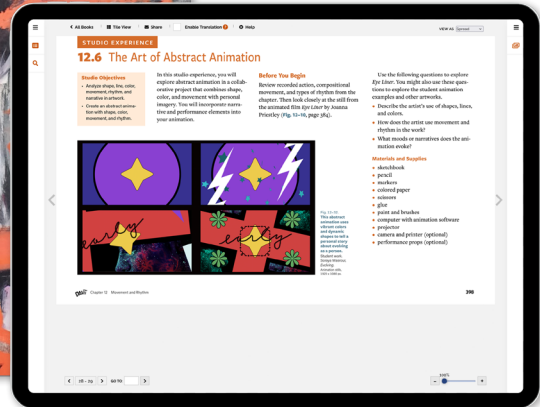
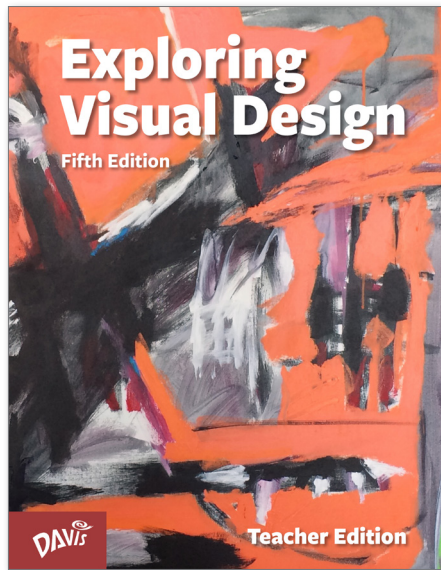




Exploring Visual Design

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

Engage students with the foundational concepts and structures they need to discuss, think about, plan, and create works of art and design. Through hands-on artmaking, thoughtful discussion, and meaningful reflection, students connect with concepts and cultures, create original work, and share their ideas, building problem-solving skills and confidence along the way.

Now in its 5th edition, *Exploring Visual Design* brings a fresh perspective to a trusted program with new imagery, expanded studio experiences, stronger connections to students' lives, and enhanced support for educators.

Comprehensive, Standards-Aligned Curriculum

With 12 chapters focused on the elements of art and principles of design, *Exploring Visual Design* guides students from foundational concepts to creative application. Real-world examples and engaging instruction help build critical-thinking skills, and artistic confidence.

High-Quality Visual Resources

Students explore fine art, contemporary design, and real-world photography from around the world. By comparing historic and contemporary works, students develop cultural awareness, deepen their understanding of visual concepts.

Studio-Based, Student-Centered Learning

Three Studio Experiences in every chapter give students opportunities to follow the studio process from planning and creating to reflecting and sharing. Working across media strengthens problem-solving skills and cultivate individual expression.

Built-In Teacher Support & Differentiation

Annotated guidance, pacing tools, materials and techniques, vocabulary support in English and Spanish, assessment, and strategies for differentiation help educators confidently engage every learner.



For more information, visit DavisArt.com/EVD5.



STUDIO EXPERIENCE

8.6 Creating a Mini-Series with Unity

Studio Objectives

- Analyze colors, shapes, lines, themes, and unity in artworks from a series.
- Create a unified series of three artworks that expresses a personal narrative.

In this studio experience you will create a unified series of three original artworks connected to a personal narrative. Unity can be achieved in your choice of subject, aesthetic, color harmonies, or an original motif in the background.

Before You Begin

Review strategies for creating unity using dominance, repetition, color, and surface qualities in this chapter. Then, examine Utagawa Hiroshige's two woodblock prints from the series *One Hundred Famous Views of Edo* (Fig. 8-9, page 252). Answer the following questions to explore the artwork. You can use the questions to explore other series and the student artwork shown in this lesson.

- What imagery is present in the artworks from the series? How are the colors similar? What shapes and lines are repeated?
- How did the artist show unity in the individual artworks? How are the artworks from the series unified with each other?
- What is the theme that unifies the artworks from the series? Why do you think the artist was inspired to make a series of artworks on this theme?

Materials and Supplies

- sketchbook
- reference photos
- pencil
- selected painting or drawing media
- selected support media



Fig. 8-13. Student work, Finnian Jones, *Metamorphosis*. (One acrylic, spray paint, paint pen on canvas, 12" x 8" (30.5 x 20.3 cm), 8" x 8" (20.3 x 20.3 cm).)

Student eBook, Chapter 8: Unity, Studio Experience: Creating a Mini-Series with Unity.

Prepare

PACING
13 periods/585 minutes

2 to plan
9 to create, revise, and finalize (3 for each work)
2 to critique, prepare for display, and present

MATERIALS AND SUPPLIES

- sketchbooks
- student reference photos for authenticity
- pencils
- assorted wet or dry media: watercolor, acrylic, oil paint (increase timing and adjust drying if using oil paint), oil or soft pastels, colored pencils, or markers

SETUP

Provide students time prior to the lesson to collect images for their artwork. Encourage them to ask family members to share photos with them. They can use a cloud-based system to organize the digital files for use in class—demonstrate your school's preferred platform to the class to help students learn the process. Offer an alternative prompt to students who may not want to show their family life in an artwork due to personal circumstances.

TEACH

BEFORE YOU BEGIN

Students can review strategies for creating unity on pages 250–257. They can also review color harmonies on pages 126–129. Experience with both wet and dry media will help students to determine the best media for their artwork.

EXPLORE THE IMAGES

Fig. 8-9. Utagawa Hiroshige, *The Tōdōhō Festival and Kyōmizu Hall and Shinobu Pond at Ueno from the series One Hundred Famous Views of Edo* (page 252)

- Students should identify repeated imagery such as trees, buildings, and sky. The color palette is similar in both artworks with repeated tones of blue, green, white, gray, and accents of red. Repeated shapes include angled roof-tops and curved lines.

STUDIO EXPERIENCE

8.6 Creating a Mini-Series with Unity

Studio Objectives

- Analyze colors, shapes, lines, themes, and unity in artworks from a series.
- Create a unified series of three artworks that expresses a personal narrative.

In this studio experience you will create a unified series of three original artworks connected to a personal narrative. Unity can be achieved in your choice of subject, aesthetic, color harmonies, or an original motif in the background.

Before You Begin

Review strategies for creating unity using dominance, repetition, color, and surface qualities in this chapter. Then, examine Utagawa Hiroshige's two woodblock prints from the series *One Hundred Famous Views of Edo* (Fig. 8-9, page 252). Answer the following questions to explore the artwork. You can use the questions to explore other series and the student artwork shown in this lesson.

- What imagery is present in the artworks from the series? How are the colors similar? What shapes and lines are repeated?
- How did the artist show unity in the individual artworks? How are the artworks from the series unified with each other?
- What is the theme that unifies the artworks from the series? Why do you think the artist was inspired to make a series of artworks on this theme?

Materials and Supplies

- sketchbook
- reference photos
- pencil
- selected painting or drawing media
- selected support media



Fig. 8-13. Student work, Finnian Jones, *Metamorphosis*. (One acrylic, spray paint, paint pen on canvas, 12" x 8" (30.5 x 20.3 cm), 8" x 8" (20.3 x 20.3 cm).)

Notes on Materials

- To promote student engagement, reinforce the free choice of media. Students should self-evaluate their portfolios to determine their favorite and most successful media as it applies to their chosen subject. For example, they should be able to determine what media works best for detail versus painterly techniques.
- Provide surfaces (such as canvas panels) in matching sets of three. Small scale is best for time management and display such as 5" x 7" or 8" x 10".

Teacher Edition eBook, Chapter 8: Unity, Studio Experience: Creating a Mini-Series with Unity.

CAREER PROFILE

3.8 Andre Segar Lighting Designer



Discuss It

As a class, discuss any experiences working on or viewing school plays or musicals. Consider the collaborative effort required for a school theater production, from playing a part to building sets to designing the lighting. Create a list of the many jobs involved with a theater production. Research one of the jobs to present career, entrepreneurial, and avocational opportunities to the class.

The French phrase *mise-en-scène* describes the elements of a film or play. These can include lighting, setting, characters, and composition. Just as elements of art coordinate to create an artwork, *mise-en-scène* contributes to the success of the play or film. Andre Segar is a lighting designer who brings stories to life for audiences using his talent, skill, and experience with stage lighting.

How did you become interested in lighting design?

My introduction to stage lighting design began with a fascination with theatre and how theatre was made. I loved the power of storytelling that came with creating theatre. I tried out a bunch of different jobs, from painting sets to helping people get dressed. Nothing quite clicked until I was in a stage craft class and learned the steps it took to turn on a light. Once I understood the technical aspects, I started to see how light impacts shows and moves the story along. By my junior year in high school, I knew that I wanted to do lighting for the rest of my life.

What skills and training did you need to get started in your career?

A current lighting system is a complex web of different technologies working together in a digital network. It is possible to look at it from two perspectives: one purely artistic and storytelling-driven, the other the mechanics of how it works. In my opinion, you need to know both in order to craft the most compelling stories. I started with mechanics: power, voltage, watts, even ohms. My training started in high school and continued through community college, on the job, and technician training. I went back to college to learn more about the artistic side of design in my undergraduate and graduate programs. My education, networking, and collaborations brought me to the career I've always wanted.



Fig. 3-37. Andre Segar, *Lighting Designer for an dormitories anderson*, 2023. Photo by Erik Brundin.

How would you describe your work process?

The hope is that it is always collaborative. I consider myself a world builder, an illustrator, and an illusionist. You have to work with your team to create a world in which the play or musical can live. From time, location, season, planet, laws of physics—creating a world is the coolest part of my job. Lighting is only one part of making that world. Lighting designers bring worlds to life by creating the atmosphere, highlighting, and focusing the audience's attention where we want it, when we want it there.

Student eBook, Chapter 3: Value, Career Profile: Andre Segar, Lighting Designer.

A Fresh Approach

From the first look at an artwork to the final reflection on a studio experience, *Exploring Visual Design*, 5th edition gives students meaningful ways to engage with art and design and gives educators the tools to make those experiences count.

Engaging Visual Connections

New artwork and imagery, including real-world images help students recognize the elements and principles in their lives. Historic and contemporary artworks are explored together to encourage comparison and deeper understanding.

New Looking at Art Lessons

Students compare historic and contemporary artworks with similar forms or approaches, developing observation, analysis, and critical-thinking skills while exploring how artists use elements and principles across time.

Enhanced Teacher Support

The redesigned Teacher Edition puts support where educators need it, with point-of-use resources for differentiated instruction, design thinking, inquiry, assessment, materials and techniques, interdisciplinary connections, and more.

New Career Profiles

Students meet practicing art professionals and connect classroom learning to creative careers.

Expanded Review & Reflection

New Chapter Reviews provide opportunities to recall, understand, apply, analyze, and evaluate learning through review questions, portfolio and sketchbook activities, and writing about art.

Built for Today's Learners

Student resources include essential questions, lesson objectives, English and Spanish key terms, a Spanish glossary, technique support, and digital options to extend learning.