

# GRAPHIC DESIGN | Cubist Abstract Collage

**Aim:** To develop skills exploring composition, shape and movement.

**Deadline:** Due lesson THURSDAY 19/9/19.

**Task:** Produce an imaginative two-page A4 spread covering the work of one of the following cubist artists: *Josef Albers, Piet Mondrian and Theo Van Doesburg*. (Remember only look at designers who use squares and rectangles). Examples included in further pages of this brief.

## HOMWORK TASKS A, B, C & D

**A. Select one of the cubist artists** Josef Albers, Piet Mondrian or Theo Van Doesburg. **Research artworks** by the artist you have chosen via Pinterest. **Write 150 words biography** on the artist **+ analysis of an artwork** (see analysis tips/instructions below), type and print onto a tracing paper flap (ask technician to show you how to print).

**B. A4 SIDE 1, create a series copies (varied sizes):**

You are to create a series of collages, copying the work and techniques of the artist you have chosen, this could be a small section of their work or the whole piece, using the collage techniques you have used in classwork (*sharp cut edges and ripped edges, overlap and layers, positive and negative*). Vary the size of the designs to give interest to the page.

**C. A4 SIDE 2, create a series of your own designs (varied sizes):**

Using the techniques from task B, you are to create your own designs in the style of the artist you have already copied. Make all of your designs different. Incorporate typography (e.g. COMPOSITION, STRUCTURE, BALANCE, GRAPHICS etc.).

**D. Write/type annotations underneath your designs - explain the techniques you have used and comment on the effectiveness of your designs** - please use font size 10pt. typeface Helvetica or Futura or neat small handwriting. Use the glossary at the end of this homework brief to help develop your critical language.

Below are instructions on how to structure your analysis.

### Analysis Tips

- Analyse the characteristics of the shapes and colours, for example; the bold, striking, dynamic...
- Discuss the moods and emotions this evokes...
- Ask yourself how you feel about the work, and what do you think the artist wants you to think/feel?
- Include quotes from the artist.

### Phrases starting points

- I think the artist evokes a sense/ of... (energy/space) through the use of (bright/rhythmic/colours/shapes).
- For me, the key to this work is the....
- The use of strong bold colours of the shapes emphasises the...

### Presentation

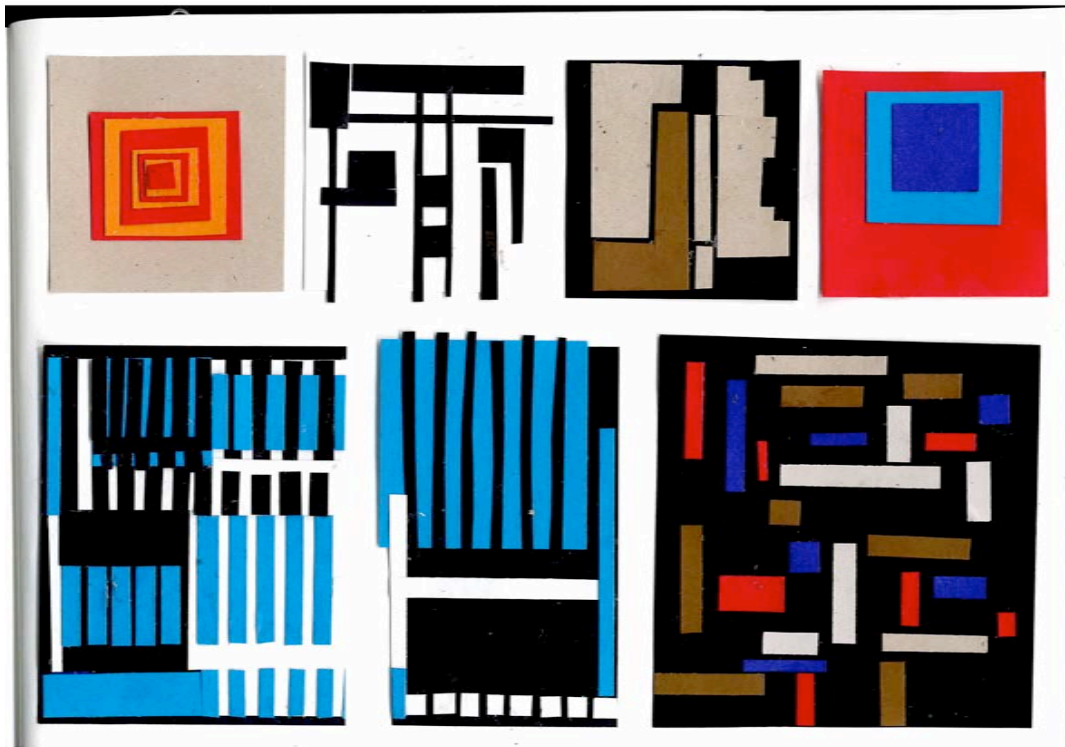
This presentation will count highly for you overall A Level mark so be creative, present your work carefully, think about the colours/shapes etc you are using.

(Examples of homework tasks on next pages)

## A4 SIDE 1 EXAMPLES – ARTIST COPIES

Here is an example of Task B – ARTIST COPIES

Example of homework Task B artist copies - Remember only look at designers who use squares and rectangles - Theo Van Doesburg, Josef Albers or Piet Mondrian



Here is another example of Task B – ARTIST COPIES

Example of homework Task B artist copies with annotations - Remember only look at designers who use squares and rectangles - Theo Van Doesburg, Josef Albers or Piet Mondrian



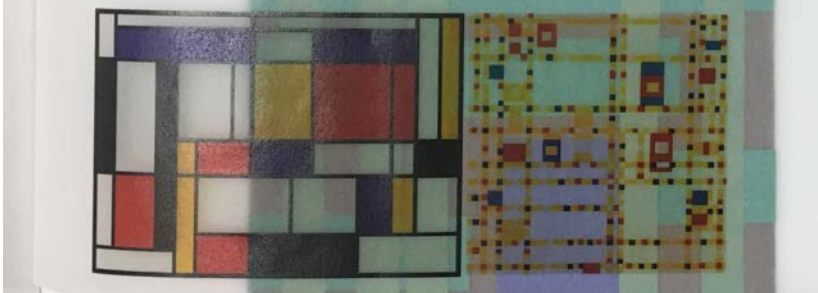




## Example of biography and analysis of an artwork:

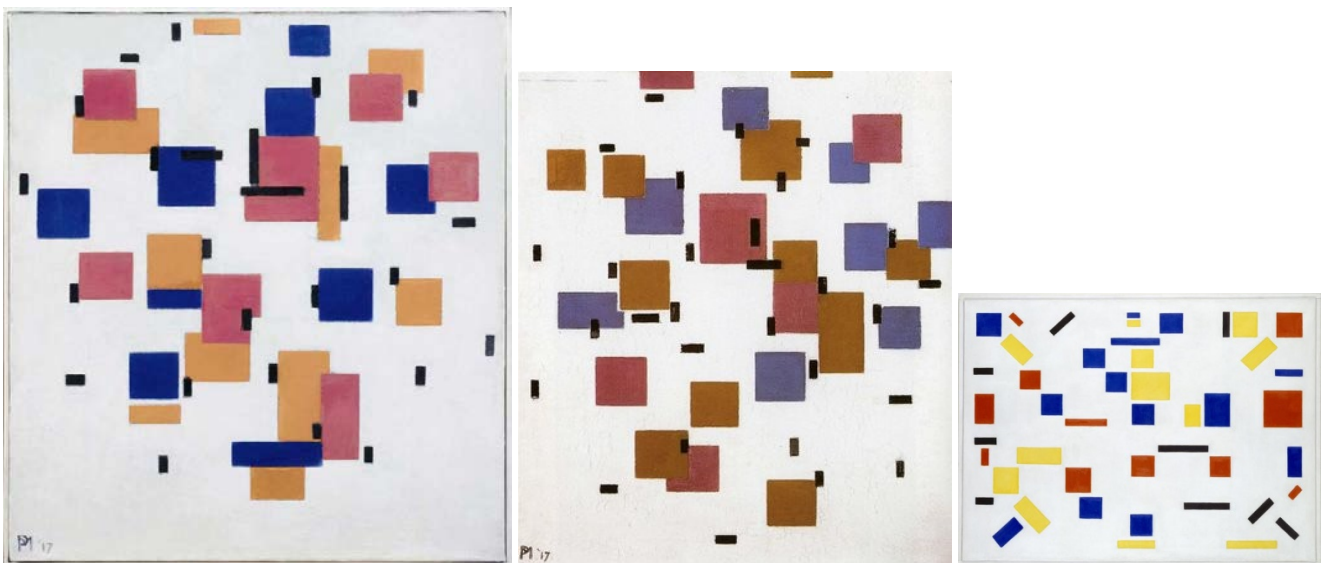
Piet Mondrian was a painter and theoretician born in Amersfoort, Netherlands (on the 7<sup>th</sup> of March, 1872). He is renowned for being a pioneer of abstract art in the 1900s. He developed an art form called 'Neoplasticism', a 'pure plastic art'; this was expressed by Mondrian by only using primary colours (red, blue and yellow), two directions (horizontal and vertical) and three primary values (black, white and grey). His work also contributed to the rise of the modernist art style. He died in Manhattan, New York on the 1<sup>st</sup> of February in 1944.

The apparent simplicity is quite deceiving on a first glance. Once you really look at the designs you are able to see that the shapes have a nuanced structure to them. As evidenced below, the primary colours below are bold and striking, emphasised in the first picture below by the deep shades of black. The bright and dark used together creates a strong juxtaposition, making the design 'pop' more, drawing the eye to the bright shades. The second design below doesn't have this dark/light contrast, but still uses the three primary colours. The absence of dark colours makes the design as a whole look a lot brighter. The hues of the colours are also a lot softer in the picture, making the design seem even lighter. The second design also makes use of layering, adding depth to the piece and making it seem less one-dimensional than the first one does. Even though both designs pictured below use the same colours, they share different aesthetics due to the tones of the colours used, and how they are coupled with other shades, highlighting the variety in Mondrian's work.



## Examples of artist's work (use Pinterest to find other examples of their artworks):

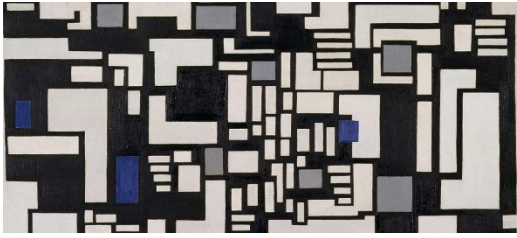
Piet Mondrian



Josef Albers



Theo Van Doesburg

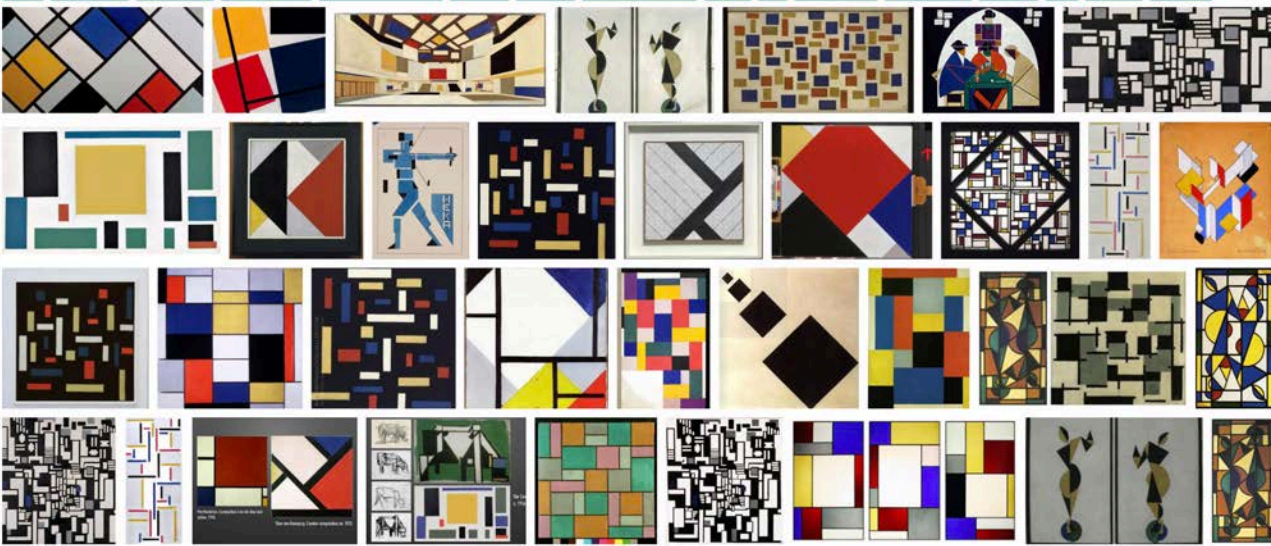




study variant adobe color famous square albers homage glass steps joseph abstract anni albers bauhaus oil colour paper



cow construction composition composition vii doesburg composition dancers painting counter composition glass li stained glass russian dance abstract oil modern bauhaus



## **Graphics Glossary**

**Abstract:** art that looks as if it contains little or no recognisable or realistic forms from the physical world. Focus is on formal elements such as colours, lines, or shapes. Artists often "abstract" objects by changing, simplifying, or exaggerating what they see.

**Balance:** a feeling of equality in weight, attention, or attraction of the various elements within a composition as a means of accomplishing unity.

**CMYK:** the abbreviation for cyan (C), magenta (M), yellow (Y) and black (K). It is the colours used in a four colour printing process.

**Collage:** introduced by the Cubists, the technique of creating a work of art by adhering flat articles such as paper, fabrics, string or other materials to a flat surface such as a canvas whereby a three-dimensional result is achieved.

**Complementary colours:** two colours directly opposite one another on the colour wheel. When placed next to one another, complementary colours are intensified and often appear to vibrate.

**Composition:** the arrangement of the design elements within the design area; the ordering of visual and emotional experience to give unity and consistency to a work of art and to allow the observer to comprehend its meaning.

**Cropping:** the cutting out of extraneous parts of an image, usually a photograph; excluding part of a photo or illustration to show only the portion desired or to fit a given space requirement.

**Dominance:** the emphasis placed on a particular area or characteristic of a work, with other areas or aspects given subordinate or supporting roles.

**Focal point:** a specific area, element or principle that dominates a work of art; the area in a work which the eye is most compellingly drawn. The viewer's eye is usually drawn there first.

**Foreshortening:** A form of perspective where the nearest parts of an object or form are enlarged so that the rest of the form appears to go back in space; to shorten an object to make it look as if it extends backwards into space.

**GIF:** an acronym for "Graphic Interchange Format", an image format type generated specifically for computer use. Its resolution is usually very low (72 dpi, or that of your computer screen), making it undesirable for printing purposes.

**Greyscale:** refers to the range of grey tones between black and white

**Harmony:** the unity of all the visual elements of a composition achieved by the repetition of the same characteristics or those which are similar in nature.

**Horizon line:** in a painting, a level line where land or water ends and the sky begins. Vanishing points, where two parallel lines appear to converge, are typically located on this line. A horizon line is used to attain the perspective of depth.

**Illustration:** a visualisation such as drawing, painting, photograph or other work of art that stresses subject more than form. The aim of an illustration is to elucidate or decorate a story, poem or piece of textual information (such as a newspaper article) by providing a visual representation of something described in the text.

**Industrial design:** the design of the mass-produced products of our everyday environment, from sinks and furniture to computers.

**JPEG:** an acronym for "Joint Photographic Experts Group" is a commonly used standard method of compressing photographic images on the Web. JPEG graphics are capable of reproducing a full range of colour while still remaining small enough for Web use.

**Justified type:** in typography, text spaced out between words to create columns with both edges flush or evenly aligned. With narrow columns, justification can create awkward gaps. However, with wide columns, justification can add elegant symmetry.

**Juxtaposition:** the act of placing or positioning items in the image area side by side or next to one another to illustrate some comparison.

**Kern:** in typography, to reduce space between two or three characters so those characters appear better fitted together. Also referred to as kerning.

**Leading:** in typography, (rhymes with heading) the space between lines of type, often measured from the baseline of one line to the baseline of the next, and less frequently measured from ascender to ascender. Dates back to hot metal days when strips of lead were inserted between lines of type to provide line spacing.

**Lithography:** uses the principle that oil and water don't mix as the basis of the printing process; a method of printing using plates whose image areas attract ink and whose non image areas repel ink. Non image areas may be coated with water to repel the oily ink or may have a surface, such as silicon, that repels ink.

**Medium:** material or technique an artist works in; also, the component of paint in which the pigment is dispersed.

**Minimalism:** a movement and style of art from the 20th century which attempts to reduce art to the basic geometric shapes with the fewest colours, lines, and textures. Minimal art does not seek to be representational of any object.

**Monochrome:** painting done in a range of tones of a single colour.

**Montage:** an artwork comprising of seemingly unrelated shots or scenes which, when combined of various existing images such as from photographs or prints and arranged so that they join, overlap or blend to create a new image which achieve meaning.

**Negative space:** the unoccupied or empty space left after the positive shapes have been laid down by the artist; however, because these areas have boundaries, they also function as shapes in the total design.

**Original:** the term 'original' can imply exclusivity or the idea that the work is 'one of a kind' rather than a copy by any method including offset-lithography, digital printing or by forgery.

**Pantone Matching System (PMS):** an internationally recognized system of over 3000 pre-mixed colours representing shades on both coated or uncoated stock, along with the precise printing formulas to achieve each colour. Each PANTONE colour has a specified CMYK equivalent which is numbered and is listed in the swatch guide for quick reference when choosing colours for printing purposes. This system is highly accurate and produces consistent results.

**Perspective:** the art of picturing objects on a flat surface so as to give the appearance of distance or depth.

**Point of view:** the position from which something is seen or considered; for instance, head-on, from overhead, from ground level, etc.

**Principles of design:** the basic aesthetic considerations that guide organization of a work of art. They include *balance, movement, emphasis, contrast, proportion, space, and unity.*

**Radial balance:** the balance as the result of components that are distributed around a centre point or spring out from a central line.

**RGB:** stands for Red, Green, Blue. In web design and design for computer monitors, colours are defined in terms of a combination of these three basic additive colours.

**Rhythm:** a continuance, a flow, or a feeling of movement achieved by the repetition or regulated visual units.

**Sans serif:** in typography, a typeface, such as Helvetica, that does not have a serif (crossline) decorating the main strokes of the characters. Sans is French for "without".

**Sepia:** a golden brown tint sometimes applied to black-and-white pictures. Can give the finished print an antique appearance.

**Serif:** in typography, serifs are the small features at the end of strokes within letters.

**Silhouette:** a dark image outlined against a lighter background.

**Sketch:** a rough drawing used to capture the basic elements and structure of a situation often used as the basis for a more detailed work.

**Texture:** the tactile surface characteristics of a work of art that are either felt or perceived visually.

**Thumbnail sketch:** crude, small pencil drawings used to develop the initial concept for a design. Also referred to as a scamp.

**TIFF:** acronym for Tagged Image File Format, a standard graphic image file format usually generated by scanners. Developed by Aldus and Microsoft.

**Typography:** the study and process of typefaces; how to select, size, arrange, and use them in general. In modern terms. typography includes computer display and output. Traditionally, typography was the use of metal types with raised letterforms that were inked and then pressed onto paper.

**Underdrawing:** preliminary drawing that lies under a final painted or inked image.

**Vanishing point:** in perspective, the point on the horizon in the distance where two lines seem to converge and visibility ends.

**Vector graphic:** a graphic made up of mathematically defined curves and line segments called vectors. Vector graphics can be edited by moving and resizing either the entire graphic or the lines and segments that compose the graphic. Vector graphics can be reduced and enlarged (zoomed in and out) with no loss of resolution.