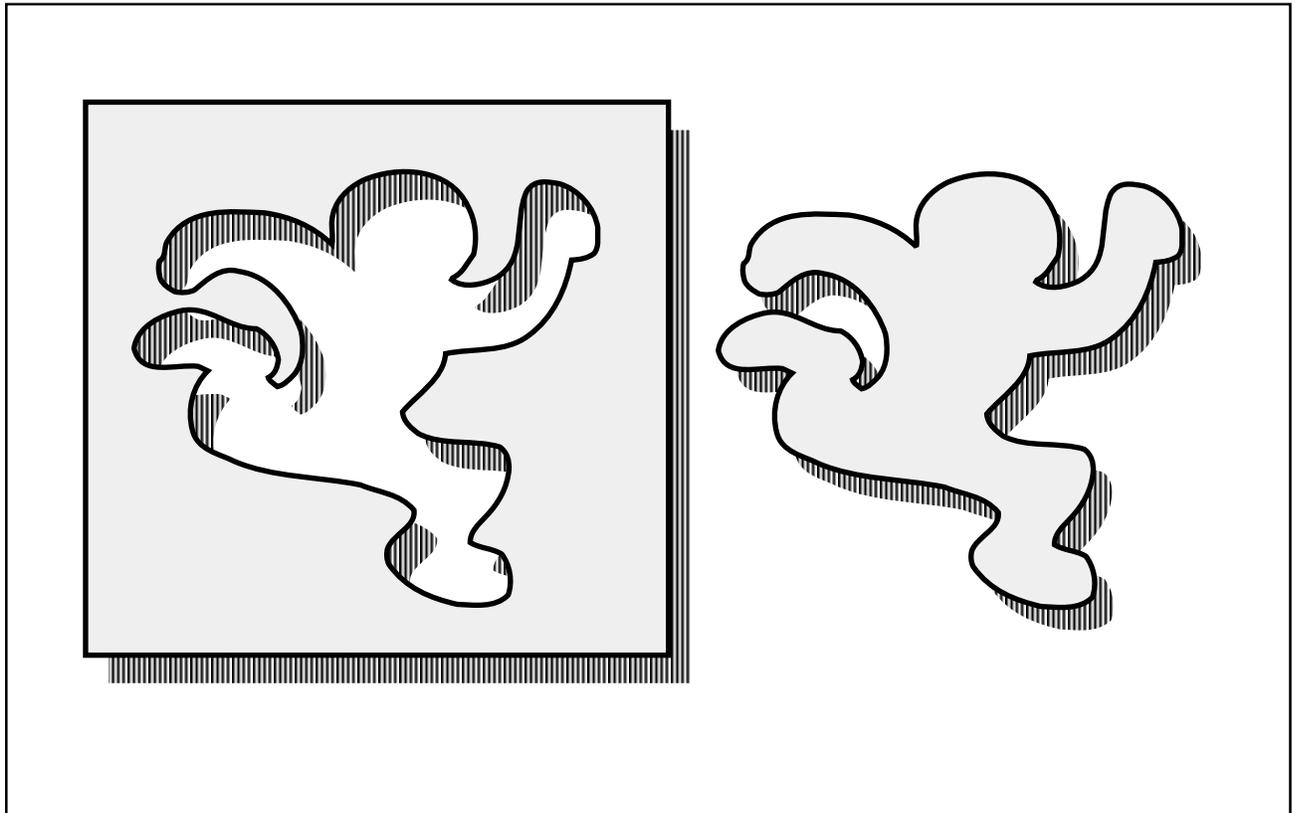


4 - H M E M B E R M A N U A L



E X P R E S S I V E  
A R T S

Washington State University Extension  
College of Agricultural, Human, and Natural Resource Sciences  
Pullman, Washington

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© This manual may be used as a resource for the Expressive Arts projects. It can help you:

- ... think of new ways to do things,
- ... understand basic art principles,
- ... understand cultural values,
- ... develop a career in arts and crafts,
- ... develop a lifetime hobby,
- ... enjoy beauty in your surroundings,
- ... develop your own ideas without the help of anyone else, and
- ... recognize quality in arts and crafts.

# E X P R E A R

Do you like to make things with your hands? Do you like to draw, sketch, paint, model, weave, or do art or craftwork? Or maybe you think it would be fun to try, but you don't know how. Either way, this 4-H project can help you learn new skills and new ways of having fun and making useful and beautiful things.

In the Expressive Arts Project you can choose from a variety of things to do. Don't be afraid to think for yourself. In this project you won't use any craft kits. Kits can be fun sometimes, but they don't give you the freedom to express your own ideas and your own ways of doing things.

Everyone has a creative instinct. But nobody is born with the skills and techniques to make things well. Skills and techniques take practice. This project will give you the chance to develop some of those skills and techniques, and to use them to express your own thoughts and feelings.

A craftwork is anything made by hand that shows the maker's own ideas and skills. Craftworks are often things people can use, like dishes, clothes, games, rugs, musical instruments, toys, baskets, or furniture. They can be useful and beautiful at the same time.

A work of art is anything that is designed to be enjoyed by looking at it-or sometimes by touching it or hearing it. Pictures, sculptures, and songs are works of art. Any craftwork that is designed to be beautiful is also a work of art.

How do you learn to make your own craftworks or works of art? Copying what somebody else has done may help you improve your skills. But copying means expressing somebody else's ideas and feelings, not your own. To make your own designs, you need to use two things: your own imagination and your own observation.

Observation means noticing things. Often people don't really pay attention to what they see, hear, or touch. For example, think about a flight of stairs that you go up or down almost every day. Do you know exactly how many steps it has? Try to be more aware of everything around you. Stop, look, and see things from all sides, close up and far away, in sunlight and shadow.

Look at the open palm of your hand and notice all the lines and creases. Now try to draw a map of your hand, without looking at your hand again until the map is finished. How much did you leave out?

Go for a walk with a magnifying glass. Use the magnifier to get a close-up view of ordinary things: stones, leaves, concrete, your hand, an animal's ear,

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seed pods, cloth, a bug, grass blades, whatever you meet. It's easy for people to say, "I already know how that looks; I don't need to look any closer."

But see how many new facts you can find out about familiar things. Don't close your mind to new ways of looking at things.

## DESIGN

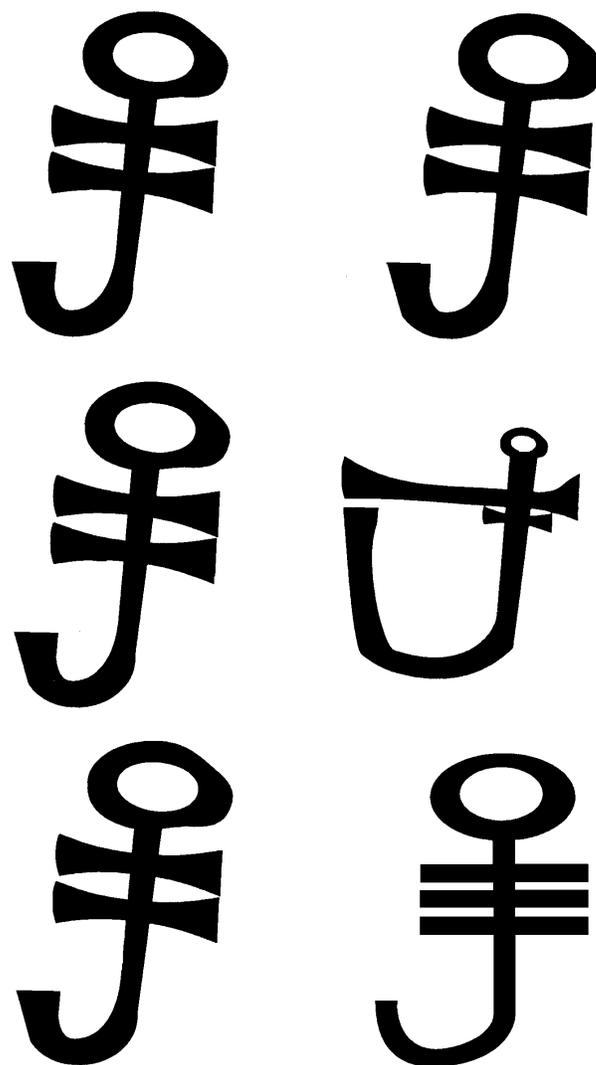
A design is the plan or organization of something—the way it's put together. Every craftwork or work of art has a design. Look around you. Somebody designed every manufactured or handmade thing you see: clothes, buildings, cars, machines, chairs, posters and pictures, coins and dollar bills, dishes and silverware, bicycle ornaments, shoes....

How much do you see? When you look at a design, do you see the general shape of it, or the details?

Try this matching game. Which designs are exactly the same? Which designs have the same parts but in different proportions (bigger or smaller, shorter or longer)? Which designs have the same general shape, even though not all their parts are the same?

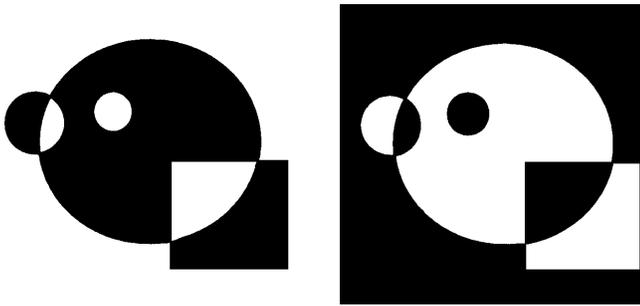
Which look more alike to you—the ones with the same parts in different proportions, or the ones with different parts in the same general shape?

What does this tell you about the way you recognize people you know?



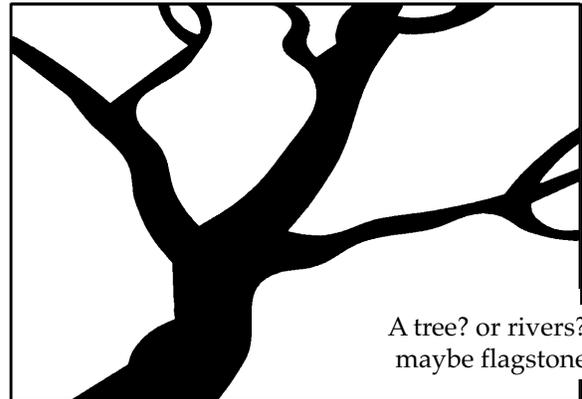
Remember that designs are plans, and plans are ideas. Putting a design into practice requires material-whatever an object is made of. A craft item may be made of wood, paper, cloth, yarn, clay, or any other material that works. The material of a drawing may be just ink or pencil marks on a piece of paper.

Besides material, any craftwork also requires space-the room or area that the object takes up. The space actually filled with material is called positive space. But the material may also enclose open areas, and there may be empty background spaces that help to show off the design. These empty or open areas are called negative space. They can also be important parts of your design.



Which parts of these pictures are negative space?  
Which parts are positive space?

Artists and handcrafters learn to think of negative and positive space as reversible-like the difference between a photograph and its negative. Look at the pictures on this page to see how the same design can be made with either positive or negative space. Now take a piece of paper and a black or colored marker or crayon and try reversing the design in the upper right corner. You'll end up with a negative-space figure surrounded by black or colored positive space.



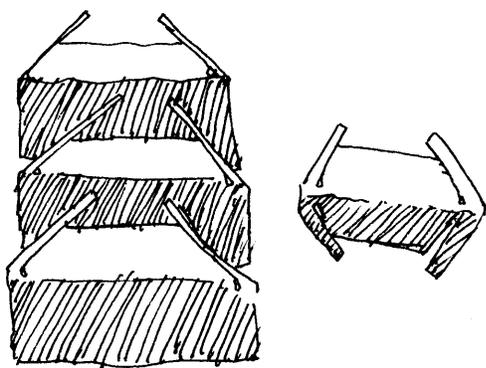
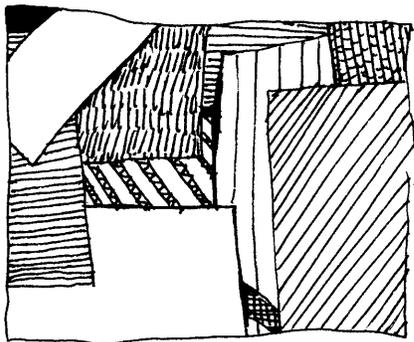
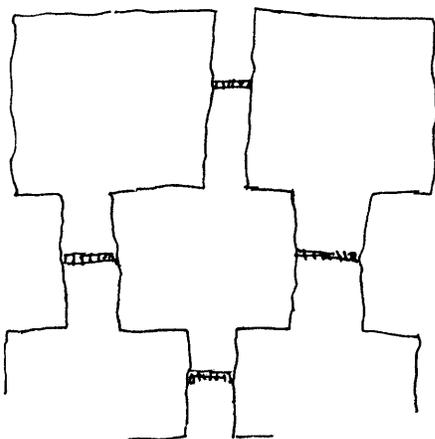
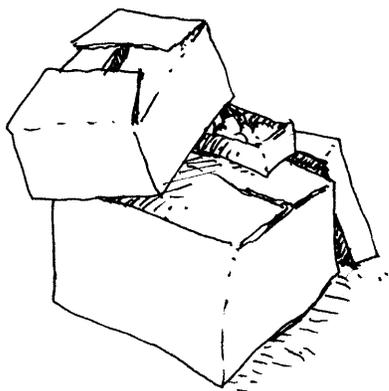
A tree? or rivers? or  
maybe flagstones?

## Design Idea Book

Keeping a design idea book is one way you can collect ideas for your art and craft projects. An idea book is for your own personal use, to help you remember ideas you've had. If you don't want to finish a sketch or drawing in your book, you don't have to. You may want to use some of the sketches and other ideas in your book for later 4-H projects, or just for your private enjoyment.

Since this is your own idea book, you can make it out of whatever is most convenient for you. A spiral notebook is easy to handle when you are sketching or writing down notes. Or you might use a ring-binder notebook or a pad of lined or unlined paper. Another way is to use loose sheets of paper and put them together with staples, brass fasteners, or plastic report holders, or keep them in a folder or file.

When you see or think of something that might be good for a design, make a sketch or write a note about it in your design idea book. You can find design ideas anywhere. Let your imagination work on the things you observe around you: the bark of a tree, a fence, a smooth pane of glass, clouds, cracks in the sidewalk, a gravel driveway, flowers, hills, shingles on a house, water from a faucet or a sprinkler, birds flying, the folds of a curtain, crossed shoelaces, a field of grain, a pile of boxes....



For sketching, you can use anything that will make a mark on paper. But be careful if you are using something that smears easily; your sketch may get so messy that later you won't be able to tell what it was. Some good sketching tools are:

- crayons
- waterbase paint and brush
- soft lead pencil
- waterbase ink and brush
- ballpoint pen
- charcoal sticks
- felt tip pen
- colored chalk
- colored markers
- stick dipped in ink or paint
- colored pencils

## Elements of Design

What does it take to make a good design? There are a few fundamental parts, or elements, that all designs are made of. These elements include:

- line
- outline or shape (two-dimensional)
- volume or form (three-dimensional)
- color
- texture
- space

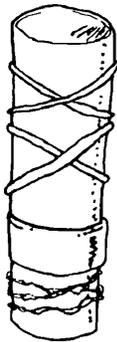
Line, shape, form, color, and texture are what you arrange in the space of your design. This 4-H project, and other units in the Expressive Arts series, will help you explore these five elements.

### *Line Activity*

Look for lines in a piece of unpainted wood. It can be a board, two-by-four, or scrap of wood from a lumberyard, or a wood floor, the cut end of a log, a piece of driftwood, or any wooden furniture that shows the grain of the wood. What lines do you see? Draw the lines you like in your design idea book.

Look for more lines around you. Some stones have interesting lines on their surfaces. Most leaves have a pattern of lines. Look for lines on floor tiles and countertops. When you see interesting lines, sketch them in your design idea book and make a note of where you found them. Or you may want to use tracing paper to trace the lines.

Take an empty cardboard juice container, tin can with the label still on, or core from a roll of paper towels. Glue some string, heavy twine, or rubber bands around it; make them straight or crooked, separate or crossing over each other. When the glue has dried, roll your cylinder through a shallow container of paint or ink and then roll it across a sheet of paper. What kind of lines does it make? You could do this on a sheet of tissue paper to make a gift wrapping. How can you use the same technique to get different colors into your design?



### Outline Shape Activity

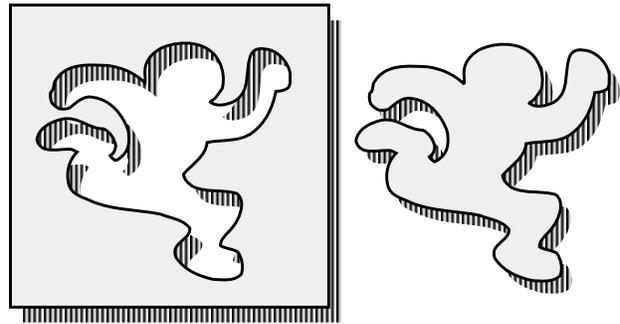
When you bring the ends of a line together, you have an outline that defines a shape. It may be a circle, a square, a rectangle, a triangle, an oval, or any other shape.

Outline shapes are two-dimensional (flat). They have length and width, but not thickness. An outline can be a picture. Put your hand or foot on a piece of paper and draw all the way around it. Now draw around other things: a glass, a coin, a key, a box, etc. How many different shapes can you find?

Try drawing around one of the same objects again, but this time don't draw quite all the way around it. Does your outline look like the same shape? Try it several times, leaving out different parts of the outline each time. How much of the outline can you leave out and still recognize the shape?

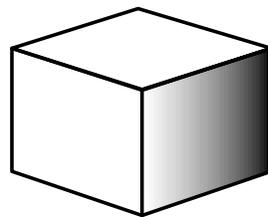
Another way to make a two-dimensional shape is to cut or tear it. Take a piece of colored paper or cloth and cut or tear out a shape. A straight cut across one corner will make a triangle. For more complicated shapes, you may want to draw the outlines lightly on the paper or cloth before you cut it out. If you cut very carefully, you will have two

of the same shape: the positive space shape that you cut out, and the negative space shape left in the piece of paper or cloth that you cut it from.

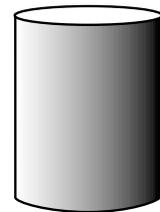


### Volume (Form) Activity

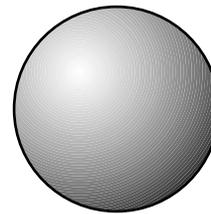
An outline shape has only two dimensions—length and width; it has no thickness (depth). But real objects have thickness, too. In other words, they are three-dimensional; they have volume. The shape of a three-dimensional object is sometimes called its form. Some of the basic forms are:



cube,

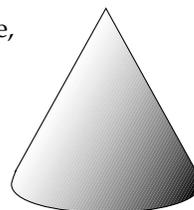


cylinder,

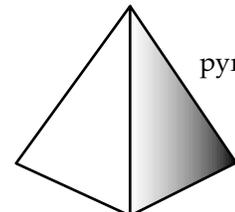


sphere,

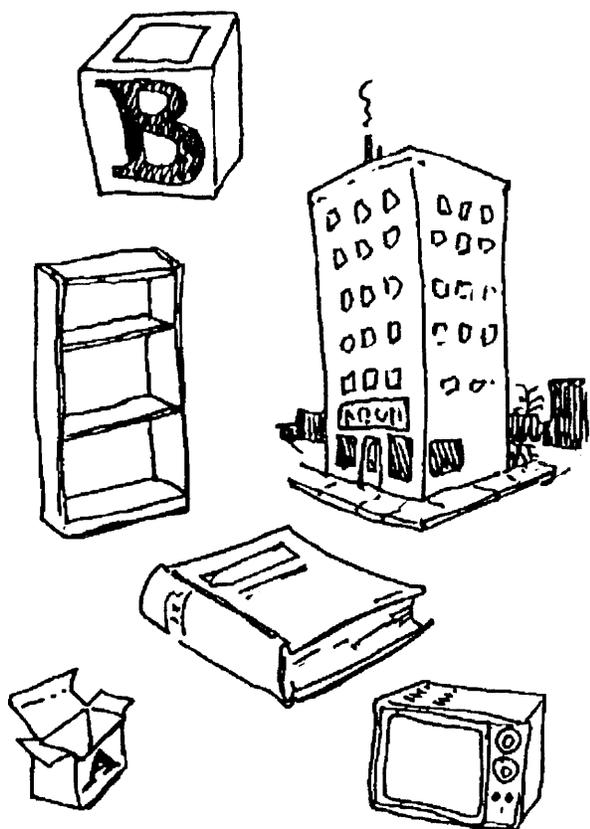
cone,



and  
pyramid.



A picture is flat (two-dimensional), but it can show volume. Look at the drawings on this page. Even though they only use outline shapes, they give the feeling of depth or thickness. Follow the example in these drawings to make a picture of a cube. Try drawing other things with the same kind of form—a building, a stove, alphabet blocks, a stack of books, an aquarium with fish in it, or anything else with square or rectangular sides.



Close your eyes and pick up something solid. It can be a pencil, book, apple, dish, shoe, can, comb, or whatever is handy. Feel it all over with your hands. What kind of form does it have? Try feeling other objects with your eyes closed— a pine cone, a nut, a fork, a bottle. Do they feel the same way they look?

Keep your eyes closed and let a friend hand you an object without telling you what it is. Feel it carefully and describe its form while you feel it.

How long is it? ...how wide? ...how thick? Does it have sharp corners, or is the surface curved everywhere? Is part of it curved out? ...or in? ...or are all the sides flat? How many sides does it have? ...or does it have sides at all? Give it back and let your friend put it away before you open your eyes. Then try to draw it or make a copy of it in modeling clay.

Take a walk on a beach or the bank of a river, creek, or lake. Find a piece of driftwood with an interesting form. Wash and dry it. You can smooth any rough places with sandpaper. Put some vegetable oil on a soft rag. Rub the oil into the wood until you have a satin-like finish. What will you use your driftwood for—a paperweight, a decoration, a support for a houseplant, a jewelry holder, a hat rack, a toy, or something else?

Smooth stones make good paperweights. Look for a stone with a form you like. Wash and dry it. Then glue a piece of felt to the bottom to keep it from marring furniture.

### *Color Activity*

How many colors can you name? What do you think makes one color different from another? Color is a property of light. Different kinds of light (in scientific terms, frequencies or wavelengths) have different pure colors, like red or green. Different materials reflect different colors of light, and this reflected light is what we see when we look at something. Most leaves reflect green light, so they look green. A ripe tomato reflects red light. Most things reflect a mixture of colors; one green leaf may be more yellowish or reddish than another. The more pure a color is, the brighter it looks. And any color may look paler (lighter) or deeper (darker), depending on how much white or black is mixed with it.

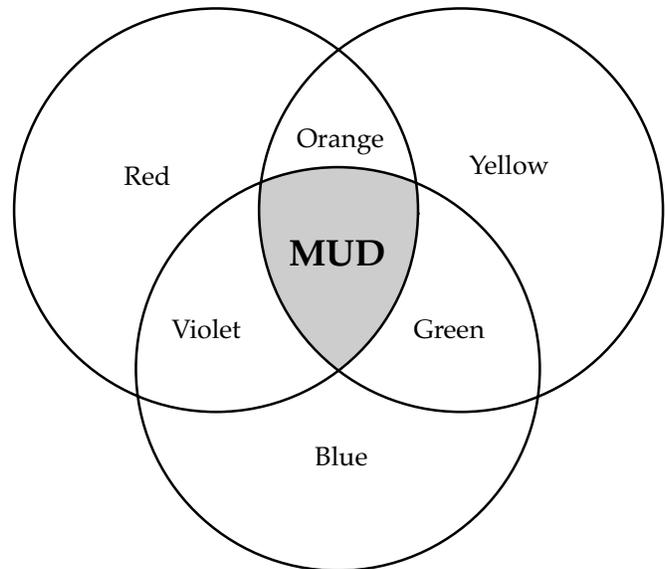
There are so many different colors that artists and scientists have worked out ways of sorting them out, or classifying them. Colors can be different from each other in three ways: hue, value, and intensity.

1. *Hue*—the pure color, such as red, blue-green, or yellow.
2. *Value*—lightness or darkness of color. Red and pink have the same hue, but pink is lighter. You can make pink by adding white to red; the more white you add, the lighter your pink will be. Light colors made by adding white are called tints. Dark colors made by adding black are called shades.
3. *Intensity*—brightness or dullness of color. This depends partly on how pure the color is. A pure color is usually bright; it has high intensity. A color that is mixed with a little of another color has lower intensity. Some of these mixed colors have their own names, such as dusty rose, hot pink, emerald green, olive, or chinese red. But some pure colors are naturally brighter than others. For example, pure red is more intense than pure blue.

Pigments are coloring materials. When you work with paints, colored inks, watercolors, crayons, or any other pigments, you can put two colors together to make a completely different third color. There are many ways to mix colors, but artists usually start with three primary colors: red, yellow, and blue. Almost all the other colors can be made by mixing red, yellow, and blue pigments in different amounts. A color made by mixing two primary colors is called a secondary color.

Experiment! Try mixing equal amounts of red and yellow. (You can stir small amounts of paint together, or spread one color on a piece of paper and add the other one on top of it.) What color do you get? What happens if you use more red?...more yellow? Now try mixing red and blue. What do you get? What happens when you mix yellow and blue? Do your results agree with this chart?

Primary colors	=	Secondary colors
red + yellow	=	orange
blue + yellow	=	green
red + blue	=	violet



What do you think happens when you mix two secondary colors?... or a secondary color and a primary color? Try it. Make your own color chart. Collect things like stones, flowers, grasses or weeds, tree bark, bugs, etc. and look carefully at their colors. Describe them in your design idea book. What is the main color (hue)? What is its value (light or dark)? What is its intensity (bright or dull)?

*Making paint blot bugs* is a fun way to mix colors. Fold a piece of smooth blank paper in half. (Typing paper is good; or you might want to use notebook paper, plain shelf paper, wrapping paper or freezer paper. ) Open the folded paper. Put some dots of two colors of paint on the inside—you could use water colors, tempera, or any other kind of paint. Fold your paper together again, with the paint inside, and press it flat with your fingers. Don't squeeze too hard, or you end up with a mess. Then open the paper and see what shape and color of "bug" you have made. Or is it a flower, a face, or something else? Try it again with a new sheet of

paper. Experiment: use different combinations of paint. Add a third color and see what you get. Which colors do you like to see together? What happens when different colored paints mix together? When the paint dries, you may want to save some of your blots in your design idea book—or mount them on heavy paper and hang them on your wall.



*Drinking Straw Blow Painting.* Put a blob of paint or ink on a large piece of paper. Blow on the paint through a drinking straw to make it spread across the paper. You can “steer” the paint the way you want it to go, by moving your straw and blowing from different sides. If you want a larger design, use more paint in the first blob. Add a second color and blow again. If you don’t like your first design, start another one, or add new colors. You could make gift-wrapping paper this way. Or keep the design in your design idea book and use it later for block printing, weaving, batik, or other crafts. Do you think you can make a picture by blow painting? Try it.



### *Texture and Pattern Activity*

Texture means roughness or smoothness. When you touch something and run your fingers over it, you feel different kinds of sensations: temperature (how hot or cold it is), hardness or softness, and texture. Texture may be slippery, fuzzy, silky, bristly, grainy, and so on.

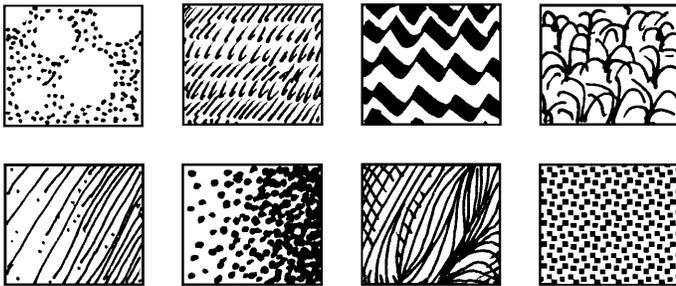
Close your eyes and feel different surfaces with your fingertips. Can you tell the difference between the texture of a newspaper or paper towel and the texture of a page in a book? Feel the differences between the side of a refrigerator, a wall, and a rug or carpet. Feel a washcloth, a dog or cat, a raincoat, the bark of a tree.

We can often see texture, too. How can you tell, without touching) that a piece of glass is smooth and a piece of coarse sandpaper is rough? Try to find things that give you a feeling of texture when you look at them. Look everywhere. Look at rocks, fruits, metals, plastics, steel wool, grass, tile, hooked rugs, shag carpets, baskets, gravel, bricks, etc. What kind of textures do you see? Do they look slick, scratchy, fluffy, wavy, rough...or what?

Often the texture of a surface is made up of the same thing repeated over and over. The small part that is repeated is called a unit or motif. If it is repeated in a regular way, it makes a pattern.

You can use almost anything as a motif to make a pattern for yourself: Collect several leaves from the same tree and arrange them in different ways to make different patterns. Or try making patterns with pennies, marbles, toothpicks, dry beans, or gravel.

Even a smooth surface, like this paper, can have a pattern that makes it look textured. Just as you can use lines and shapes to make a two-dimensional picture of a three-dimensional form, you can also use lines and shapes to make a smooth picture of a textured surface. Use the example of these drawings to make a smooth piece of paper look textured. Notice that you can use positive (filled-in) and negative (empty) space to make a pattern.



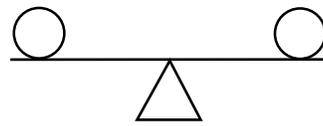
## Principles of Design

Line, shape, form, color, texture, and space are elements that can be used to make designs—something like the way bricks and lumber can be used to make a house. Making a design means choosing the elements you want to use and arranging them in a way you like. You may want to use all these elements in the same design, or maybe only a few of them.

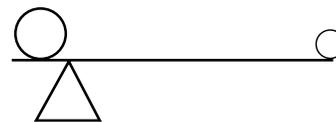
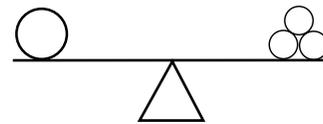
But how do you know how to arrange them? You can just keep trying until you finally come up with a design you like. But you may be able to save yourself time and produce a design you like more by using certain guidelines, or principles: balance, emphasis, rhythm, proportion, and harmony.

Balance means keeping all sides of the design interesting. Just as a seesaw needs somebody on each end to keep it balanced, a design needs something worth looking at (or touching) on each end or side. For example, if a design has a bright red spot at the top which attracts attention, it may look too top-heavy unless there is something near the bottom that is also attractive. It doesn't have to be another red spot; it might be lines, texture, or even negative space.

Balance can be



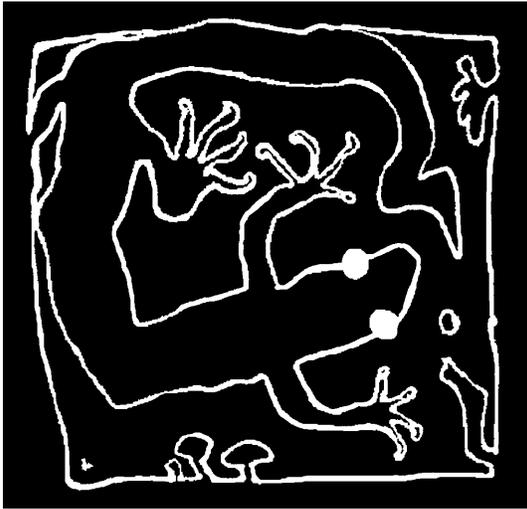
symmetrical



or asymmetrical

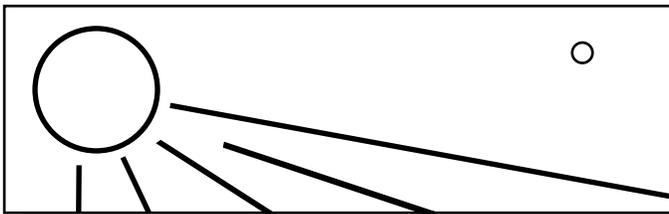


(symmetrical)



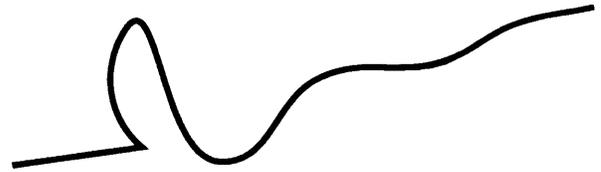
(asymmetrical)

Emphasis means anything that attracts attention to a center of interest in the design—for example, several lines all leading to the same spot, or a shape that is much brighter or darker than the rest of the design or that has a different texture or size. Not all designs have a center of interest; it's up to you. If you do use emphasis to create a center of interest, remember to balance the other parts of the design around it. A center of interest doesn't have to be in the middle of the design.

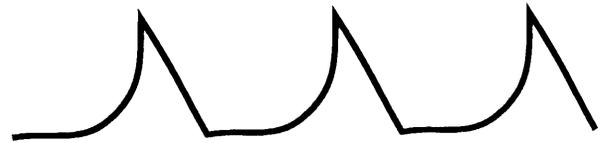


The rhythm of a design is the arrangement of its parts to give a feeling of movement. This means using lines, shapes, volumes, colors, or texture to lead one's attention from one part of the design to another.

Rhythm may be flowing—for example, when one shape flows smoothly into another like running water.



Or the rhythm may have a beat; this is what happens when a motif is repeated in a pattern.



Proportion means that all parts of a design are the right size, compared to each other and to the whole design. If one part is out of proportion, it is either too large or too small for the rest of the design. If this is a serious, formal suit, the hat's too big. If this is a clown's suit, the hat's not too big. If this is a serious, formal portrait, the nose and chin are too big. If it's a cartoon, they're not.

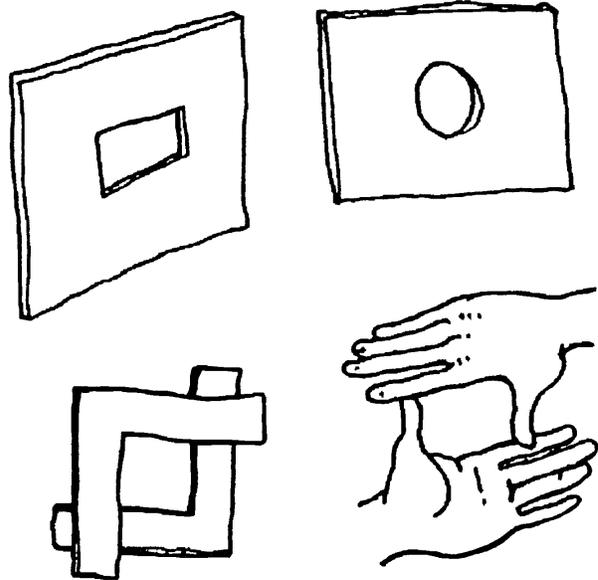
Harmony, or unity, means that all the elements of a design go together—every part of the design seems to belong with the others. This is the hardest principle to explain, and the one that people are most likely to disagree about. You, the designer, have to be the judge of the harmony of your own design. Which of these designs do you think has the best harmony? Why? Don't be surprised if your ideas don't agree with someone else's.





Try making several finders, each one a different size. About one inch across is an average size.

Hold one of your finders close to your eye and look through it. (Shut the other eye.) This way you have a wide view through the finder. Now move your finder a little away from your eye; the area you see through it will be smaller. Try it at different distances. You can see that the farther the finder is from your eye, the smaller the view you get through it.



## Design Finders

Now that you know the elements and principles of design, you're ready to make new designs of your own. But where will you get your ideas? Most of the ideas that handcrafters and artists use come from things that are all around us. They learn to notice the designs that already exist around them, and then use those designs to make new ones for their craftwork and art. To help you find your own design ideas, you may want to try a "finder."

A "finder" (or viewfinder) is a little window cut in a piece of cardboard or stiff paper. You could use an index card, the side of a cereal box, a file folder, or any other stiff paper or thin cardboard that is easy to cut. Depending on how big the piece is, you can cut one or several finders in it. The finders can be square, rectangular, circular, or any shape you like.

Now lay one of your finders down on something—the headlines in a newspaper, a picture in a book or magazine, a piece of cloth, a leaf, a record album, tree bark, a feather, the label on a jar, or anything else with lines, shapes, or texture. Move the finder around. Do you see a design you like? Draw or sketch it in your design idea book. Notice positive spaces (the filled-in parts of your design) and negative spaces (the parts between and around the positive spaces). Look for lines, outline shapes, texture, and pattern.

How would your design look if you repeated it many times to make a pattern? Or if it was twice as big or in a different color? Think about ways to use it. Should it be carved, painted, stitched, or woven? Would it look good on a belt, a tee shirt, a notebook

cover, a placemat, bicycle saddlebags, a wall hanging...? You can use your designs in many other ways, such as printmaking, batik, macrame, collage, mobiles, or crayon etching.

Take your finder with you on a walk around your neighborhood, or through the woods, through a field or along a river or seashore. Look for designs and record them in your design idea book. The following units in the Expressive Arts series (EM4768, EM4769, EM4770, EM4771, and EM4772) will show you ways to use your design ideas and the design principles to make craft and art objects that are useful, beautiful, and fun.

## DESIGNS FOR A LIVING

In the United States there are hundreds of thousands of jobs in arts and crafts. The 1980 census reported more than 200,000 artists living and working in the state of Washington. People make their living carving stone, painting pictures, weaving cloth, making pottery, guitars, jewelry, leather goods, drawing cartoons or scientific figures or illustrations for children's books or TV commercials, designing clothes or furniture, buildings or toys. They work with wood, clay, metal, plastic, paper, glass, pigments, fibers, and their own ideas to create unique products that other people will buy. If you enjoy doing creative work with your hands, you may become a professional artist or hand crafter. Here's a list of just a few of the many national organizations of professionals in these fields. If you're curious about the different possibilities for earning money in the fields of arts and crafts, you can write to these organizations and ask for information on careers:

**American Craft Council**  
40 W. 53rd St.  
New York, NY 10019

**American Institute of Graphic Arts**  
1059 Third Ave.  
New York, NY 10021

**National Academy of Design**  
1083 Fifth Ave.  
New York, NY 10128

**National Watercolor Society**  
c/o Meg Huntington Cajero  
11850 Hartsook St.  
North Hollywood, CA 91607

**American Society of Artists**  
P.O. Box 1326  
Palatine, IL 60078

**Deaf Artists of America**  
87 N. Clinton Ave., Suite 408  
Rochester, NY 14604

**International Black Writers and Artists**  
P.O. Box 43576  
Los Angeles, CA 90043

**National Association of Women Artists**  
41 Union Sq., W.  
New York, NY 10003

**National Cartoonists Society**  
Nine Ebony Ct.  
Brooklyn, NY 11229

## DESIGNS FOR FUN

According to one estimate, almost half the people in this country are directly or indirectly involved with arts or crafts—either they or someone else in their family is an artist or hand crafter. Most of these people don't make their living from their handiwork; they make things for their own use, for gifts, and just for fun.

Why do so many people go to the trouble of making things themselves, when they could buy something almost the same in a store? People will give you different answers to that question. Sometimes it's less expensive to make your own...or you can make better quality items than you can buy...sometimes the stores don't have exactly what you want, so you make it instead. But the main reason is it's fun to make things. Even if you threw

away everything you made, it would still be worth doing. Creating something with your own hands, something that expresses your own imagination, is a very special kind of entertainment—and if you end up with something that looks good to you, or something you can really use, that’s like an extra bonus!

In most Washington communities, there are local councils or commissions that support arts and crafts in various ways. Here’s a list of some of them. If you don’t find an agency that serves your community in the list, ask a librarian at your public library or an art teacher at your school for the address of the nearest arts agency. You can write, call, or visit the agency for information on local hobby groups, careers, craft and art events in your community, and much more.

**Allied Arts Council of North Central Washington**  
P. O. Box 573  
Wenatchee, WA 98801

**Allied Arts Council of Yakima Valley**  
5000 West Lincoln  
Yakima, WA 98908

**Allied Arts of Whatcom County**  
P.O. Box 2584  
Bellingham, WA 98227

**Anacortes Arts Foundation**  
P.O. Box 6  
Anacortes, WA 98221

**Arts Council of Clark County**  
400 W. Evergreen  
Vancouver, WA 98660

**Arts Council of Grand Coulee**  
P.O. Box 770  
Grand Coulee, WA 99133

**Arts Council of the Mid-Columbia Region**  
650 George Washington Way  
P.O. Box 730  
Richland, WA 98352

**Arts Council of Snohomish County**  
P.O. Box 5038  
Everett, WA 98206

**Associated Arts of Ocean Shores**  
P.O. Box 241  
Ocean Shores, WA 98569

**Auburn Arts Commission**  
25 West Main Street  
Auburn, WA 98001

**Bainbridge Island Arts Council**  
261 Madison Avenue South  
Bainbridge Island, WA 98110

**Bellingham Municipal Arts Commission**  
210 Lottie Street  
Bellingham, WA 98225

**Columbia Basin Allied Arts**  
38th and Chanute  
Moses Lake, WA 98837

**Columbia Gorge Arts Council**  
P.O. Box 130  
Stevenson, WA 98648

**Edmonds Arts Commission**  
700 Main Street  
Edmonds, WA 98020

**Ellensburg City Arts Commission**  
420 North Pearl Street  
Ellensburg, WA 98926

**Enumclaw Arts Commission**  
1339 Griffin  
Enumclaw, WA 98022

**Issaquah Arts Commission**  
P.O. Box 1307  
Issaquah, WA 98027-1307

**Kent Arts Commission**  
220 Fourth Ave. S.  
Kent, WA 98032

**King County Arts Commission**  
115 Smith Tower  
506 2nd Avenue  
Seattle, WA 98104

**Mercer Island Arts Council**  
8236 S.E. 24th Street  
Mercer Island, WA 98040

**Methow Arts Alliance**

P.O. Box 723  
Twisp, WA 98856-0723

**Olympia Area Arts Commission**

222 N. Columbia  
Olympia, WA 98501

**Orcas Center**

P.O. Box 567  
Mount Baker Road  
Eastsound, WA 98245

**Peninsula Cultural Arts Center**

533 N. Sequim Avenue  
Sequim, WA 98382

**Phinney Neighborhood Center**

6532 Phinney North  
Seattle, WA 98103

**Pierce County Arts Commission**

3711 Center Street  
Tacoma, WA 98409

**Sea Tac Arts Council**

1809 South 140th  
Seattle, WA 98168

**Spokane Arts Department and Commission**

West 808 Spokane Falls Blvd.  
Spokane, WA 99201-3333

**Valley Center for the Arts**

P.O. Box 2183  
Mount Vernon, WA 98273

**Wenatchee Arts Commission**

P.O. Box 519  
Wenatchee, WA 98801

Ask a teacher or librarian about the artist-in-residence programs sponsored by the Washington State Arts Commission and some local agencies. With these programs, a community can invite an artist or hand crafter from anywhere in Washington to visit them, teach classes, help with local projects, and demonstrate his or her work.

Watch for arts and crafts festivals, exhibits, demonstrations, and contests in your community or nearby. They're usually announced by local newspapers and radio programs. Look for magazines like *American Craft*. Talk to exhibitors at fairs. Look in the yellow pages of your phone book under "Museums," "Craft Shops and Supplies," "Hobby and Model Construction Supplies," "Art Galleries," and "Artists' Materials and Supplies." Then go to some of these places and browse! You'll see wonderful things.

# IMPORTANT WORDS

*Balance* - giving equal interest or “weight” to each side of a design.

*Center of Interest* - the part of a design that attracts the most attention.

*Craftwork* - an object made by hand, expressing the maker’s own ideas.

*Creative* - having your own ideas; doing and making things in new ways.

*Design* - a plan or arrangement of lines, shapes, or other elements.

*Elements of Design* - line, outline shape, volume or form, color, texture, and space.

*Emphasis* - anything that attracts special attention to a center of interest.

*Finder* - a small opening through which a designer can look at an isolated area to choose a design; a viewfinder.

*Form* - shape, especially of a three-dimensional object.

*Harmony* - a feeling that all parts of a design belong together; unity.

*Hue* - a pure color, such as red, green, or blue.

*Intensity* - brightness or dullness of color.

*Line* - a narrow mark.

*Medium* (plural *Media*) - the material used to make a work of art or craftwork; for example, watercolors or clay.

*Motif*-a single unit, which may be repeated to form a pattern.

*Negative Space* - any part of a design which is not filled in.

*Outline* - the edge of a shape; the boundary or line that defines a two-dimensional shape.

*Pattern* - a design made by repeating a motif.

*Positive Space* - any part of a design that is filled in.

*Principles of Design* - guidelines for making good designs, including: balance, emphasis, rhythm, proportion, and harmony.

*Proportion* - size of the parts of a design compared to each other and to the whole design.

*Rhythm* - arrangement of the parts of a design to give a feeling of movement.

*Shade* - a color with black added to it; a darker or grayer color.

*Shape* - the form or contour of anything, especially a two-dimensional form surrounded by an outline.

*Space* - the area or room that an object or design takes up.

*Texture* - the smoothness or roughness of a surface or object.

*Tint* - a color with white added to it; a lighter or paler color.

*Two* - dimensional-having length and width but not thickness; having only surface, not volume; flat.

*Three* - dimensional-having length, width, and thickness (depth); having volume or bulk.

*Value* - lightness or darkness of color (tints and shades).

*Viewfinder* - another name for finder.

*Volume* - three-dimensional form; bulk; amount of space that a solid or hollow object takes up.



