art education also allows kids to take more risks in their projects. Because there is flexibility in the outcome, kids don't feel as much pressure as they create. They know that the finished product will be accepted even if it doesn't look exactly like all of the others. This can help kids build a sense of confidence that may carry over to other areas.

## **6- The Wrap Up**

By participating in open-ended art projects, the kids get a chance to practice those skills without being judged on the outcome. By offering art education in the school system, all children get a chance to stimulate their imaginations, as well as their cognitive and problem-solving skills. The open-ended nature of art education also allows kids to take more risks in their projects.

## **The Role of Arts Education in Enhancing School Attractiveness**

There are several schools with a defined music-, dance-or art profile. The focus on the arts diminishes as the child moves from primary to secondary school<sup>6</sup>. They are relegated to the margins of the school curriculum and certain art forms are not taught at all. Nevertheless in secondary schools you can find an increasing number of schools with an arts specific profile with the intention to attract new pupils. These are often popular schools for young people and academic orientated schools are more likely to provide diverse arts offerings than those schools with a vocational focus. Mainly in schools with natural science, technology and all kinds of crafts the ordinary curriculum does not comprise “the arts” at all. Almost all European countries encourage schools to offer extra-curricular activities in the arts. These activities may be provided by schools and/or other organizations, such as artists, museums and other cultural institutions.

## **The Role of Arts Education in Enhancing School Attractiveness**

When talking about attractiveness it has to be found out for whom the school is attractive. There are different aspects of attractiveness depending on the views of the main school stakeholders, namely students, parents, teachers, school boards and community. There are two main ways we can examine the connection between art and school attractiveness. In the first instance, there is the role of the arts attractiveness for schooling in general (e.g. do the arts have a role to play in making school systems more relevant to today's needs?). Secondly, do the arts increase the attractiveness of specific schools(e.g. 'should I send my child to this school or that school?'). Attractiveness of the school can be measured in a number of ways. In summary, parents and children tended to choose schools with:

- 1.A school curriculum beyond national examinations and qualifications. Developing a child's self-construct. Developing a child's creativity.
- 2.A school environment that would meet their child's social needs. Developing social skills. Developing communication skills.
- 3.A school environment that would meet their child's emotional needs. Happiness of the child/ A happy school experiences. Disciplined, good/ well---behaved children.
4. A school environment that would meet their child's educational needs.

When their learning content is related to their everyday life and manageable with their preferred instruments (technology) and learning styles. •When their cultural learning is research driven. •When self-awareness, empowerment and experience of individuality is boosted by their engagement in the arts. •When their gender roles are articulated and discussed

culturally. it could be argued that education using more creative or artistic methods would improve the quality of teaching. More opportunity for positive social interaction (as is often the case in arts classes) could improve the behavior quality, while attractively displayed and respected arts and cultural objects could enhance the school environment.

Attractiveness for parents There are a number of factors that seem to positively influence students' perceptions of school attractiveness. These include:

- When they experience the well-being of their children
- When they know their children in an environment where they are accepted as they are
- When arts and culture in school helps their children finding a meaning of their life
- When arts and culture in school helps increasing the chances to find an appropriate job
- When cultural projects allow new qualities of encounters between parents and schools.

Once again it could be argued, that if the arts in school increased happiness and improved social and collective equality, it would be perceived as increasing school attractiveness. Conversely, though, this must not in any way lead to a decrease in intellectual or academic success, so in other words, all good things need to go together. These include:

- When they are able to bring in the full range of their pedagogic competences
- When they cooperate with colleagues as well as external partners
- When they are able to work in a climate of well-being
- When they are able to be themselves in a permanent learning process
- When they understand themselves as change agents

Conferring professional autonomy to teachers also appears to enhance the attractiveness of the profession as a career choice and will improve the quality of the classroom

teaching practice. Teachers who work together in a meaningful and purposeful ways have been found to be more likely to remain in the profession because they feel valued and supported in their work. Concurrently, pupils' positive perceptions of their teachers' directly promoted greater teacher participation in school enhanced academic self-concept and improved a teacher's engagement with school. Put simply, if the pupils were happy and learning well and if the leadership were encouraging teacher autonomy then teachers were likely to work harder, be happier and stay longer. There is some research evidence that suggests that inclusion of the arts and creative processes in the classroom can increase teacher satisfaction.

There are a number of factors that seem to positively influence community's (including the cultural community) and employer's perception of school attractiveness. These include: • School as an open learning center • School as a hub of local life • When public life in the community is represented within school (tends to work best in primary schools and get lost in secondary schools) • Presence of cultural institutions • When graduates meet the requirements of the labor markets. The arts within education provide one alternative for states looking to build the workforce of tomorrow. The arts can provide effective learning opportunities to the general student population, yielding increased academic performance, reduced absenteeism, and better skill-building.



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# **The 12 Most Essential Skills Every Fine Artist Must Have**

I will discuss some of the skills that will help you express your creative abilities to their fullest potential, the twelve most necessary skills for a fine artist:

## **1. Realistic drawing**

The most essential skill a fine artist must have is the ability to draw whatever he or she sees, thinks, or imagines in a realistic manner. Realistic drawing has a profoundly rich history. The first skillful, realistic art known to man was created more than 32,000 years ago. Realistic drawing has continued to develop through various periods of history. If you want to become a skillful fine artist, then learning how to draw realistically is indispensable.



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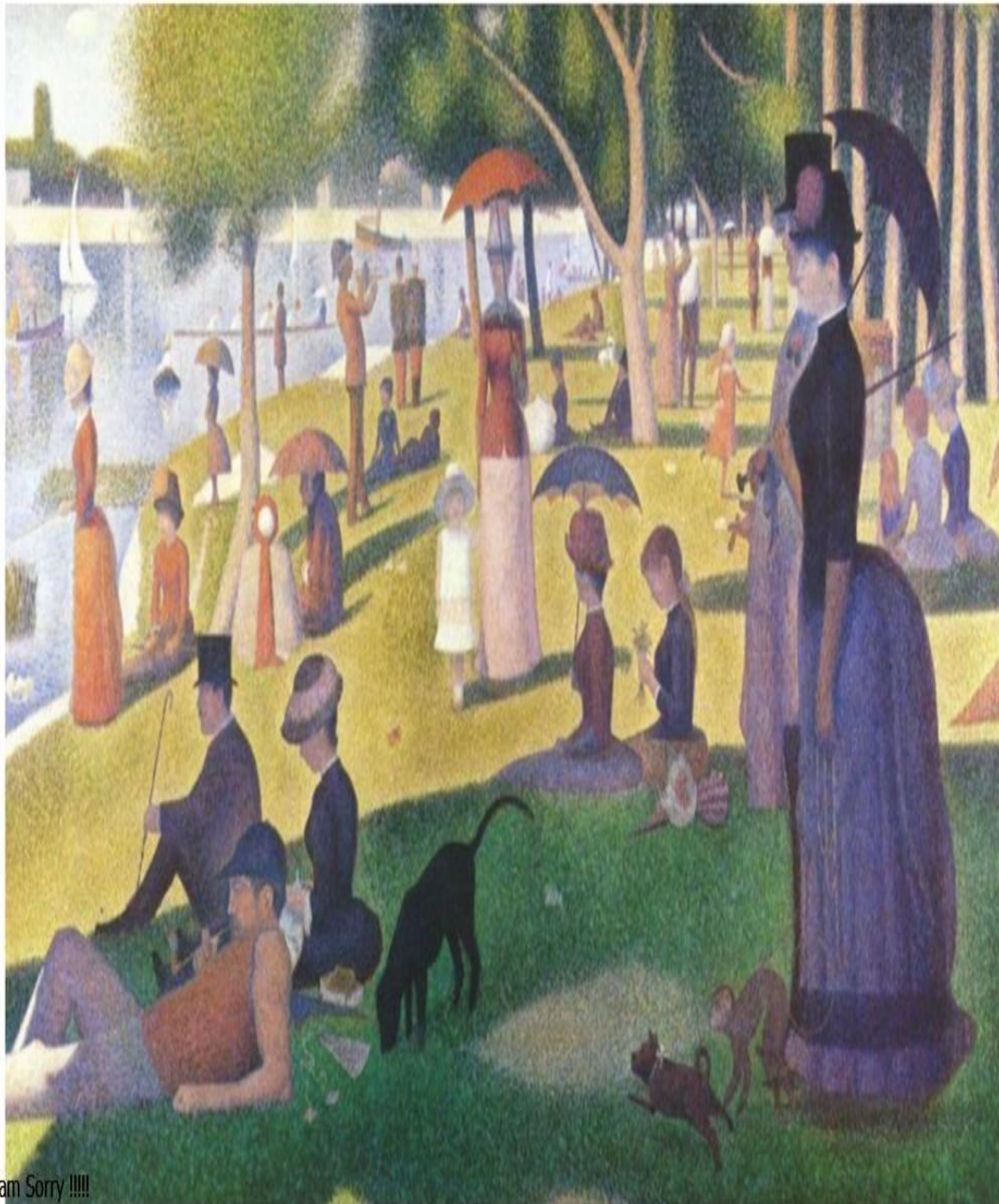
## **2. Constructive drawing**

The principle of constructive drawing is the cornerstone of drawing. This principle enables artists to draw what they know or whatever they can imagine. With this skill a fine artist can “build” objects in a work of art so that they look realistic and believable. Constructive drawing has many rules, such as drawing objects as if they were transparent and using imaginary helping lines (like axes of symmetry, perspective lines, and proportions lines). These rules are described in detail in the video lessons and can be applied to whatever you draw – portraits and figurative art, animals, botanical objects, still-lives, landscapes, and architecture.

## **3. Ability to draw from life**

I have met many artists who admit they can only copy; when it comes to drawing from life, they are out of their depth. This comes from the erroneous ways in which students are taught to draw. Many artists just copy from photos or pictures and never develop the ability to draw from life. I explain the cognitive process that rewires the brain into copying instead of drawing in the video presentation “Drawing from Photos vs. Drawing from Life.” What enables an artist to draw from life? Although I list it as one skill, in fact it is a combination of various skills. It includes proficiency in constructive drawing, the ability to judge distances and proportions, an understanding of perspective, the capability to think three-dimensionally, and others. When drawing human figures from life, it also includes knowledge of human anatomy and the proportions of the human head, face, and body. Some of these skills are so important that I will spend extra time on them later, you will learn how to draw live portraits and figurative artwork, how to draw from nature, how

to depict animals, botanical objects, and architecture, and more! Although these video lessons present the complete process from beginning to end, I encourage students not to copy what they see but instead learn from what is presented and apply that new knowledge to drawing from life and nature.



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#### 4. Drawing from memory and imagination

I also know of other artists that can draw from life but struggle when it comes to creating works of art from their memory and imagination. At first, I was puzzled: how can someone who can draw from life not draw a simple human figure without a model? The answer lies in their lack of familiarity with constructive drawing, human anatomy, and drawing in perspective. These artists can draw from life only by copying what they see, without a real understanding of what lies beneath the model's skin. Proficient artists draw what they know. Learning the fundamental rules, principles and techniques of drawing will help your ability to draw from your memory and imagination.



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## **5. Knowledge of art materials and their skillful use**

Know about art supplies and being able to get the most out of them is definitely a skill a fine artist must have.

Have you ever seen a professional golfer who doesn't know how to hold a golf club? I haven't. Why then are there so many artists who do not know how to hold a pencil the correct way?

I find it strange that the number of art products constantly expands while the quality of art goes down.

Have you ever bought art materials in the hope that it would be the magic ingredient for creating a masterpiece? Was the artwork as good as you envisioned?

Here's the secret art manufacturers don't want you to know: your skills will make the artwork great, not art supplies.

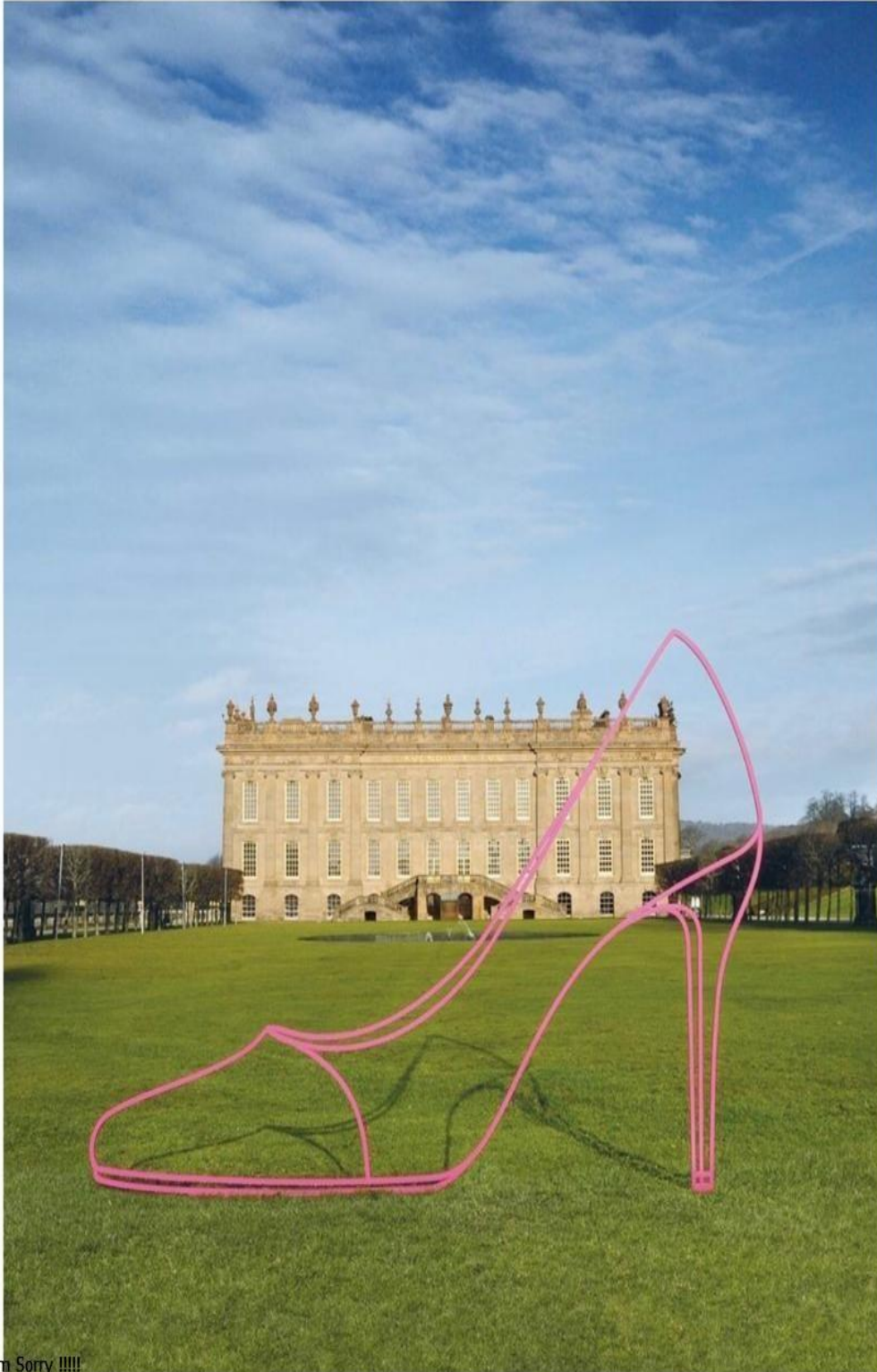
Of course, it helps to have good pencils, paints, brushes, and the like. But the magical ingredient is you and your skills. Invest in your art education first.

## **6. Knowledge of the rules of perspective**

The rules of perspective are as old as art itself. To become a masterful artist, you must master the rules of perspective. In the Drawing Academy video lessons and bonuses, I offer presentations on one-, two-, three-, and four-point perspective, as well as explaining aerial perspective, perceptual perspective, and photo perspective.

Depicting three-dimensional reality on a flat surface is impossible without distortion. Perspective helps to minimize such distortion and deal with relative proportions and

foreshortening, so objects and the relationships between them look realistic.



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## **7. Knowledge of golden proportions**

It is fascinating to consider how everything in the world is governed by the Golden Ratio. Golden proportions are present in nature, life, and art. Knowing them enables you to draw not only realistic but also beautiful artworks.

There are reasons why certain objects, faces, figures, and pieces of art look beautiful. They all have golden proportions. If your aim is to create art that is beautiful, well-balanced, and stylish, you have to know the rules of golden proportions. , you will learn what those rules are and how you can use Golden Proportions in your own art and compositions.

## **8. Composition skills**

Composition refers to the arrangement of visual elements in a work of art; literally, the word means “putting together.”

All artistic elements, such as lines, shapes, tone, form, depth, color, texture and space, can be arranged in various ways. Visual arrangements that follow the rules of composition, however, will look better.



## **Some elements of composition which are essential to fine art include:**

Shapes and proportions

Orientation, balance, and harmony of visual elements

Contrast and tonal values

Rhythm and gamut

Perspective

Symmetry

Stylization

Visual focus

## **There are certain rules can be used to achieve a good composition, including:**

The rule of golden proportions

The rule of thirds

Rules of rabatment

Rules for guiding a viewer's gaze

Rules of symmetry

And others

## **9. Knowledge of the proportions of the human head, face, and body**

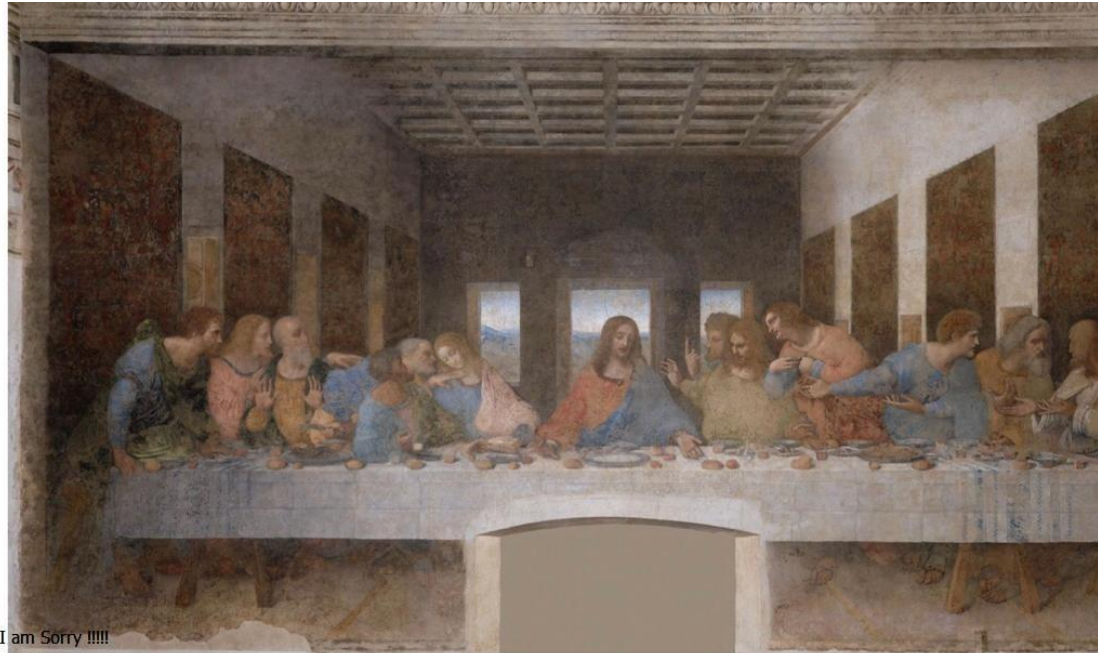
It is impossible to create a skillful, figurative work of art from life or memory without knowledge of the proportions of the human head and figure. Every great master knew and used

these proportions, so if you want to create better figurative art, you must learn them as well.

This topic is very important for fine artists; that is why in every Drawing Academy video lesson dedicated to figurative drawing, you will receive an in-depth and comprehensive explanation of the proportions of the human body. These include the proportions of the human head and facial features, as well as the proportions of the human figure.

## **10. Knowledge of human anatomy**

Another important skill for figurative art is the knowledge of human anatomy. Drawing a portrait or human figure requires more than just copying the exterior form. To make truly realistic figurative art, you need to know what lies beneath the skin. Don't stress about learning this admittedly complicated subject. You are an artist, not a doctor, so you don't have to memorize the Latin names of every bone, muscle, and organ in the human body or know all the workings of their physiology. You do, however, need to know the structure of the major bones and muscles that affect human body shape and influence its dynamics.



## **11. Understanding and using the techniques of rendering tonal value**

The magic of portraying three-dimensional nature in a realistic way happens when tonal values are depicted truthfully and skillfully. There are right and wrong ways of rendering tonal values in graphite pencil. Unfortunately, the majority of YouTube “Watch-Me-Draw” presentations shows how not to do it. There are certain rules you need to know to avoid such amateurish techniques as smudging graphite for blending, working with a blunt pencil, relying on five different pencil grades, and rendering in full strength from the start.

If you want to learn truly professional pencil hatching techniques, you need to learn from experts, you will find full explanation and demonstration of rendering techniques. You will learn how to rely on your skills rather than depend upon on grayscale values or combinations of pencil grades.

## 12. Color theory and techniques for working with colors

In this presentation, I concentrate primarily on drawing skills. Working in color, however, is an essential part of your art education. Color theory and the skillful use of colors is necessary in multicolored works. Many great artists will say that a well-painted artwork is well-drawn. Some put it in other words: “I draw with colors.” Drawing is the foundation of all visual arts. To become a better artist, you need to master the essential drawing skills listed above.

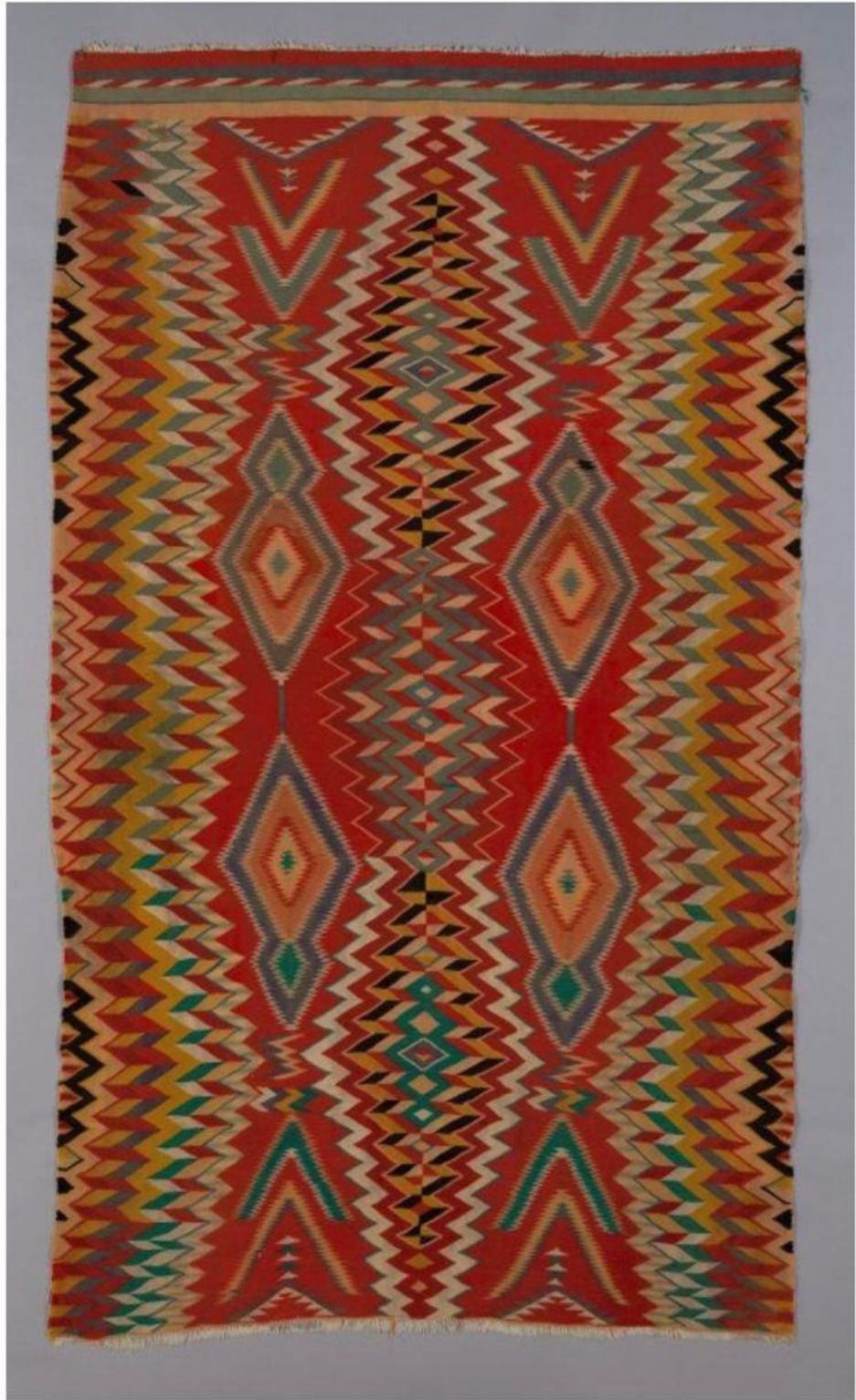


## **CHAPTER 2**

### **Art and artistic skill**

Art can connote a sense of trained ability or mastery of a medium. Art can also simply refer to the developed and efficient use of a language to convey meaning with immediacy and or depth. Art can be defined as an act of expressing feelings, thoughts, and observations

There is an understanding that is reached with the material as a result of handling it, which facilitates one's thought processes. A common view is that the epithet "art", particular in its elevated sense, requires a certain level of creative expertise by the artist, whether this be a demonstration of technical ability, an originality in stylistic approach, or a combination of these two. Traditionally skill of execution was viewed as a quality inseparable from art and thus necessary for its success; for Leonardo da Vinci, art, neither more nor less than his other endeavors, was a manifestation of skill.



I am Sorry !!!!!

# Arts handcrafted skills for child

## Handicraft

A handicraft, sometimes more precisely expressed as artisanal handicraft or handmade, is any of a wide variety of types of work where useful and decorative objects are made completely by hand or by using only simple tools. It is a traditional main sector of craft and applies to a wide range of creative and design activities that are related to making things with one's hands and skill, including work with textiles, moldable and rigid materials, paper, plant fibers, etc. One of the world's oldest handicrafts, this is a sort of metal casting that has been used in India for over 4,000 years and is still used. Usually, the term is applied to traditional techniques of creating items (whether for personal use or as products) that are both practical and aesthetic. Handicraft industries are those that produce things with hands to meet the needs of the people in their locality. Machines are not used.

Collective terms for handicrafts include artisan, handcrafting, crafting, handicrafts man ship and handcrafting. The term arts and crafts is also applied, especially in the United States and mostly to hobbyists' and children's output rather than items crafted for daily use, but this distinction is not formal, and the term is easily confused with the Arts and Crafts design movement, which is in fact as practical as it is aesthetic.

Handicraft has its roots in the rural crafts—the material-goods necessities—of ancient civilizations, and many specific crafts have been practiced for centuries, while others are modern inventions or popularizations of crafts which were originally practiced in a limited geographic area.

Many handcrafters use natural, even entirely indigenous, materials while others may prefer modern, non-traditional materials, and even up cycle industrial materials. The individual artisanship of a handcrafted item is the paramount criterion; those made by mass production or machines are not handicraft goods.

Seen as developing the skills and creative interests of students, generally and sometimes towards a particular craft or trade, handicrafts are often integrated into educational systems, both informally and formally. Most crafts require the development of skill and the application of patience but can be learned by virtually anyone.

Like folk art, handicraft output often has cultural and/or religious significance, and increasingly may have a political message as well, as in craftivism. Many crafts become very popular for brief periods of time (a few months, or a few years), spreading rapidly among the crafting population as everyone emulates the first examples

The term handicrafts can also refer to the products themselves of such artisanal efforts, that require specialized knowledge, maybe highly technical in their execution, require specialized equipment and/or facilities to produce, involve manual labor or a blue-collar work ethic, are accessible to the general public, and are constructed from materials with histories that exceed the boundaries of Western "fine art" tradition, such as ceramics, glass, textiles, metal and wood. These products are produced within a specific community of practice, and while they mostly differ from the products produced within the communities of art



and design, the boundaries often overlap, resulting in hybrid objects. Additionally, as the interpretation and validation of art is frequently a matter of context, an audience may perceive handcrafted objects as art objects when these objects are viewed within an art context, such as in a museum or in a position of prominence in one's home.



## **In modern education**

Children and their guardians partake in "arts and crafts" (i.e. handicrafts). Simple "arts and crafts" projects are a common elementary and middle school activity in both mainstream and alternative education systems around the world. In some of the countries, more advanced handicrafts form part of the formal, compulsory school curriculum. Students learn how to work mainly with metal, textile and wood, not for professional training purposes as technical schools, but with the aim to develop children's and teens' practical skills, such as everyday problem-solving ability, tool use, and understanding of the materials that surround us for economical, cultural and environmental purposes.

Secondary schools and college and university art departments increasingly provide elective options for more handicraft-based arts, in addition to formal "fine arts", a distinction that continues to fade throughout the years, especially with the rise of studio craft, i.e. the use of traditional handicrafts techniques by professional fine artists. Many community centers and schools run evening or day classes and workshops, for adults and children, offering to teach basic craft skills in a short period of time.

## **List of common handicrafts**

There are almost as many variations on the theme of handicrafts as there are crafters with time on their hands, but they can be broken down into a number of categories:

Bag prints

Banner-making

Batik

Calligraphy

Canvas work

Cross-stitch

Crochet

Darning

Dyeing yarns

Embroidery

Felting

Knitting

Lace-making

Embossing leather

Needlepoint

Needlework generally

Patchwork

Quilting

Ribbon embroidery

Rug making

Tatting

T-shirt art

Weaving

**Using wood, metal, clay, bone, horn, glass, or stone**

Bead work

Bone carving (buffalo, camel, etc., as well as horn and

Brass broidered coconut shell craft of Kerala

Carpentry

Ceramic art generally

Chip carving

Copper arts

Dollhouse construction and furnishing

Doll making

Enameling and Grisaille

Fretwork

Glass etching

Glassblowing

Jewelry design

Lapidary

Lath art

Marquetry

Metalwork

Mosaics

Pottery

Puppet making

Scale modeling

Sculpture

Stained glass

Toy making

Wood burning (pyrography)

Wood carving

Wood turning

Woodworking generally

### **Using paper or canvas**

Altered books

Artist trading cards

Assemblage, collage in three dimensions

Bookbinding

Collage

Decoupage

Embossing paper

Iris folding

Origami or paper folding

Paper craft generally

Paper making

Paper marbling

Paper modeling, paper craft or card modeling

Papier-mâché

Parchment craft

Pop-up books

Quilling or paper filigree

Rubber/acrylic stamping

Scrapbooking

### **Using plants other than wood**

Basket weaving

Corn dolly making

Floral design

Pressed flower craft

Straw marquetry

### **Other**

Balloon animals

Cake decorating

Egg decorating







## **Art Appreciation for Young Children**

Opening the world of art to your children is a way of giving him a gift for a lifetime. Art gives children multiple ways to express themselves. First they can learn to express their thoughts and feelings through art. This is especially valuable for young children who are just developing their language skills. Art can give them another way to express themselves. Second, encouraging children to discover their artistic inspiration builds the foundation for success in reading and writing, and builds self-confidence and social skills. Third, art helps children see that there are always fresh ways of looking at familiar things.

What's more, it's fun! There are two ways to enjoy art. First, there is looking at art that others have made. This is called "art appreciation." Most people think that this is only for college students but young children are at a great age to enjoy art.

Sharing ideas and feelings about art as a family has unique rewards. Your child gains language skills and confidence in expressing herself and you gain insights into your child's special way of seeing the world. When you share your ideas about the same piece of art you soon discover each person sees the same thing in their own unique way. This can surprise and delight you as you come to know your child in new ways.

Second, you can enjoy art by giving your child both the supplies and a supportive mindset that will help your child learn to express his creative side. This attitude means not putting the spotlight on perfect and recognizable art projects but instead on the importance of the process of making the art. When you take this approach, you help your young child connect with art – for a lifetime.

## **Talking about Art**

One single piece of art can be the starting point for an amazing conversation with your child if you ask your child these great questions. Remember to tell your child that there are no right answers.

Tell me what you see.

How does this work of art make you feel?

What do you think about this work of art?

What do you think is the story of this work of art?

These questions can open new ways for you to talk with and listen to your child. You can even learn things about your child's way of seeing and understanding their world. Enjoying art together can bring you a little closer, too.

## **Art Appreciation Basics**

Everyone can enjoy art. In fact, the basic elements of art—line, shape, color and texture—are not complicated. You can use these ideas to help you explore the art. Start by talking about the lines you see in a picture. You can ask your child to trace the lines she sees in a picture with her finger. Some art is full of straight lines, others have curvy lines and still others are a mix of both. The next element is shape. Take a moment to look for shapes in the picture. Some pictures have geometric shapes like triangles and rectangles while others have many curvy shapes like circles and spirals. This is a great time to reinforce their learning about shapes. Then move on to talking about color. Look for the major colors in the picture, name them and notice how they look next to each other. “That red really pops out at you when you put it next to the white.” Finally, take a moment to search for texture. Paintings of animals often have interesting

texture. Look carefully at the techniques that artists use to make fur look fluffy. They sometimes add on thick layers of paint creating a raised texture, or they carve grooves in wood to make a realistic effect.

It can be great fun to look at art together with kids. You can also talk about these elements of art when you are looking at the art that children make. As children come to learn these elements of art they will eventually learn how to use them to create the messages they wish to send with their own art. This may take many years, but you will be helping your child grow into the ability to read and speak the language of art.

The seven elements of design—color, line, shape, size, space, texture and value—serve as the bedrock for art.

“When you look at a painting and say, ‘Oh, I love that painting,’ there are many factors that contribute to that reaction. Besides the subjective component, “you love it because it’s a well-structured painting that features good use of color, shape, texture, size, line, space and value. “Knowing, understanding and implementing the principles of design enable an artist to guide the viewer successfully and help him understand what’s happening within an abstract painting.”

## CHAPTER 3

### Elements of Composition in Art

Composition is the term used to describe the arrangement of the visual elements in a painting or other artwork. It is how the elements of art and design—line, shape, color, value, texture, form, and space—are organized or composed according to the principles of art and design—balance, contrast, emphasis, movement, pattern, rhythm, unity/variety—and other elements of composition, to give the painting structure and convey the intent of the artist. Composition is different from the subject matter of a painting. Every painting, whether abstract or representational, regardless of subject matter, has a composition. Good composition is essential to the success of a painting. Done successfully, good composition draws the viewer in and then moves the viewer's eye across the whole painting so that everything is taken in, finally settling on the main subject of the painting.



I am Sorry !!!!!

# **Art Elements and Design Principles**

## **Dot**

A small round mark made by a pointed tool. A relatively small or speck-like mark

## **Colour**

When light is reflected off an object, colour is what the eye sees.

Colour consists of primary, secondary and tertiary colours.

The primary colours are red, blue and yellow.

The secondary colours are green, orange and purple.

They are produced by mixing the primary colours.

Finally tertiary colours are a combination of primary and secondary

colours.

Colour consists of hue (another word for colour), intensity (brightness) and value (lightness. (The value can be changed by tints (adding white) or shades (adding black).

Chromolithographs or 3 coloured lino prints are examples of colour used in print.

## **Color:**

Color is what we see because of reflected light. Light contains different wavelengths of energy that our eyes and brain "see" as different colors. When light hits an object, we see the colored light that reflects off the object.

Red, blue, and yellow are the primary colors. With paints of just these three colors, artists can mix them to create all the other colors. When artists mix pigments of the primary colors, they make secondary colors.

Red + Blue = Purple

Red + Yellow = Orange

Blue + Yellow = Green

One important thing painters know: using complementary colors—the ones across from each other on the color wheel (red-green, blue-orange, and yellow-purple)—make both colors seem brighter and more intense. They seem to vibrate and pop out at you, the viewer.

Warm colors—reds, yellows, oranges, and red-violets—are those of fire and the sun. They appear to project. Cool colors—blues, blue-greens, and blue-violets—are those of ice and the ocean. They appear to recede.

Color (hue) is one of the elements of art. Artists use color in many different ways.

The colors we see are light waves absorbed or reflected by everything around us. In

nature, a rainbow is white light that is broken apart by the moisture in the air.

People discovered that white light can be broken apart using tools like prisms or spectrosopes.

The colors of the visible light spectrum are red, orange, yellow, green, blue, indigo and violet.

White light consists of all of the colors mixed together. The color of an object depends on how it absorbs and/or reflects light. If an object absorbs all of the light wavelengths, it will appear black. If it reflects all of them, it will appear white. If an object absorbs all wavelengths except red, for example, it will look red.

Color has three properties:

1. Hue – the name of a color, such as red, blue, or yellow.

2. Value – the lightness or darkness of a color.

3. Intensity – the brightness or dullness of a color.

Colors are arranged in a circular format on a color wheel. Red, yellow, and blue are the

primary colors. Violet, green and orange are the secondary colors.

Artists make use of different types of color schemes to create different effects.

Complementary – colors opposite of one another on the color wheel

Monochromatic – different values of a single color

Analogous – colors that are side by side on a color wheel and share a hue

Warm – red, yellow, orange

Cool – blue, green, violet

## **VALUE**

Value is the lightness or darkness of a color. You can get different values of a color by mixing its shades (adding black to a color) and tints (adding white to a color). A



tone is created when gray is added to a color.

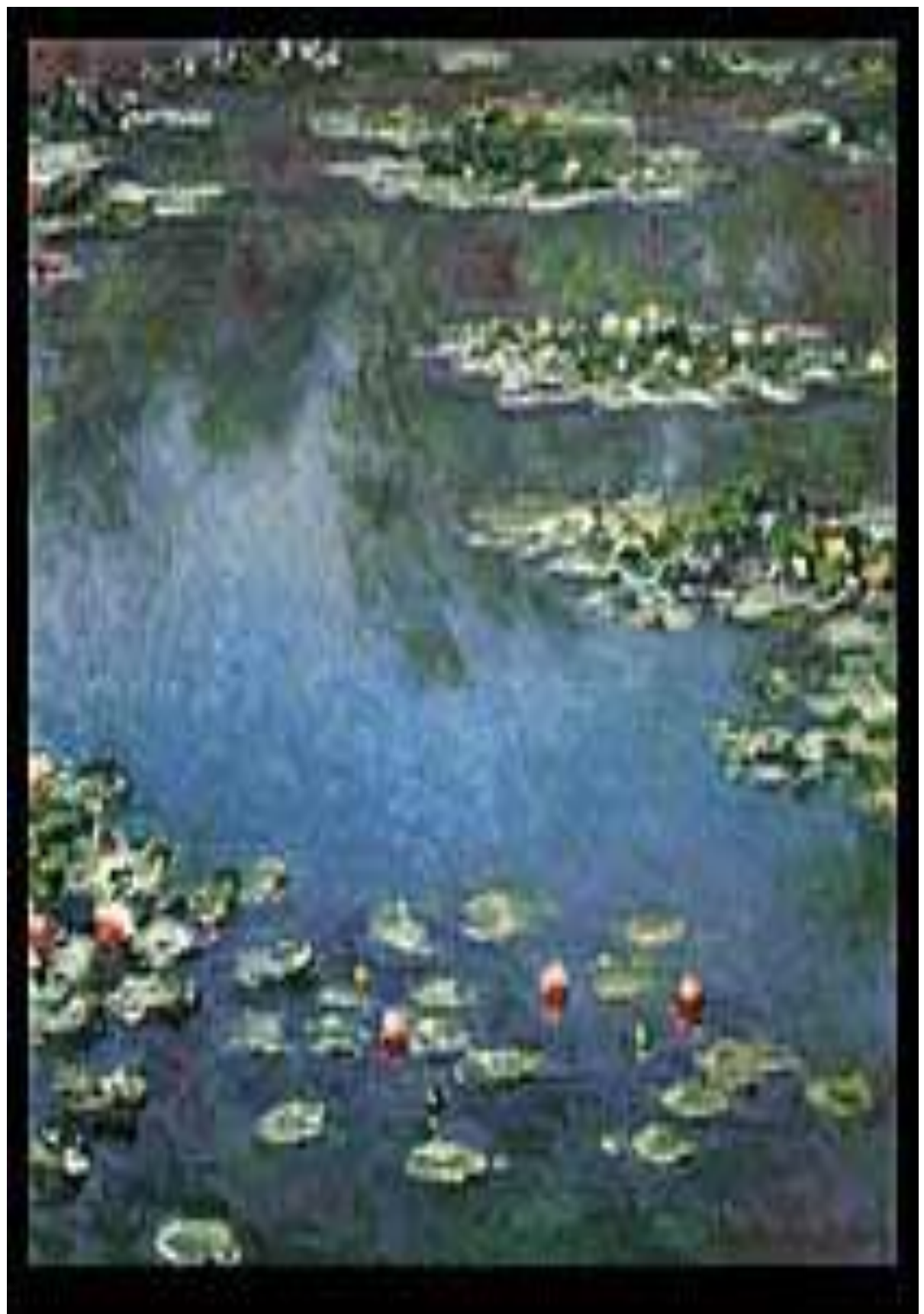


# **Pattern**

Pattern is a repetition of design. An artist achieves a pattern through the use of colours, lines or shapes. It comes from repetition and consistency.

Pattern is one of the principles of art. Artists create pattern by repeating a line, shape or color over and over again.





# Unity

Unity occurs when all the elements and principles such as colour, texture, line etc work together creating a balanced and harmonious pleasing image.

It is the forming of a cohesive whole from separate parts, with each part contributing to the aesthetic effect.

Unity is one of the principles of art. Unity is the feeling that everything in the work of art works together and looks like it fits.

Gustave Caillebotte used shape to create unity.

Repetition of shape and color can make an artwork unified.



# Line

A line is a continuous mark created on a surface with length and direction. It can be a mark used to define a shape, outline or contour.

There are many different varieties such as straight, bent, curvy, thick, thin, broken, diagonal, free-hand. It can also be used to create texture.

Lines create patterns on the headdress of the Golden Effigy of King Tutankhaman.

In "Water Lilies," Claude Monet repeats the pattern of water lilies floating on the pond.

Line is one of the elements of art. You can find lines everywhere you look.

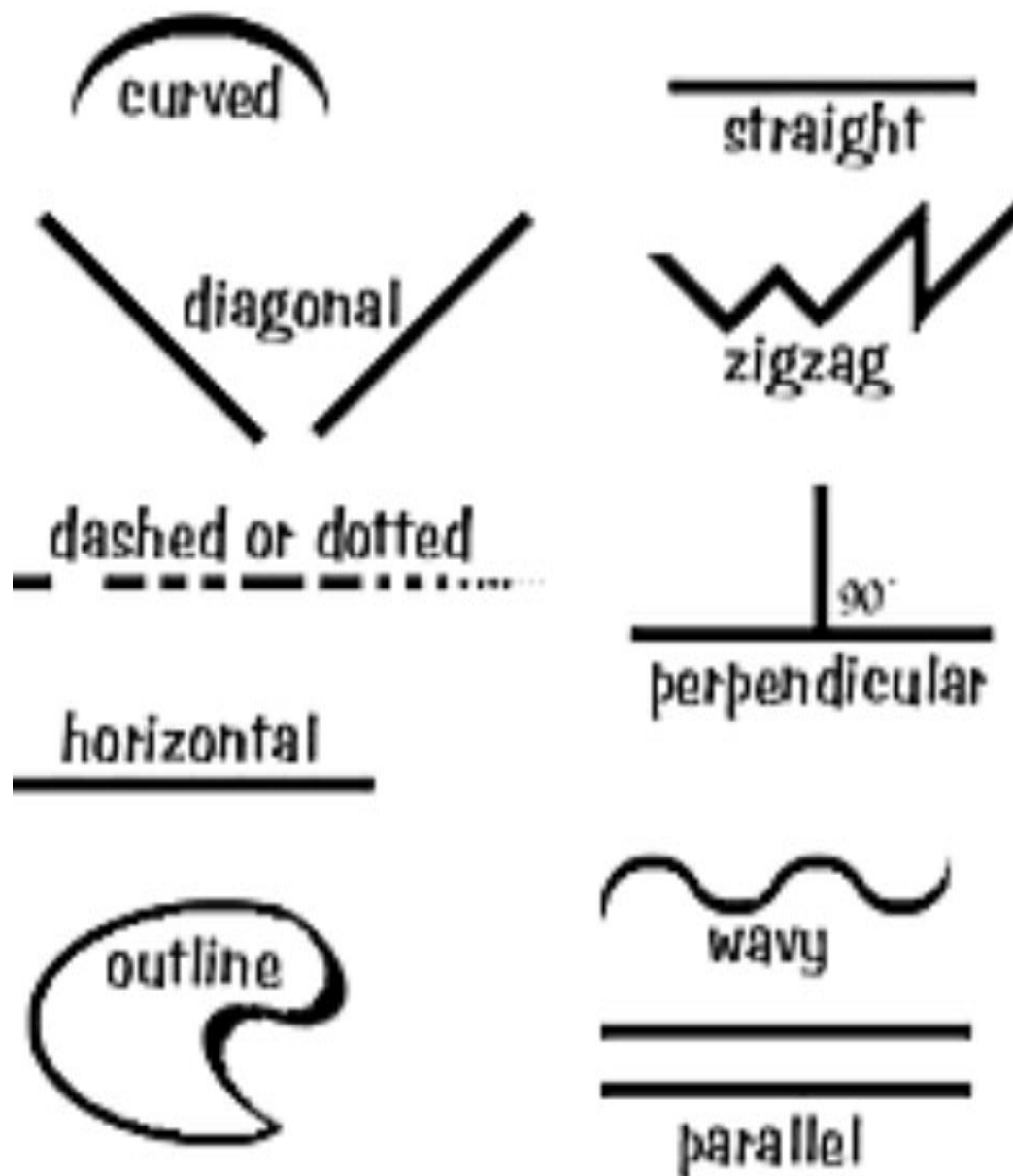
Line can vary in width, direction, and length.

There are many different kinds of lines. Here are some common lines

- Horizontal lines – lines that run parallel to the ground, appear to be at rest.
- Vertical lines – lines that run up and down, seem to show dignity, formality, and strength.
- Diagonal lines – lines that signal action and excitement.
- Zigzag lines – lines that are made from combined diagonal lines, can create a

feeling of confusion or suggest action.

□ Curved lines – lines that express movement in a graceful, flowing way.



# Form

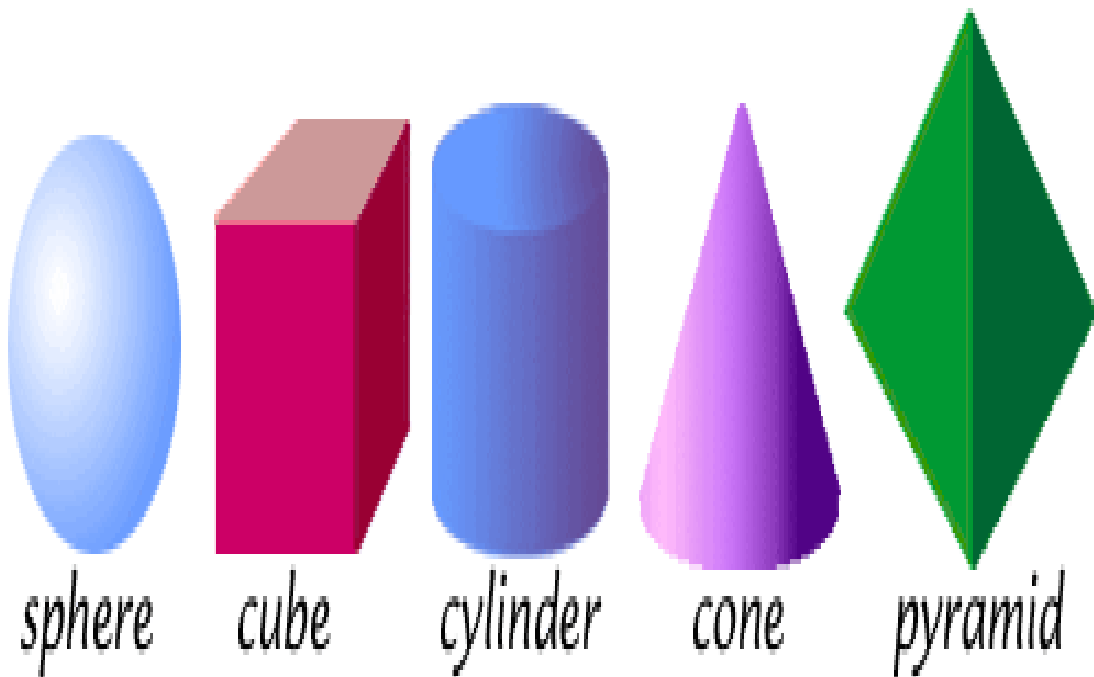
A form is a 3 dimensional object which has volume and thickness or something in a 2 dimensional artwork that appears to be 3 dimensional.

For example, a triangle which is 2 dimensional is a shape, but a pyramid which is 3 dimensional is a form.

It is the shape or structure of an object.

A form can be viewed from many angles.

A selection of prints could be shaped into a form. Painting done



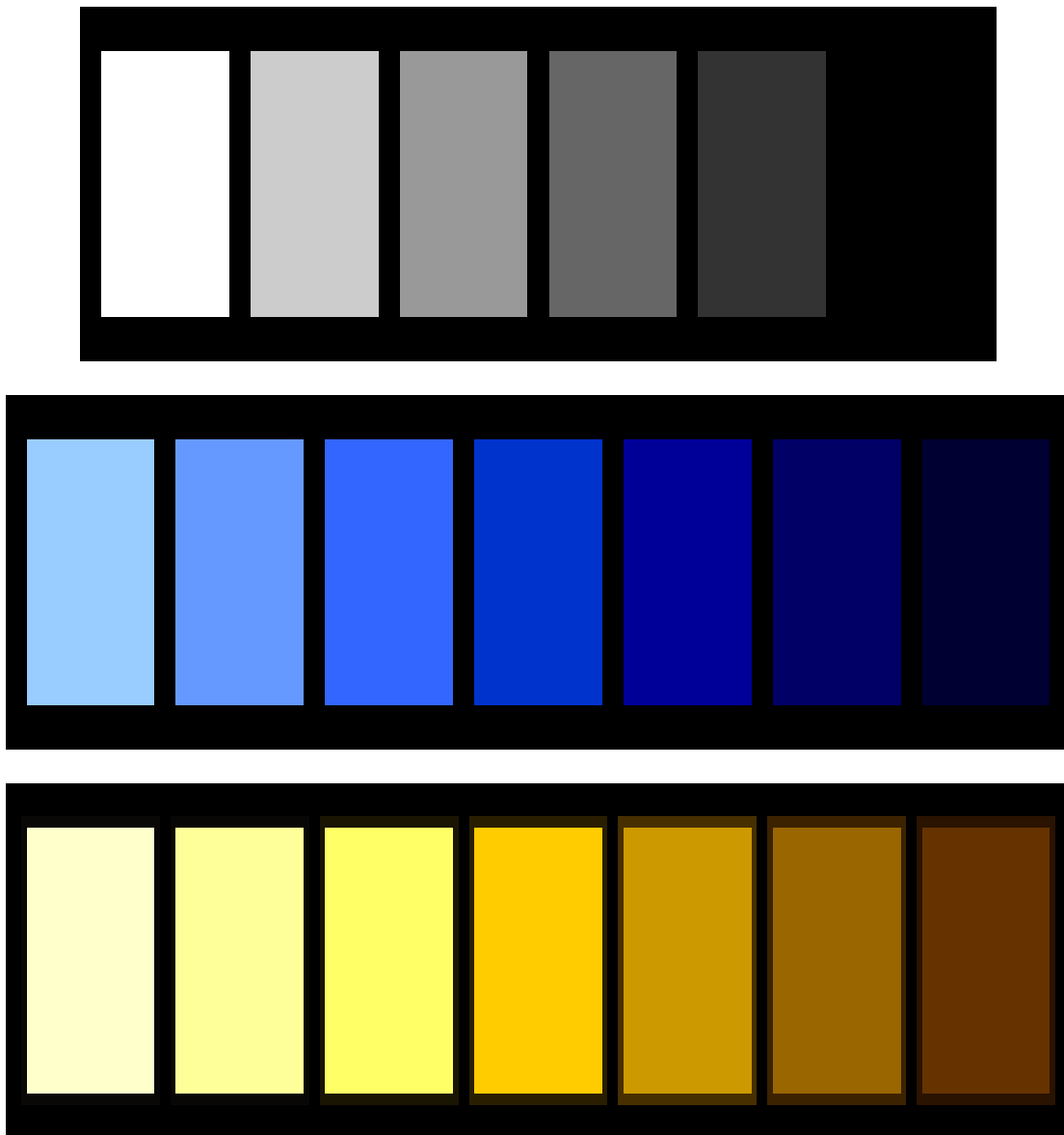


# Volume

The amount of space occupied by a 3 dimensional object, it is the capacity of a form.

It implies bulk, density and weight but also a void or empty enclosed space.

Also in a 2 dimensional print it is the implied space filled by a drawn object or figure.



# Harmony

Harmony is a pleasing combination of elements in a whole.

To create harmony in a print an artist would normally be making use of aesthetically compatible components and similar characteristics.

For example, if a composition consisted of curvy lines and organic shapes you continue with these and not insert a geometric shape and strong straight lines.

# Shape

A shape is a 2 dimensional line with no volume or thickness.

Shapes are flat.

A shape is an enclosed area defined by the other art elements such as lines, colours or textures.

It is distinguishable from its surroundings by its outline.

There are two types of shapes, geometric or organic.

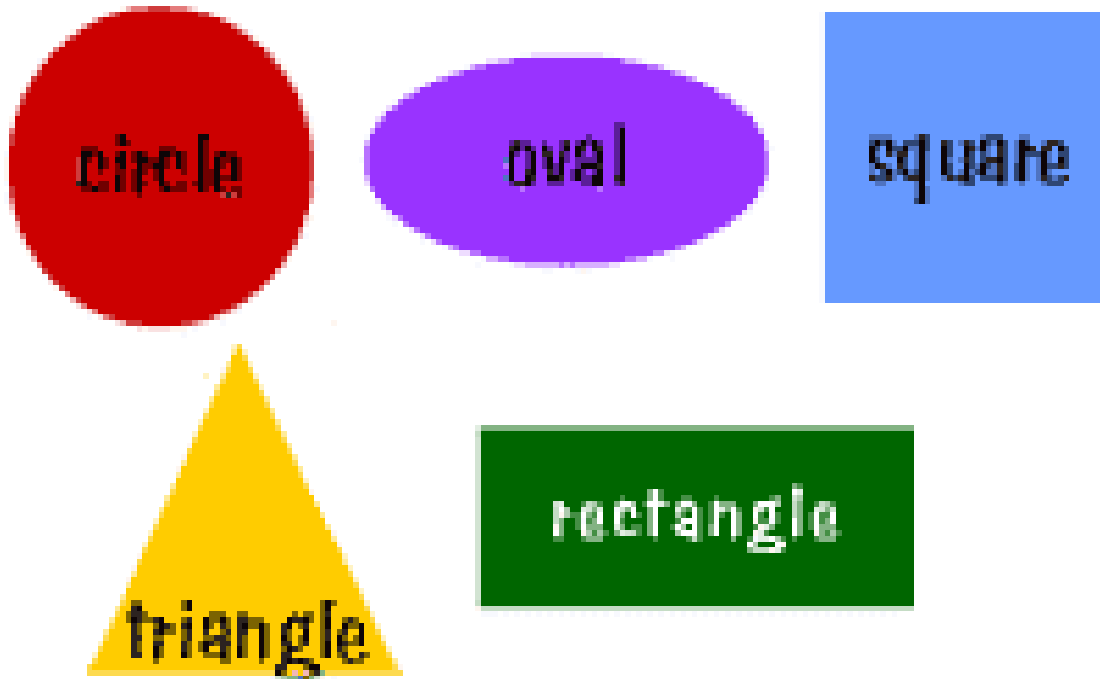
Geometric shapes- circles, rectangles etc have a clear edge that you get by using tools to create the shape.

Organic shapes- have natural, less well defined edges (food, clouds).

Shape is one of the elements of art. When lines meet, shapes are formed.

Shapes are flat and two-dimensional - height and width. Some shapes are geometric, such as squares, circles, triangles, rectangles, and ovals and using created using a ruler or

drawing tool. Other shapes are organic or irregular and free-form. These are geometric shapes. Organic shapes look like things from nature.





## **Light**

Light makes things visible to us, colour depends on light.

A light colour is pale or whitish and not deep.

Artists make use of light in their work to show importance to an area or to show an interesting detail or event.

# Balance

Balance is the way in which the elements such as shape, form, colour etc are arranged equally to create a feeling of stability in the work.

No one part of the work overpowers or seems heavier than any other part. There are two types, symmetrical and asymmetrical.

Symmetrical balance- the parts of the artwork are organised so that one side mirrors the other.

Asymmetrical balance- when one side of the artwork is not an exact repeat but still there is a feeling of equilibrium.

Balance is the sense that the painting "feels right" and not heavier on one side. Having a symmetrical arrangement adds a sense of calm, whereas an asymmetrical arrangement creates a more dynamic feeling. A painting that is not balanced creates a sense of unease.

Balance is one of the principles of art which describes how artists to create visual weight.

Artists think about how to make their works balanced by using elements such as line,

shape, or color. There are several ways to balance an artwork:

**Symmetrical (formal) balance** means both sides of an imaginary line are the same.

**Asymmetrical (informal) balance** means each side of an imaginary line is different yet equal.

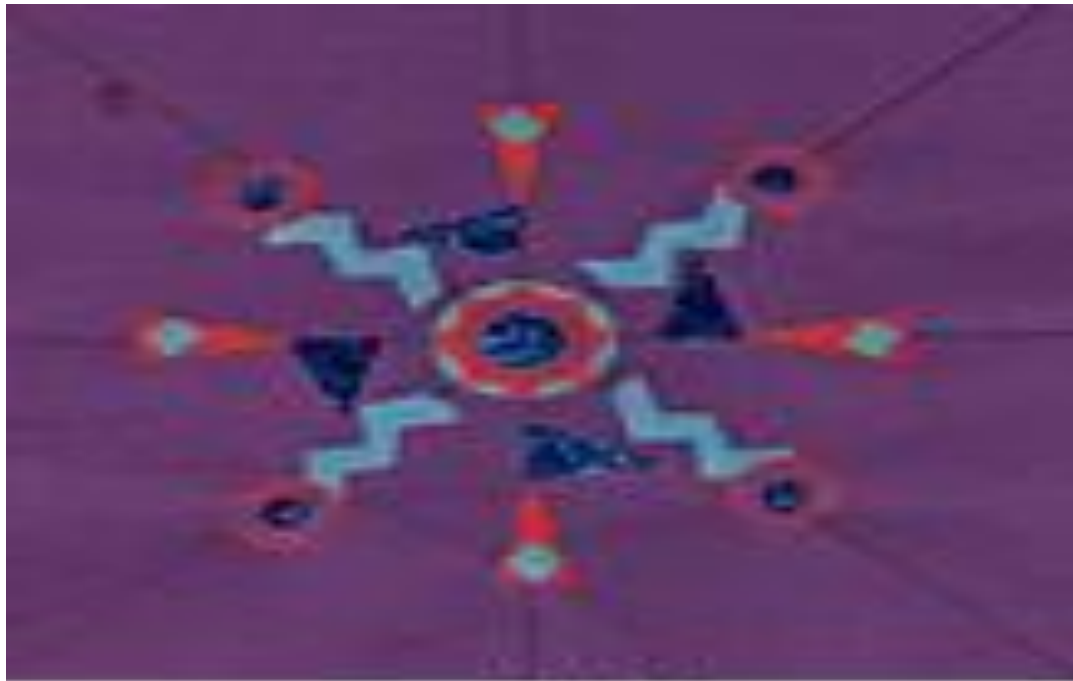
**Radial balance** means lines or shapes grow from a center point.



**symmetrical  
balance**



**asymmetrical  
balance**



## radial balance

### **Contrast**

Contrast is a large difference between two things which creates interest and tension.

Contrast can be used as a background to bring objects out and forward in an artwork creating an area of emphasis.

The use of opposing elements such as colour, textures or lines close to each other is a technique used to intensify the work of art and direct our attention to a particular point of interest within the space.

Contrast is one of the principles of art which creates excitement and interest in artworks.

Two things that are very different have a lot of contrast. White and black have the greatest contrast. Complementary colors also have high contrast.

Artists use high contrast to make something show up. In *Wheatfields with Ravens*, Vincent van Gogh used high contrast colors to make the yellow wheat fields stand out against the dark blue sky. Artists may choose low contrast for a softer look, as Claude Monet did in this painting of a bridge.

Paintings with high contrast—strong differences between light and dark, for example—have a different feel than paintings with minimal contrast in light and dark, such as in Whistler Nocturne series. In addition to light and dark, contrast can be differences in shape, color, size, texture, type of line, etc .





## **Tone**

Tone is the degree of lightness or darkness of an area or colour rather than what the colour is.

Tone ranges from the bright white of a light source through shades of grey to the deepest black shadows.

How we see tone depends on the actual surface lightness or darkness, colour and texture, the background and light source. Tone is used to give volume, shape and depth to an image.

# Space

Space is the distance or area between, below, above, around or within something.

Space can give a feeling of depth or 3 dimensions to an artwork.

Space can be either positive or negative.

Positive space- the area occupied by the primary objects.

Negative space- the area around the primary objects in an image, for example the area between a cup and its handle.

Sometimes space can be closed, shallow or deep, 2 dimensional or 3 dimensional and sometimes it isn't actually within the piece, but the illusion of it is.

Space is one of the elements of art. Space is an empty place or surface in or around a

work of art. Space can be two-dimensional, three-dimensional, negative and/or positive.

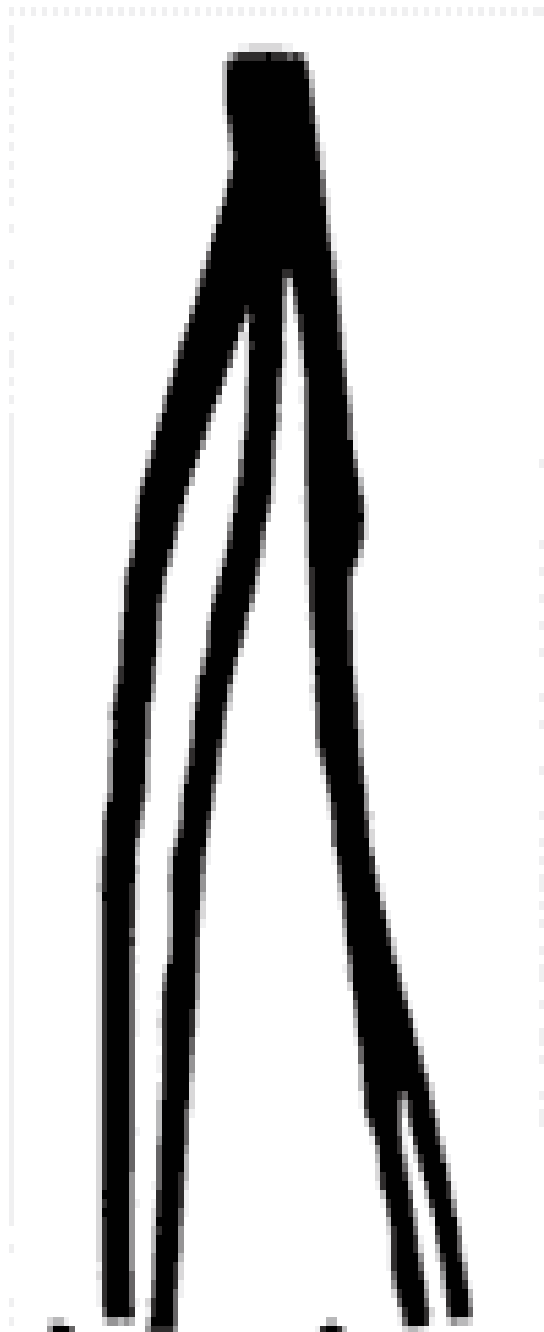
You can easily see the positive and negative space in this sculpture.

Artists also create positive and negative space in two-dimensional artworks.

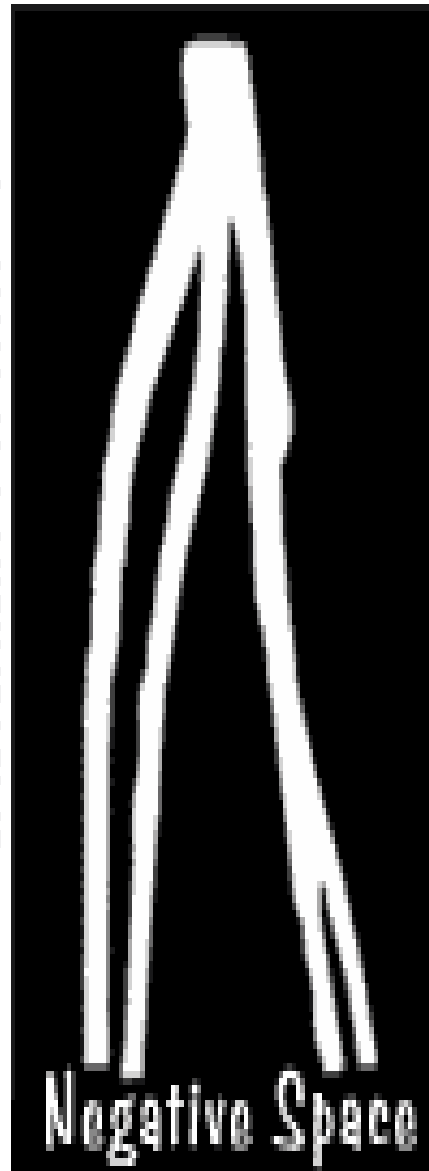
Positive space – the shapes or forms

Negative space – the empty spaces between the shapes or the background





Positive Space



Negative Space

## **Scale**

Scale is the proportion or ratio that defines the size relationships between two things.

Scale creates the illusion of correct size relationships between objects and figures.

It is used to make images look realistic and correct.

## **Symmetry**

Symmetry is an exact matching of forms and arrangements of parts on opposite sides of a boundary, it is a mirror image.

It is the balance and equal distribution of elements on opposite sides of a plane, line or point.

## **Texture**

The surface quality or “feel” of an object for example, the smoothness, roughness, softness etc.

Texture can either be tactile and real or implied visually.

Artists use colour, line and shading to convey texture.

Texture is one of the elements of art. Texture is the way something feels when you touch

it – actual texture; examples, rug, clothes, wood, etc. Artists also create the illusion of texture in artworks such as paintings, drawings and prints – implied texture; created with elements such as pattern and line.

## **Structure**

Structure is the way in which parts are arranged or put together to form a whole; it is the make up and organisation of the work of art.

The parts are arranged to form a cohesive and meaningful whole, including the elements and principles of art.

## **Rhythm**

Rhythm is the regular repetition of elements to produce the look and feel of movement.

Rhythm in art is a flow of objects to a visual beat, for example, consistency or pattern in lines and colours.

Colours of a piece can convey rhythm by making your eyes travel from one component to another.

Form can cause rhythm by the way in which pieces are placed next to each other.

Line can convey rhythm by implying movement.

An image can have a flow and lead your eye to key details.

Rhythm is one of the principles of art. Visual rhythm makes you think of the rhythms you hear in music or dance. Artists create visual rhythm by repeating art elements and creating patterns.



## Proportion

Proportion

Proportion is the comparison of one part to another in relation to size, quantity and scale etc.

Proportion has a great deal to do with the overall balance and harmony of an artwork.

An artist may decide to distort the proportions within an artwork to create a certain effect on the viewer.

Proportion in a piece is a sense of appropriateness.

# **Repetition**

Repetition is the act or process of repeating or being copied.

Repeating visual elements such as line, colour, shape or texture can unify the total effect of a print as well as create rhythm.

Repetition can either be an exact duplication (pattern), a near duplication or duplication with variety.

# **Variety**

Variety is the use of differences and changes to increase the visual interest of a piece.

It is the opposite of harmony in a work.

The use of contrast, emphasis, difference in size, colours, shapes, lines and textures will create a great deal of variety.

Variety is one of the principles of art. Variety occurs when an artist creates something that looks different from the rest of the artwork. An artist may use variety to make you look at a certain part or make the artwork more interesting.

Jasper Cropsey painted a large tree to create variety in his landscape, "In the Valley."





## **Emphasis**

Emphasis is the main area of an image; it is the point that stands out the most.

Emphasis gives importance to the part singled out.

Contrast is a great method of giving emphasis.

The main function of emphasis is to attract attention.

Emphasis is one of the principles of art. Artists use emphasis to make certain parts of their artwork stand out and grab your attention. The center of interest or focal point is the place the artist draws your eye to first.

In this painting, "The Letter," Mary Cassatt emphasized the envelope by painting it white against the dark patterns of the woman's dress. She also placed the envelope in the center of the painting to draw your eye to it.

In much the same way music does, a piece of art can have a rhythm or underlying beat that leads your eye to view the artwork at a certain pace. Look for the large underlying shapes (squares, triangles, etc.) and repeated color.



## **Functionality**

Something that is functional should serve a purpose.

Art can have many different functions.

Communication- it can be used to communicate thoughts and ideas with viewers.

Religion- in the past it was used to teach illiterate people stories from the bible through images.

Satires- in newspapers satires can be used to quickly put forward a joke or idea.

Political- Hitler made use of posters to help his campaign. Also the fur covered Dada teacup, useless for holding tea carried a social function in that it protested World War One.

It can be a personal function for the artists themselves as they feel the need to express themselves somehow

.

## **Proximity**

Proximity is the nearness or closeness in a series.

Proximity means that parts placed together will be perceived as belonging or relating to each other. The closeness implies a relationship.

Proximity helps the viewer understand what they are seeing.

Therefore by being more aware of how you place things on a page you can better influence what the viewer thinks.

## **Composition**

Composition is the arrangement of elements such as form, colour etc in an orderly way using conscious thought to produce an overall effect.

A good composition should draw in the viewer and pull their eyes across the whole piece so that everything is noticed and then finally resting on the main point of the piece.

## CHAPTER 4

# colors and their effect on the psychology of the child

The effect of red on adults' cognitive performance can, in certain circumstances, also extend to children. However, red was found to be broadly harmful to performance across different tasks. Whereas the adult literature has pointed to blue and green enhancing creativity. In children, it appears that the presence of red when children make collages leads to poorer ratings of originality in those collages when compared to grey and that no effects are found for other colors. This difference between the adult and child effects may relate to the context in which the tasks are done. Even though the collage task taps creative skills.

### What causes the effect of red on children's performance?

The underlying mechanism of the effect of color on children's cognitive performance may well be similar to that proposed for adult effects. Children may also associate red with failure or danger and perceive threat in the context of that color and modify how they approach a task in the presence of red as a result. Even children as young as 3 years are able to associate colors with emotion and so it is possible that color associations are at the heart of the effect of color on cognitive performance that we find at 8 and 9 years. The effect of red on performance for children appears not to be related to lightness or Chroma since a relationship of test performance and the lightness or

Chroma of colors cannot be seen in the data (a good example of red is of a similar lightness to blue and purple and a similar Chroma to orange, yet only effects for red were found). The effect of red also appears to not be generalizable to a particular hue since effects were not found for light red (pink) which was of a similar hue as the red but lighter and less saturated. Therefore, we propose here that the effects of color on cognitive performance are categorical – they depend not on the dimensions of color but rather on how a particular color is named and the associations related to that color name.

Here, we demonstrate for the first time a significant effect of color on children's cognitive performance on a range of education- related tasks. The findings suggest that the negative effects of red on cognitive performance that have previously been documented for adults are also active in children. Overall, the findings suggest color is not just a visual stimulus for children but that it evokes aesthetic responses and that color can have subtle influence over performance on education related tasks.

## **Girls like pink, boys like blue**

Imagine walking into any newborn infant's room: you could almost certainly guess the gender of the baby just from the color of his or her clothes, blankets, and toys. Any infant surrounded by pink items is virtually certain to be a girl, whereas a child immersed in blue is very likely to be a boy. This color differentiation is not limited to newborns. Advertisements in catalogs and newspapers feature little girls dressed in pink clothes, playing with pink toys, carrying pink lunchboxes,

typing on pink computers, and so on. In contrast, little boys are typically portrayed with clothing and toys that are blue.

More recently, observations of parents and their infants at suburban shopping malls revealed that 75% of infant girls were wearing pink, whereas 79% of infant boys were in blue . Children are aware of this differential dressing pattern quite early on: by the time they enter preschool, they make decisions about gender identity based on color. preschool children with toy animals that were identical except for color and asked them to identify the gender of the toys. The children identified the animals in accordance with gender- based stereotypes, labeling pink and purple animals as ‘girls’ and blue or brown ones as ‘boys.’

Both adults and young children are aware that pink is for girls and blue is for boys. However, do little girls actually prefer pink? Do young boys actually like blue? Studies of young children's color preferences date back to the early 1900s, but none report gender differences . In fact, most studies with preschool children in the United States have reported a preference for primary colors on the part of both boys and girls. Several studies have demonstrated that both infants and preschool children prefer primary colors (such as red and blue) to secondary colors

Here we ask: is there an early preference for pink? If so, to what extent do young boys and girls differ in this respect, and how does any such preference change with age?

The gender based color preferences may have a biological basis. Some researchers have proposed that there may have been an evolutionary advantage for women who were attracted to the bright colors of fruits and leaves, and thus, women may have developed an inborn preference for colors such as pink .

It was found that, in all age groups and for all topics, the children used their more preferred colors for the nice figures, their least preferred colors for the nasty figures, and colors rated intermediately for the neutral figures. It was also found that, in all age groups and for all topics, black tended to be the most frequently chosen color for coloring in the drawings of the negatively characterized figures. By contrast, primary colors were predominantly selected for the neutral figure, while a wide range of mainly primary and secondary colors were chosen for coloring in the nice figure.

Children are able to alter systematically their use of color during picture completion tasks in response to differential affective topic characterizations, and that even very young children are able to use colors symbolically.

Psychologists have long speculated that the contents of children's drawings are a product of more than just the cognitive and perceptual- motor factors which are required for executing those drawings. There is a long history of research into whether the positive or negative feelings which children might have about the topics they draw are reflected in the contents of their drawings. Both the size and the spatial disposition of the contents of a drawing have been found to be affected systematically by the feelings that the child artist holds toward the drawn topic.

Another possible resource which is potentially available to children for expressing their feelings about the topic being drawn is color. It has frequently been argued in the literature that the child's choice of color is affected by the feelings which he or she holds towards the drawn topic . These claims have often been voiced by clinicians and art therapists in relation to



the observation and interpretation of color use in patients' artwork as part of assessment and therapy.

However, although color use in children's drawings has commonly been regarded as being emotionally significant, the majority of claims to this effect have been based on professional observation rather than on formal experimentation

## CHAPTER 5

# Arts and its relationship to the mental health of children

### Beginning the Relationship: The Child's Time

Just what is that, really, the child's hour? It is one of those rare times, one of those rare relationships in which the child directs herself, a time when the child determines how time will be used. No one is made to direct the child's play. • A special time belonging to the child to do with in accordance with his wishes, to make of as he chooses. • The child can be just as slow as he wants, inch along, and no one says, "Hurry up." • The child can be grumpy, act grumpy, look grumpy, and no one says, "Be happy." • The child can do nothing, accomplish nothing, and no one says, "Get busy. Do something." • The child can be loud, noisy, bang things together, and no one says, "Be quiet." • The child can be silly, giggle, laugh right out loud, and no one says, "Act your age." • The child can be small, tiny, suck on a bottle, and no one says, "You're too big for that." • The child can use the glue, scissors, paste, make a spaceship, and no one says, "You're too little to do that." • is an extraordinary, singularly uncommon time, place, and relationship

When the child can be, experience, and express all she is at the moment and be accepted fully. That makes this the child's time.

## **Characteristics of Facilitative Responses**

From this new perspective, children are viewed as being capable, creative, resilient, and responsible. An objective of the adult-child relationship, then, is to respond to children in ways that release or facilitate the development of these existing capacities. • e therapist genuinely believes children are capable of going things out for themselves, trusts their decisions as being appropriate for them within the boundaries of their developmental capabilities, and communicates this attitude through responses to children.

The art therapist will be mindful of the extent that image-making is used in a session. For example, when a client the whole session time by painting without leaving space for action, or where there are long stretches of time of ‘not doing’, these are important communications in themselves. These can be understood to be equivalent to a client in verbal psychoanalytic therapy that might talk non-stop or engage in long periods of silence and will be open for thinking and interpretation. For those clients who are without language or, for developmental reasons, cannot use art materials, activities using water, sand, play and body movement become the means for non-verbal communication and expression . Employment is being found, but not always in a designated art therapy post. Resilience and enterprise are required on qualifying to create work and use new skills in other posts. The work undertaken by art therapists ranges from infancy to old age. Different settings include mother and toddler groups, family art therapy, child services for mental and physical health, specialist and mainstream education, learning 8 Introduction difficulties and autistic spectrum disorders, looked after children, adolescent inpatient and

outpatient services, and eating disorders units. In adult work art therapists are working in acute mental health units and community settings, forensic medicine, probation and the prison service. They also work with post-traumatic stress disorder for the armed services, with people with head and stroke injuries, dementia, Alzheimer's disease, drug and alcohol services, homelessness, and in places of safety for survivors of domestic violence. There are many charities in the voluntary sector employing art therapists for special needs circumstances such as bereavement, palliative care, hospices, meningitis sufferers and adoption, to name a few.

## **The Art and Science of Art Therapy**

Art therapy is based on the idea that the creative process of art making is healing and life enhancing and is a form of nonverbal communication of thoughts and feelings. Like other forms of psychotherapy and counseling, it is used to encourage personal growth, increase self-understanding, and assist in emotional reparation and has been employed in a wide variety of settings with children, adults, families, and groups. It is a modality that can help individuals of all ages create meaning and achieve insight, find relief from overwhelming emotions or trauma, resolve conflicts and problems, enrich daily life, and achieve an increased sense of well-being. Art therapy supports the belief that all individuals have the capacity to express themselves creatively and that the product is less important than the therapeutic process involved.

The therapist's focus is not specifically on the aesthetic merits of art making but on the therapeutic needs of the person to express. That is, what is important is the person's

involvement in the work, choosing and facilitating art activities that are helpful to the person, helping the person to find meaning in the creative process, and facilitating the sharing of the experience of image making with the therapist. While other forms of therapy are effective, art therapy is increasingly being used by therapists with individuals of all ages and with a variety of populations. Not only art therapists, but counselors, psychologists, psychiatrists, social workers, and even physicians are using art expression for therapy. With the advent of brief forms of therapy and the increasing pressures to complete treatment in a limited number of sessions, therapists are finding that art activities help individuals to communicate relevant issues and problems quickly, thus expediting assessment and intervention. Even the simplest drawing task offers unique possibilities for expression that complements and, in many cases, helps a child or adult to communicate what words cannot. The field of art therapy, while a recognized form of treatment, is still somewhat of a mystery to many professionals.

Art therapy has grown from a modality practiced predominantly in psychiatric hospitals to become a primary form of treatment in inpatients milieus, outpatient clinics, domestic violence shelters, residential facilities, trauma units, medical settings, and community centers. Whereas people with mental illness, physical disabilities, or cognitive deficits were once the principal populations, now it is common to see art therapy applied to abuse and neglect; families or couples in distress; children with learning disabilities; people with cancer, HIV, or other serious illnesses; older adults with dementia, Alzheimer's disease, or disabilities; individuals with addictions or chemical dependencies; and bereaved children and parents. Wherever psychotherapy is used as treatment, art therapy is now a commonplace form of intervention. Because it is a relatively

new field, there is still debate on how to define art therapy. Some therapists see it as modality that helps individuals to verbalize their thoughts and feelings, beliefs, problems, and world views. By this definition, art therapy is an adjunct to psychotherapy, facilitating the process through both image making and verbal exchange with the therapist. Others see art itself as the therapy; that is, the creative process involved in art making, whether it be drawing, painting, sculpting or some other art form, is what is life enhancing and ultimately therapeutic.

In actuality, both aspects contribute to art therapy's effectiveness as a form of treatment and most art therapists subscribe to both definitions in their work. Image making does help people to communicate both through image and words and, with the guidance of a therapist, can assist individuals in expressing what may be difficult to say with words alone. We are also beginning to understand the benefits of asking clients to create drawings or other art forms in therapy. Artistic expression is an activity that involves the brain in ways that can be used to enhance therapeutic treatment and evaluation. Chapter 2 explains more about the "art therapy and the brain," how neuroscience is informing a growing understanding of art expression in therapy, and why art therapy is rapidly becoming an intervention of choice with a variety of disorders. Many therapists wonder if art therapy is purely about interpreting the content of art expressions and clinicians new to the field often wonder what exactly art expression can tell them about the client who makes them. On occasion I am asked by a professional to analyze a child's drawing or an adult's art expression to determine whether the individual has a particular emotional problem or has experienced abuse or trauma. Images are forms of nonverbal communication and therapists often are curious if it is possible to interpret their clients' artwork. To a

significant extent, art therapists are concerned with understanding the meaning of client-created artworks and research is currently being conducted in the area of art-based assessments, helpful guidelines on the limitations and strengths of using art expressions in evaluation, promising trends in using drawings to understand mental conditions, and caveats for therapists who use art therapy for the purpose of interpretation. Art therapy is an exciting, dynamic field, one which continues to evolve in terms of depth and applications. For those who are art therapists, it is a modality that is central to their work and is the basis of their world view of therapy in general. For counselors, social workers, psychologists, psychiatrists, and others, art may be a tool that is employed as an adjunct to verbal therapy. This first section introduces all therapists who use art activities in clinical work to the foundations of this field, familiarizes them with how art therapists view client-created art expressions, and provides them with a basic understanding how and why art expression can enhance treatment and evaluation.

## **Art Therapy and Brain**

Art therapy has historically resisted an association with science. However, recent scientific findings about how images influence emotion, thoughts, and well-being and how the brain and body react to the experience of drawing, painting, or other art activities are clarifying why art therapy may be effective with a variety of populations. As science learns more about the connection between emotions and health, stress and disease, and the brain and immune system, art therapy is discovering new frontiers for the use of imagery and art expression in treatment. Although it has received attention over the last several decades, it is not a new idea because many mind–body techniques such as

meditation and yoga have been around for thousands of years. Researchers investigated the “relaxation response,” is a leader in the field of psychoneuroimmunology and others have expanded the incorporation of mind–body methods into mainstream medicine. Neuroscience, the study of the brain and its functions, is rapidly influencing both the scope and practice of psychotherapy and mind–body approaches. We are learning more about the relationship between mind and body, described the neurological and physiological phenomena related to memory and how images conceptualized and how they affect the brain and body. The understanding of how the brain, human physiology, and emotions are intricately intertwined the importance of early attachment on neurological functions throughout life, and the impact of trauma on memory. These findings are far-reaching, affecting how psychotherapy is being designed and delivered. The relationship between neuroscience and art therapy is an important one that influences every area of practice.



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