

Министерство образования Тульской области

**ГОУ СПО «Чернский профессионально-педагогический колледж» Тульской
области**

**Учебно-методическая разработка
«Английский язык в сфере дизайна»**

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Введение

Умение работать с литературой по специальности следует рассматривать как базовое при осуществлении любой профессиональной деятельности. Этим объясняется тот факт, что обучение студентов средних профессиональных образовательных учреждений чтению должно рассматриваться в качестве основной цели обучения, а чтение на иностранном языке как ведущий вид речевой деятельности.

В данной методической разработке представлены разнообразные тексты и система упражнений на развитие у студентов навыков основных видов чтения: изучающего, ознакомительного, просмотрового и поискового.

Целевая установка каждого вида чтения определяет направленность учебных заданий. Так, учебные задания к текстам для просмотрового чтения направлены на формирование умения ориентироваться в логико-смысловой структуре текста, а также использовать информацию текста в соответствии с определенными коммуникативными задачами.

Изучающее чтение направлено на формирование умения полного и точного понимания всей содержащейся в тексте информации.

Ознакомительное чтение предполагает развитие умения быстрого ознакомления с содержанием всего текста и извлечения из него основной информации. Наконец, поисковое чтение ориентировано на умение быстро найти в тексте определенные данные и является сопутствующим компонентом других видов чтения. Таким образом, чтение как базовое умение определяет по существу систему всех упражнений методической разработки и ее построение в целом.

Такая система обучения чтению ориентирована, в первую очередь, на выработку у студентов коммуникативной компетенции, необходимой для их будущей профессиональной деятельности.

Конечная цель обучения устной речи в неязыковых средних профессиональных образовательных учреждениях – научить будущих специалистов высказываться по темам специальности, предусмотренным действующей программой по иностранным языкам.

Следует отметить, что система речевых упражнений, представленная в методической разработке, предусматривает обучение коммуникации, т.е. умению соотносить средства языка с целью и спецификой обучения, в частности в области будущей профессиональной деятельности студентов.

В упражнениях такого типа отрабатываются следующие виды языковой деятельности:

- правильное построение предложений;
- отбор языковых средств по ситуации общения;
- логическое построение высказываний;

- адекватное использование средств смысловой связи;
- использование лексико-грамматических средств для выражения мысли и логики ее развития.

Формирование специалиста нового типа, обладающего способностью к самостоятельной творческой деятельности и высокой профессиональной квалификацией, невозможно без целенаправленной организации самостоятельной работы обучаемого по всем видам речевой деятельности.

Развитие творческих начал возможно только в условиях учебного процесса, целенаправленно активизирующего самостоятельную деятельность студентов, а достижение высокого уровня квалификации будущего специалиста можно обеспечить, вооружив студента навыками самостоятельной работы.

Самостоятельная работа является неотъемлемой частью системы учебного процесса и наиболее эффективным средством развития познавательной деятельности студентов и формирования самостоятельности. В общем виде самостоятельная работа студентов представляет собой систему действий, которые в соответствии с учебной задачей и темой и с опорой на способности, опыт и знания преобразуют учебный материал с целью расширения и углубления опыта и знаний, формирования и развития познавательных способностей.

Поскольку чтение – это вид речевой деятельности, в котором можно практиковаться самостоятельно, формирование и развитие навыков и умений чтения может и должно осуществляться самостоятельно (после сравнительно небольшой практики с преподавателем).

Обучение студентов самостоятельной работе предполагает привитие им навыка извлечения из текста значительной информации наиболее рациональными путями и способами. Причем контроль понимания прочитанного имеет не только проверочную форму, но и обучающую функцию. Он является эффективным средством усвоения языкового материала и формирования речевых навыков и умений, так как выполнение контрольных заданий заставляет студента неоднократно обращаться к тексту.

ПОЯСНИТЕЛЬНАЯ ЗАПИСКА

Учебно-методическая разработка «Английский язык в сфере дизайна» предназначена для студентов II-III курсов, обучающихся по направлению подготовки 54.02.02 «Дизайн» (по отраслям). Учебно-методическая разработка составлена на основе рабочей программы по иностранному языку для студентов специальности 54.02.02 «Дизайн» (по отраслям) и состоит из пяти разделов, включающих тематические подразделы, каждый из которых имеет текстовую описательную часть и набор заданий, содержащих вопросы и темы для выступления на практическом занятии с последующим обсуждением в форме дискуссии, а также приложения.

Unite1 Design profession

1. Profession of a designer.
2. Why do you want to be a designer?
3. Choosing a career in design
4. Creative careers in the design field

Unite 2 Elements of design

1. Point.
2. Line
3. Form, shape and space
4. Movement
5. Color
6. Pattern
7. Texture

Unite 3 Principles of design

1. Balance.
2. Proportion
3. Rhythm
4. Emphasis
5. Unity

Unite 4 Graphic design.

1. Form, shape and space in graphic design
2. Advertising defined
3. Functions of advertising elements
4. Steps in advertising layout

Unite 5 Landscape design

1. Plants and Flowers
2. Flower Bouquets
3. Gardening
4. Ornamental horticulture
5. Ornamental floriculture

Supplementary materials

Bibliography

Unite 1 DESIGN PROFESSION

PROFESSION OF A DESIGNER

Get started

Look at the key words and the title of the text. Can you guess what it is about? Discuss your ideas with your group mates and be ready to express your points of view.

Key words:

Design industry

Competition in design

Advertisement

Craftsman of his affair

Profession and the role of a designer

Qualifications and qualities of a designer

Professional in —visual communication

Requirements for design

Designer professional skills

Solve designer's tasks

Good understanding of today's world Period of

success and failure Combination of personal

creative abilities and technical knowledge of a

subject

Read the text and see if you were right or wrong:

Profession of a Designer

The positive thing of this profession is that it gives you challenges, gives you possibilities to create and get satisfaction from the task fulfilled seeing the results of your work. However, design industry is growing in great paces worldwide. Competition is number one in this sphere and you are to be the best to become successful and get the job. Besides, the advertisement influences our lives greatly. Another fact is that a designer can use it in an ethical way or visa versa. Indeed, the design profession has a high under-employment rate. That is why it is really difficult to find a good job with decent salary at a design company, to make up a good advertisement.

In fact, profession of a designer consists of several ones as it demands communicative, technical, analytical, artistic and advertisement skills. You must be really a good designer having necessary qualifications and most importantly necessary skills to obtain a good job. There are no regulations in designer sphere and everyone can say he is a designer and use unethical advertisement programs. Such designers can perform their work bad making company directors paying lower salaries to others. He will not pay you a good salary being

unsure in the quality of your work. In addition universities accept many people who want to become designers overcrowding the designer market.

A designer is a craftsman of his affair. He must have talent and an understanding of the today's world. He is a professional in «visual communication». The role of a designer consists in the creation of images, languages to display some messages and to reach his purposes. It is a pity that all the above mentioned things can be nothing without good advertisement. He needs to use some advertisement programs to find a work. A designer is a craftsman who operates in a completely new way mastering language and image means, mixing traditional knowledge of a subject and personal ideas, realizing communication tools. Communication and sales skills are significant for this profession if you want to be successful.

Designers work many hours and to meet a deadline they have to work overtime. This work requires hard work with deadlines. You must be sure you can work this way to take up the designer career. If you still want to become a designer you should decide what type of a designer you want to choose. A designer requires much more than just the talent in drawing. This profession requires attention to technical side of a matter, communication with clients and directors, and surely advertisements.

Nowadays, visual communication professionals possessing technological and managerial skills issue the challenge to perform not only designers' tasks but also fulfilling the role of art directors and managers, advertising own projects in order to take root to international markets. Today, designers must solve difficult designers' tasks – planning team activities, managing public relations, clients' problems and producing ethical advertisement.

Thus, a profession of a designer is the combination of personal creative abilities and technical knowledge of a subject. It is a mix of cultural knowledge with analytical abilities. A real designer is a person who understands the dynamics and the inner context of his affair. He is the one who generates the visual presentation and design of goods. Designers usually work on a project under great time pressure and defined financial and design limits. To perform work of a high quality a designer must unite the best parts of different sources into some image. Besides, this work assumes the use of research material and price specifications, the ability to meet deadlines, financial restrictions, creation of a number of work samples and sketches displaying several work models from different points of view.

It is not so easy to be a designer, to take a note of comments concerning own projects, to have a good understanding of today's world and its demands, to create several sketches of the same work. Also, the work of a designer assumes some amount of project rejects, period of success and failures. The work of designers means understanding your clients' wishes, helping them in achieving their goals by focusing on things that can be fulfilled, translating these purposes into work projects. A designer must value tradition as well as creativity, change, improvement, and relevance to the modern time. This work can be compared to the work of an artist: you fully depend on your talent, your abilities and fortune. Sometimes it is an exhausting work: working

long time on a project, endless meeting with people and collaborators. The life of a designer is unpredictable and can change suddenly both in good and bad way. Sometimes you are successful and earn great money having the opportunity to choose client, sometimes you have failures and cannot find a single client.

1. Read the text again and answer the following questions:

1. Why is advertisement so important in design?
2. What skills and qualifications are needed to be a good designer?
3. Why is a designer a craftsman of his affair?
4. What fields should be a designer good at?
5. What must a designer do to perform work of a high quality?
6. What can be this work compared to and why?
7. Why is the life of a designer unpredictable?

Structure the information about the Profession of a designer making a "cluster" or a schedule in your group. Present your "cluster" to other groups.

Give the summary expressing the main idea of the text. Be ready to discuss your personal points of you on the profession of a designer.

Vocabulary notes:

1. **To get satisfaction from** - получать удовольствие от
2. **To grow in great paces worldwide** - развиваться семимильными шагами
3. **To design industry** - индустрия дизайна
4. **Competition** - конкуренция
5. **An advertisement** - реклама
6. **To become successful** - стать успешным
8. **To have high under-unemployment rate** - иметь высокий уровень безработицы **To find a good job** - найти хорошую работу
9. **To have necessary qualifications, qualities and skills** - иметь необходимые квалификацию, качества и навыки
10. **To pay a salary** - платить заработную плату
11. **A craftsman of his affairs** - творец своего дела
12. **A professional in —visual communication** - профессионал в визуальной коммуникации
13. **Requirements for a designer** - требования к дизайнеру
14. **Designer professional skills** - профессиональные навыки дизайнера
15. **To solve designer's tasks** - решать дизайнерские задачи
16. **To meet a deadline** - выполнить работу в срок
17. **To work overtime** - работать сверхурочно

18. To perform work of a high quality - выполнять работу высокого качества

19. To fulfill a role – играть, выполнять роль

20. To have a good understanding of today's world - хорошо понимать современный мир

21. A period of success and failure - период успеха и неудач

22. Combination of personal creative abilities and technical knowledge of a subject - комбинация персональных творческих способностей и технического знания предмета

WHY DO YOU WANT TO BE A DESIGNER? - ADVICE FOR YOUNG DESIGNERS

Get started

Look at the key words and the title of the text. Can you guess what it is about? Discuss your ideas with your group mates and be ready to express your points of view.

Key words:

To choose a design career

To form an opinion about

To inspire

To require hard work, research and tenacity

To be soaked up from life around you

To come from a formal educational

To need tools, resources, and background

To find a veteran designer

To look like all glitz and glam

To see the ‘_behind scenes’

To intern at a design firm

Apprenticeships

There is no guarantee

To focus on making more money

Read the text and see if you were right or wrong:

Why do You Want to Be A Designer? – Advice for Young Designers

When choosing a design career, one of the first things to ask yourself is, —Why do I want to be a designer? Everyone has different influences in their life to form their opinions about choosing a career. My advice for young designers is to think about what inspires you into a field of designing? Whether you want to be an architect, fashion/jewelry designer or culinary chef – all these careers require a mindset to enjoy what you do, even though it will require years of hard work, research, and tenacity.

Here are tips to consider for young designers today:

One of the hardest areas for young designers to understand is that knowledge and skills don't only come from a formal education, but can be soaked up from life around you. From traveling, reading, listening to music, learning other cultures lifestyles, these are the best ways to prepare for a design career. Choose the design profession you like and learn what tools, resources, and background you need to be successful in this career before pouring your life and soul into it.

Shadow a designer or follow in their steps:

Another tip for young designers is to find a veteran designer in your career field and follow in their steps for your life path. While you don't have to take step-for-step of a veteran designer, it will help determine if this career path is for you. Many high-profile design jobs look like all glitz and glam until you see the 'behind scenes' and grunt work of hours of preparation and resource gathering. Look to your favorite design blogs and professional networks to link to and follow those who are influential in the design career path you'd like to pursue.

Try it out – before you agree to it:

For many young designers the options of interning at a design firm or online design blog can be a great way to get your hands 'dirty' before you have to commit to a full lifetime of being a designer. If you want to be a designer, look for summer internships or apprenticeships that are short term to help you decide. Lastly, love design for the sheer joy of enjoyment and not the monetary means it could lead to. There is no guarantee in any design career that you will succeed immediately or that you will be blissfully happy the first few years. Enjoy your new career of design for being able to solve a challenge or a need, and then create a solution that is beautifully designed. If you focus purely on making more money or being a high profile designer, you may experience burnout before you even get started.

If you are a young designer trying to start out, look to these helpful tips to help guide you in many of your important decisions. Careers can change and you don't have to stay planted in one area. Enjoy yourself as you plan your life as a young designer.

1. Read the text again and answer the following questions:

1. Why is it so important to think what inspires you in the profession of a designer?
2. What do you need to know not only from formal education and why?
3. Why is it necessary to find a veteran designer?
4. Why should you look for internships or apprenticeships?
5. What should you focus on when you are thinking to become a designer and why?

Be ready to discuss your personal points of you on the tips given in the article and think about what you can advise a person who wants to be a designer.

Write your tips and present them to the class.

Vocabulary notes:

1. **To choose a design career** - выбрать карьеру дизайнера
2. **To have different influences in life** - иметь разное влияние
3. **To form an opinion about** - формировать влияние о
4. **To inspire** - вдохновлять
5. **a mindset** - мышление

6. **To require hard work, research and tenacity** - требовать напряженной работы, исследований и упорства
7. **To be soaked up from life around you** - выжать из окружающей жизни
8. **To come from a formal education** - получать от официального образования
9. **To need tools, resources, and background** - нуждаться в инструментах, ресурсах и подготовке (квалификации)
10. **To pour life and soul into something** - влить жизнь и душу во что-то
11. **To find a veteran designer** - найти опытного дизайнера
12. **To take step-for-step** - идти шаг за шагом
13. **To look like all glitz and glam** - быть блестящим и гламурным
14. **To see the 'behind scenes'** - видеть «изнаночную сторону»
15. **To be influential in the design career path** - быть влиятельным в карьере дизайнера
16. **To intern at a design firm** - стать интерном в дизайнерской фирме
17. **Apprenticeships** - обучение
18. **There is no guarantee** - нет никакой гарантии
19. **To be blissfully happy** - быть блаженно счастливым
20. **To focus on making money** - сосредоточиться на зарабатывании денег

CHOOSING A CAREER IN DESIGN

Get started

Look at the key words and the title of the text. Can you guess what it is about? Discuss your ideas with your group mates and be ready to express your points of view.

Key words:

Decorating

Rearrange furniture

Pick out colors

Make clothes or fabric

To put together different elements

A home decorator

Bring a space together

A corporate decorator

A fashion designer

Make furniture

Read the text and see if you were right or wrong:

Choosing a Career in Design

Do you love decorating, rearranging furniture, and picking out colors, or do you like making your own clothes and fabric? Then perhaps you would be the perfect candidate for a career in design. After all, most people need help when it comes to decorating their homes and offices, and we all love new clothing, so why not take something you already enjoy and turn it into a lucrative career?

Good designers are needed everywhere. Without them we wouldn't have new fabrics and designs and life would be incredibly boring. If you are one of those people who like to put together different elements to create a new and interesting look, then you already have the basic idea of design – all you need is some focus and the right training.

First you need to look at what you enjoy doing. If you like painting your home and combining accessories in different configurations, then maybe you would like to be a home decorator. Have fun taking over a client's space and transforming it into a whole new room. You can choose to focus on a certain area of the home, such as bedrooms, bathrooms, or kitchens, or you can offer an overall decorator service. Your new career will never feel dull as you will always have new ways to decorate your client's spaces.

Perhaps you are not big on home decorating, but like the idea of bringing a space together. A career in decorating offices could be perfect then. Think about it the next time you are in a bank, doctor's office, or a retail space. Could you make it better? Quit thinking and start doing then as a corporate decorator and have loads of fun with a large budget and tons of options.

Have a blast designing clothing and accessories? Well then you need to get into the fashion industry. Take charge of your very own designs, or work alongside other designers as a

collective group. Either way you will have fun coming up with new patterns, fabrics, and accessories. The fashion industry is always looking for new ideas, which is why if you have a creative flair you can do well in a career in fashion design. Even those who don't consider themselves 'designers' can find a lucrative career in this field. For example, do you like making furniture? Perhaps you have a few ideas about how to make a fun coffee table, couch, or dining room set. Just like the rest of the design industry your ideas are needed and you can earn a great salary by designing furniture. After all, without your ideas we would just be sitting on the same type of furniture for the next 100 years! Go back to school to learn the ins and outs of furniture design and then take your skills to one of many furniture companies that are on the lookout for talented designers. Who knows, you could even start your own custom furniture company! No matter where you look the elements of design are everywhere, and behind those elements there is a talented and creative designer.

1. Read the text again and answer the following questions:

1. What person would be a perfect candidate for a career in design?
2. What does a person need to become a designer?
3. What does a home decorator do?
4. What is a corporate decorator responsible for?
5. What can fashion designers create?
6. How can you be successful in design if you like making furniture?

Structure the information about Choosing a career in design making a “cluster” or a schedule in your group. Present your “cluster” to other groups.

What field in design have you chosen and why? What was the main reason of your choice?

Prepare a presentation about your future job (See Supplementary materials).

Vocabulary notes:

1. **Decorating** - отделка, декорирование
2. **Rearrange furniture** - переставлять мебель
3. **Pick out colors** - выбирать цвета
4. **Take something** - заняться чем-либо
5. **Make clothes or fabric** - изготавливать одежду и ткани
6. **To create a new and interesting look** - создавать новый и интересный образ
7. **To combine accessories in different configurations** - комбинировать аксессуары в разных комбинациях
8. **To paint one's home** - покрасить дом
9. **To put together different elements** - соединять вместе различные элементы
10. **A home decorator** - декоратор интерьера
11. **Bring a space together** - соединять пространство
12. **A corporate decorator** - корпоративный декоратор
13. **To get into a fashion industry** - попасть в индустрию моды

14. To look for new ideas - искать новые идеи

15. A fashion designer - дизайнер одежды

16. Make furniture - изготавливать мебель

CREATIVE CAREERS IN THE DESIGN FIELD

Get started

Look at the key words and the title of the text. Can you guess what it is about? Discuss your ideas with your group mates and be ready to express your points of view. How do you think this text is connected with the previous one?

Key words:

To cater to

To organize campaigns

To be responsible for

Advertising space or time for media firms

To develop concepts for campaigns

To produce layouts

To negotiate contracts

To prepare overall campaign budgets

Account management

Digital advertising

Art director

To oversee project budgets and timelines

To review and approve all creative materials

To study fashion trends

To provide sample garments to sales representatives

To construct promotional or artistic productions from excess footage shot

To edit film

To trim segments

To mark frames for audio

To organize raw footage into a continuous and seamless final product

Marketing collateral

Brand identities

To merge technical skill with artistic ability

To improve the safety, functionality and aesthetic appeal of the area To bring designs to life

To shoot an event or scenery

To cater to the needs of the user

Usefulness, value, credibility and accessibility

Read the text and find out what you have already known and what information is new to you.

Creative careers in the design field

This list will help introduce you to the different types of design jobs so you're well-informed about the professions that cater to your creativity. Take a look and see which creative careers interest you most.

1. Advertising & promotions manager

Professionals in these positions often work in agencies to organize campaigns for clients. They may also be responsible for selling advertising space or time for media firms. They work with sales staff to develop concepts for campaigns, partner with creative teams to produce layouts, negotiate contracts and prepare overall campaign budgets.

Skills in demand:

Sales management

Digital advertising

Account management

Answer the following questions:

1. What are advertising and promotions managers responsible for?
2. What skills do you need to have to be an advertising and promotions manager?

2. Art director

Art directors work in a variety of settings such as magazines, newspapers, Internet-based publications and advertising or public relations agencies. They communicate with clients while overseeing project budgets and timelines. They manage a team of design professionals, reviewing and approving all creative materials before being presented to clients.

Skills in demand:

Adobe Photoshop

Concept development

Graphic design

Answer the following questions:

1. Where do art directors work?
2. What are their responsibilities?
3. What skills do you need to be an art director?

3. Fashion designer

Professionals in this field design new clothing and accessories. Designs are sketched on paper and then colors, materials and textures of the final product are determined. They study fashion trends by reviewing magazines and attending fashion shows. They provide sample garments to sales representatives and agents in hopes of selling their collections.

Skills in demand:

Merchandising

Product development

Sketching

Answer the following questions:

1. What are the functions of fashion designers?
2. What skills do you need to have to be a fashion designer?

4. Film & video editor

Film and video editors use technical software to construct promotional or artistic productions from excess footage shot by camera operators. They work with directors and producers to determine which material is most captivating for their audience and piece together scenes. They edit film by trimming segments, marking frames for audio and organizing raw footage into a continuous and seamless final product.

Skills in demand:

Final Cut Pro

Adobe Aftereffects

Adobe Premiere

Answer the following questions:

1. What are film and video designer in charge of?
2. What skills do you need to have to be a film and video editor?

5. Graphic designer

Graphic designers develop designs for marketing collateral, product illustrations, brand identities and websites using computer software. They are skilled at merging technical skill with artistic ability to create a design that communicates with its desired audience. Graphic designers may work independently or in an agency setting.

Skills in demand:

Adobe Photoshop

Adobe InDesign

Adobe Illustrator

Answer the following questions:

1. What are graphic designers skilled at?
2. What differences in skills of a fashion designer and a graphic designer can you name?

6. Interior designer

Professionals in this occupation work with interior spaces to improve the safety, functionality and aesthetic appeal of the area. They select color schemes, furniture, flooring, lighting and all other elements of a room or building. They sketch their ideas or use design software to

communicate their plans with the architects, structural engineers and builders who bring their designs to life.

Skills in demand:

Space planning

Computer Aided Drafting/Design (CAD) Software

Adobe Photoshop

Answer the following questions:

1. What are the main functions of interior designers?
2. Are the skills you need to an interior designer different from the skills you need to be a graphic designer?

7. Multimedia artist & animator

These professionals create animation and special effects for movies, television, video games and other forms of media—both two-dimensional and three-dimensional. They work with teams of animators and artists to bring ideas to life using computer software or by writing their own computer code. Some work in studios or offices, but many are self-employed and work from home.

Skills in demand:

Adobe Acrobat

Graphic design

JavaScript

Answer the following questions:

1. What form of media are multimedia artists and animators involved in?
2. Describe in details the skills you need to be a multimedia artist and animator.

8. Photographer

Photographers utilize their creativity and composition skills alongside their technical expertise to capture photographs that tell a story or document an event. The majority work with digital cameras and editing software to capture subjects in commercial-quality images. Some travel to a location to shoot an event or scenery, while others have their own studio for portraits, commercial or artistic work.

Skills in demand:

Photo editing

Marketing

Product sale and delivery

Answer the following questions:

1. Why do the majority of photographers work with digital cameras and editing software?

2. In your opinion, why do photographers need a skill in marketing?

9. User experience (UX) designer

UX designers are devoted to making websites, mobile application, software or video games easier and more intuitive for users. They study and evaluate how people feel about a particular system and design their product to cater to the needs of the user. They also analyze the specific components of the system such as usefulness, value, credibility and accessibility.

Skills in demand:

Adobe Photoshop

JavaScript

Prototyping

1. What are user experience designers devoted to?
2. What skills are necessary to be a UX designer?

*Choose one of the jobs and write your CV and a letter of application for the position you would like to apply for (See **Supplementary materials**)*

Vocabulary notes:

1. **To cater to** – касаться, относиться,
2. **To be responsible for** – быть ответственным за
3. **Advertising space or time** – рекламное место и время,
4. **Media firms** – фирмы по работе со средствами рекламы,
5. **To develop concepts for campaigns** – развить концепции для кампании
6. **To produce layouts** – производить макеты,
7. **To negotiate contracts** - вести переговоры по контракту,
8. **To prepare overall campaign budgets** – подготовить итоговый бюджет кампании,
9. **Account management** – управленческий учет,
10. **Digital advertising** – Интернет - реклама,
11. **Art director** – руководитель отдела художественного оформления рекламы,
12. **To oversee project budgets and timelines** – следить за бюджетом и сроками проекта,
13. **To review and approve all creative materials** – рецензировать и утверждать все креативные материалы,
14. **To study fashion trends** – изучать тенденции моды,
15. **To provide sample garments to sales representatives** – предоставлять образцы одежды торговым представителям,
16. **To construct promotional or artistic productions from excess footage shot** – создать рекламное и художественное производство из избыточной рекламной пленки,
17. **To edit film** – редактировать фильм,

18. **To trim segments** – сокращать, урезать сегменты,
19. **To mark frames for audio** – обозначить промежутки для воспроизведения звука,
20. **To organize raw footage into a continuous and seamless final product** – превратить сырой отснятый материал в непрерывный и безукоризненный готовый продукт,
21. **Marketing collateral** – маркетинговое обеспечение,
22. **Brand identities** – идентичность бренда,
23. **To merge technical skill with artistic ability** соединять технические умения и художественные возможности,
24. **To improve the safety, functionality and aesthetic appeal of the area** –улучшить безопасность, функциональность и эстетическую привлекательность пространства,
25. **To bring designs to life** – привести дизайн в жизнь,
26. **To shoot an event or scenery** – фотографировать событие или пейзаж,
27. **To cater to the needs of the user** – заботиться о нуждах пользователя,
28. **Usefulness, value, credibility and accessibility** – пригодность, ценность (полезность), надежность, доступность.

UNITE 2 ELEMENTS OF DESIGN:

The **elements** are components or parts which can be isolated and defined in any visual design or work of art. They are the structure of the work, and can carry a wide variety of messages.

The elements are:

1. Point
2. Line
3. Form, shape and space
4. Movement
5. Color
6. Pattern
7. Texture

POINT

Get started

Look at the key words and the title of the text. Can you guess what it is about? Discuss your ideas with your group mates and be ready to express your points of view.

Key words

Point

Closure

Continuity

Similarity

Proximity

Read the text and see if you were right or wrong:

Point

Even if there is only one point, one mark on a blank page there is something built into the brain that wills meaning for it, and seeks some kind of relationship or order, if only to use it as a point of orientation in relation to the outline of the page. If there are two points, immediately the eye will make a connection and "see" a line. If there are three points, it is unavoidable to interpret them as a triangle; the mind supplies the connections. This compulsion to connect parts is described as grouping, or gestalt.

Gestalt is the fundamental tool the designer or artist uses to build a coherent composition. The example of a student self-portrait seen on the left demonstrates how images may be built from points, with the variations in density producing the illusion of form.

Gestalt theory developed in the 1920s in Germany. The term describes a number of concepts that the eye/mind use to group points into meaning. These include **Closure**, in which the mind

supplies missing pieces to complete the image-- this occurs in the Mona Lisa images to the right. A second concept is **continuity**-- this describes the tendency to "connect the dots" and so accept separate parts or points as part of a contour or form. It is hard to resist, for example, the compulsion to see two dots as implying a line, or three as framing a triangle. **Similarity** describes the tendency to see and group objects of similar shape or color. **Proximity** results in a tendency to group points or objects that are close to one another relative to less proximate in the visual field. Alignment, either along edges of the objects or points or through their centers, will persuade us see them as a contour or a line.

Read the text again and answer the following questions:

1. What can you imagine if you see one point/two points/ three points on a blank page?
2. What is gestalt?
3. What is closure?
4. What is continuity?
5. What is similarity?
6. What is proximity?

3. *The involuntary will-to-order that we impose on a collection of points can be clearly seen when we examine the series of faces presented on the right. At what stage do the apparently random points of value become identifiable as a face? At what point do they become a specific face? Which of the concepts above describe how we see these images?*

Vocabulary notes:

1. **Point** - точка
2. **A blank page** - пустая страница
3. **To seek some kind of relationship or order** — искать какую-то взаимосвязь или порядок
4. **A point of orientation** - ориентир
5. **To make a connection** — связывать, скреплять, соединять
6. **Unavoidable** — неизбежный, неминуемый
7. **To build a coherent composition** — построить гармоничную композицию
8. **Gestalt** — гештальт, формообразование, формирование целостного образа
9. **With the variations in density** — с вариантами, изменениями плотности
10. **To produce the illusion of form** — породить иллюзию формы
11. **To group points into meaning** — сгруппировать точки в смысл
12. **Closure** — смыкание, закрытие, замыкание
13. **Continuity** — непрерывность, целостность
14. **Similarity** — сходство, схожесть, одинаковость
15. **Proximity** — близость, приближенность, сближение

LINE

Get started

Look at the key words, the picture and the title of the text. Can you guess what it is about?

Discuss your ideas with your group mates and be ready to express your points of view.



Key words

A line

A moving point

An enormously useful and versatile graphic device

Act as a symbolic language

Communicate emotion through its character and direction

Expressive qualities of line

Maps

Floor plans

Graphs

Horizontal lines

Vertical lines

Diagonal lines

Horizontal and vertical lines in combination

Curved lines

Soft, irregular lines

The quality of line

Read the text and see if you were right or wrong:

Line

A line is a mark made by a moving point and having psychological impact according to its direction, weight, and the variations in its direction and weight. It is an enormously useful and versatile graphic device that is made to function in both visual and verbal ways. It can act as a symbolic language, or it can communicate emotion through its character and direction. Line is not necessarily an artificial creation of the artist or designer; it exists in nature as a structural feature such as branches, or as surface design, such as striping on a tiger or a seashell.

It can function independently to suggest forms that can be recognized, even when the lines are limited in extent. This can be seen in drawings such as the Saul Steinberg illustration shown here, or in Alexander Calder's minimal wire sculptures, which convey a great deal of information about the figure with the most limited line.

Lines can be combined with other lines to create textures and patterns. This is common in engravings and pen and ink drawings such as the one on the right (click and enlarge to see linear detail). The use of line in combination results in the development of form and value, which are other elements of design.

However, line is not always explicit. It can exist by implication, as the edge of forms. As young children we usually begin drawing landscapes by making outlines for earth, sky, and other objects. Gradually we learn that objects do not have such outlines and we let color changes define the edges of shapes, creating implicit lines. Thus we can speak of a horizon "line," or the "lines" of a car or a fashion silhouette, even though we know there is no literal line present.

Expressive Qualities of Line.

Certain arrangements of line are commonly understood to carry certain kinds of information.

For example, calligraphy is recognizable as a representation of words, even when we do not know the language. Calligraphic imagery is often used by modern artists simply because of the mysterious messages implied in the "code" of unknown language.

Line in the form of maps is readily recognized as a symbolic representation of a place. The place may be a local neighborhood, or the entire world. It may be a carefully measured representation, or a stylized diagram, such as a subway map. In either case, we understand it to be a device by which we can understand the relationship between places; how to get from "here" to "there."

Floor plans are a specialized kind of map, a commonly understood device which describes a building. This linear language can be understood even when the building is as unusual as this one, which was to be constructed of a sprayed foam material in a decidedly unconventional form.

Graphs are another readily recognizable linear device. They are widely used to communicate quantitative information and relationships in a visual way. From the time we

first meet them in basic algebra, to the last time we picked up a copy of *USA Today*, we encounter and interpret graphs.

Line also communicates emotion and states of mind through its character and direction. The variations of meaning generally relate to our bodily experience of line and direction.

Horizontal line suggests a feeling of rest or repose. Objects parallel to the earth are at rest in relation to gravity. Therefore compositions in which horizontal lines dominate tend to be quiet and restful in feeling. One of the hallmarks of Frank Lloyd Wright's architectural style is its use of strong horizontal elements which stress the relationship of the structure to the land.

Vertical lines communicate a feeling of loftiness and spirituality. Erect lines seem to extend upwards beyond human reach, toward the sky. They often dominate public architecture, from cathedrals to corporate headquarters. Extended perpendicular lines suggest an overpowering grandeur, beyond ordinary human measure.

Diagonal lines suggest a feeling of movement or direction. Since objects in a diagonal position are unstable in relation to gravity, being neither vertical nor horizontal, they are either about to fall, or are already in motion, as is certainly the case for this group of dancers. In a two dimensional composition diagonal lines are also used to indicate depth, an illusion of perspective that pulls the viewer into the picture-creating an illusion of a space that one could move about within. Thus if a feeling of movement or speed is desired, or a feeling of activity, diagonal lines can be used.

Horizontal and vertical lines in combination communicate stability and solidity. Rectilinear forms stay put in relation to gravity, and are not likely to tip over. This stability suggests permanence, reliability and safety. In the case of the man in this family group, the lines seem to imply stability to the point of stodginess.

Deep, acute curves, on the other hand, suggest confusion, turbulence, even frenzy, as in the violence of waves in a storm, the chaos of a tangled thread, or the turmoil of lines suggested by the forms of a crowd. The complicated curves used to form the mother in the family group shown above suggest a fussy, frivolous personality. Curved lines do vary in meaning, however. Soft, shallow curves suggest comfort, safety, familiarity, relaxation.

They recall the curves of the human body, and therefore have a pleasing, sensual quality.

The quality of the line is in itself a fundamental visual language, to an extent that cannot be claimed for any other single element. Its use is so universal that we are all profoundly sensitive to it. Even without an artist's training, we can extract considerable meaning from the kind of line used in a drawing. It is possible to recognize the soft, irregular lines of a quick sketch from life, as seen in this study of a lion.

On the other hand, the crisp, carefully placed lines of the rhinoceros are typical of a more studied, scrupulously worked studio drawing. The lines suggest that this was not drawn from life, but from hearsay. This is also evident from the fact that Durer drew this rather inaccurate

image in fifteenth century Europe when he could only have known of this African animal from travellers' tales.

The quality of line in itself contributes to the mood of the work, and for the master artist, the quality of line is a fundamental expression of his/her style. This drawing of a nude by Matisse demonstrates his ability to create his image through a minimal number of expertly placed lines—lines that by their placement and movement on the page identify this work with this artist as surely as a signature.

1. Read the text again and answer the following questions:

1. In what way does a line have its psychological impact?
2. Where can you see lines in nature?
3. How can a line carry a great deal of information?
4. What is the difference between explicit and implied lines?
5. How is calligraphy connected with a line?
6. What is a symbolic representation of a place?
7. What is a floor plan?
8. Where can be graphs used?
9. What role do horizontal/vertical/diagonal/curved/ lines play?
10. Why is the quality of line so important?

*Structure the information about **Line** making a “cluster” or a schedule in your group. Present your “cluster” to other groups.*

Forms and shapes can be thought of as positive or negative. In a two dimensional composition, the objects constitute the positive forms, while the background is the negative

Vocabulary notes:

1. **A line** - линия
2. **A moving point** — двигающаяся точка
3. **An enormously useful and versatile graphic device** — чрезвычайно полезное и многофункциональное графическое устройство
4. **To act as as a symbolic language** — действовать как символический язык
5. **To communicate emotion through its character and direction** — передать эмоции, чувства через характерную черту, отличительный признак и направление
6. **Expressive qualities of line** — выразительные качества (характеристики) линии
7. **Maps** - карты

8. **Floor plans** — планы этажей
9. **Graphs** - графики
10. **Horizontal lines** — горизонтальные линии
11. **Vertical lines** — вертикальные линии
12. **Diagonal lines** — диагональные линии
13. **Horizontal and vertical lines in combination** — горизонтальные и вертикальные линии в комбинации
14. **Curved lines** — волнистые линии
15. **Soft, irregular lines** — мягкие неровные (прерывистые) линии
16. **The quality of line** — качество линии
17. **To function in both visual and verbal ways** — действовать визуально и вербально
18. **An artificial creation of the artist or designer** — искусственное творение художника или дизайнера
19. **To exist in nature as a structural feature** — существовать в природе в качестве структурной особенности
20. **To be limited in extent** – быть ограниченным по протяженности
21. **To convey a great deal of information about the figure with the most limited line** — донести большое количество информации об изображении с помощью самых ограниченных линий
22. **To create textures and patterns** — создавать текстуры и узоры
23. **Explicit** - явный
24. **To carry certain kinds of information** — нести определенный вид информации
25. **Calligraphy** - каллиграфия
26. **A symbolic representation of a place** — символическое представление о месте
27. **To describe a building** — описывать здание
28. **To communicate quantitative information and relationships in a visual way** - передать количественную информацию и взаимосвязи визуальным способом

- 29. To communicates emotion and states of mind through its character and direction** — передать эмоции и состояние ума посредством характерной особенности и направления
- 30. Use of strong horizontal elements which stress the relationship of the structure to the land** — использование сильных горизонтальных элементов, которые подчеркивают взаимосвязь конструкции с землей
- 31. To communicate a feeling of loftiness and spirituality** — передавать чувство возвышенности и духовности
- 32. An overpowering grandeur** — подавляющее величие
- 33. A feeling of movement or direction** — чувство движения и направления
- 34. To indicate depth, an illusion of perspective** — показать глубину, иллюзию перспективы
- 35. To communicate stability and solidity** — передавать стабильность и солидность
- 36. To contribute to the mood of the work** — сделать вклад в настроение работы

FORM, SHAPE AND SPACE

Get started

Look at the key words and the title of the text. Can you guess what it is about? Discuss your ideas with your group mates and be ready to express your points of view.

Key words

Form

Shape

Space

Two dimensional form

Three dimensional shape

Organic forms

Geometric forms

Abstract forms

Read the text and see if you were right or wrong:

Form, Shape and Space

Form and shape are areas or masses which define objects in space. Form and shape imply space; indeed they cannot exist without space.

There are various ways to categorize form and shape. Form and shape can be thought of as either two dimensional or three dimensional. Two dimensional form has width and height. It can also create the illusion of three dimension objects. Three dimensional shape has depth as well as width and height.

Form and shape can also be described as either organic or geometric. Organic forms such as these snow-covered boulders typically are irregular in outline, and often asymmetrical. Organic forms are most often thought of as naturally occurring.

Geometric forms are those which correspond to named regular shapes, such as squares, rectangles, circles, cubes, spheres, cones, and other regular forms. Architecture, such as this example by Frank Lloyd Wright, is usually composed of geometric forms. These forms are most often thought of as constructed or made.

However, not all made objects are geometric; many designed forms have irregular contours. Although this kimono is geometric in its construction, the surface design is organic in form.

Nor are all naturally occurring objects organic; snowflakes and soap bubbles are among many geometric forms found in nature.

There are some other terms commonly used to describe form and shape in composition; these have to do with what kind of representations the forms have. If we can recognize every day

objects and environments, we refer to the images as being realistic, or naturalistic. However, if the images are difficult or impossible to identify in terms of our normal, daily visual experience, we may refer to the images as abstract.

There are several kinds of abstract images. Generally, abstractions are "abstracted" or derived from realistic images - perhaps even distorted--, but perhaps in such a way that the source is not immediately apparent. An example of this would be one of Georgia O'keefe's paintings of a detail from a flower. This kind of abstraction in art is sometimes referred to as an objective image -- that is, it is derived from an actual object. On the other hand, some abstract art images are based on a pure study of form, line, and color, and do not refer to any real world object or scene. Such art works are sometimes referred to as non-objective images.

Caricature is a special instance of abstraction, in which realistic images are distorted to make a statement about the people, places, or objects portrayed. This is probably the kind of abstraction we are most familiar with, as it is constantly presented to us via all sorts of popular media. However, it is important to remember that had not the more difficult-to-understand conventions of abstraction in the fine arts not broken ground with experiments in distortion, we would not be able to make sense out of some caricature images. A century ago, there was really nothing equivalent to our modern cartoons.

Our perception of shape and form is affected by several factors. The position or viewpoint from which we see an object will emphasize or obscure certain features, and therefore affect the impression it makes. As you can see in this series of photographs, all featuring the same wooden artist's mannequin, the character of the space around the object can distract, focus, or alter our impression. A cluttered background tends to diminish the importance of the object, while a plain background draws attention to it.

The character and source of light also changes the perceived character of the object. Lighting in a photographic portrait, for example, can make the subject look older, younger, dramatic, or rather abstract.

1. Read the text again and answer the following questions:

1. How are form and shape connected with space?
2. What can be two-dimensional and three dimensional forms characterized by?
3. What are organic/geometric forms?
4. Why are some objects called abstract in design?
5. Where are abstract images derived from?
6. What is caricature?
7. What factors is our perception of shape and form affected by?

*Read the following texts about **Two dimensional and Three dimensional forms** and make a cluster in your groups paying special attention to the differences between these two forms. How can forms and shapes be thought of as positive or negative? How can two-dimensional*

forms create the illusion of three dimensional shapes and spaces? Present your cluster in the class.

Two Dimensional Form

Two dimensional form is the foundation of pictorial organization or composition in painting, photography, and many other media. It is created in a number of ways. It can be defined by line, in all the ways described above. Line, either explicit or implied, provides the contour of forms.

Value (the relative lightness or darkness of a color) can also define form. Strong contrasts in value within a composition may define the boundaries of forms. Gradations of value, or shading, can also create the illusion of contour and volume.

In the same way, hue contrasts and gradations can also define forms. Form may also be defined by change in texture, even when hue and value remain essentially consistent. However, most typically, form is defined by a combination of these factors, as is the case in this print by Max Ernst.

Form in Relation to Positive and Negative Space

Space. For beginning art and design students, effective use of negative space is often an especially important concept to be mastered. This exercise in cut paper required the student to work with the same composition in black on white and white on black simultaneously. This makes it difficult to ignore the background and treat it as merely empty space. The effective placement of objects in relation to the surrounding negative space is essential for success in composition.

Some artists play with the reversal of positive and negative space to create complex illusions. Other artists take these illusions of positive and negative images to even greater lengths, hiding images within images. Perception of form and shape are conditioned by our ingrained "instinct" to impute meaning and order to visual data. When we look at an image and initially form an impression, there is a tendency to latch on to that conclusion about its meaning, and then ignore other possible solutions. This may make it hard to see the other images. Training the eye to keep on looking beyond first impressions is a crucial step in developing true visual literacy.

Two Dimensional Illusion of Three Dimensional Forms

Two dimensional forms can create the illusion of three dimensional shapes and spaces

Whenever we look at a flat surface (a picture, a television screen) and assume we are looking at spaces and objects that have depth, we are accepting a set of visual signals that create an *illusion* of three dimensional space. 3D cues are

so common today that we are almost unaware of them. However, these signals were not always used and understood; even today in some preliterate societies, people may have difficulty understanding 3D illusions. Understanding how these illusions work is a key to developing our

ability to think spatially. Spatial concepts come into play whether we are trying to find our way through the streets

of a strange town, figure out how to wrap cloth around a body to achieve a fashion idea, envision the inner structures of a complex mechanism or body part, or simply do an accurate drawing of what we see.

The ancient Romans had the ability to depict depth in their paintings. However during the Middle Ages European artists lost the skill of depicting three dimensional illusions accurately. Indeed, this kind of realism was not important for the purposes of visual images in the early Christian era, when figures and landscapes were intended as a kind of generic shorthand for the religious and historical stories being told. Realistic copies of the material world were not valued; instead, stylized symbols of historical and religious subjects were desired, executed in a strictly traditional way that could be easily recognized by a devout, but illiterate, public. As a result, Medieval images like this one were generally flat in appearance, or gave mixed signals about the three dimensional space depicted.

All this changed in the late 15th century, when architects and artists discovered the value and power of three dimensional effects in drawing and painting. This blended with the intellectual explorations of the period, in which truth, realism, and individuality were prized. Three dimensional effects were greeted as a sensational, almost magical illusion that made painting into a kind of magic window into a very believable world. The paintings of Raphael are dramatic examples of the Renaissance fascination with this new bag of tricks.

We have all grown up looking at two dimensional images that purport to show three dimensional space. We take for granted the visual tricks that are used to achieve this illusion. Yet even today in some isolated cultures such images are not easily interpreted or understood.

The tools for creating illusions of three dimensional space are overlapping, changing size and placement, linear perspective, relative hue and value, and atmospheric perspective.

The simplest tool for indicating three dimensional space is overlapping. The effect is accomplished by allowing the contour of one form to be interrupted by the contour of another form, so that one supersedes the other. This device can be seen in this Byzantine mosaic as virtually the only spatial cue. The overall composition appears to be quite flat, with only the subtle signal of the overlapping of garments to tell us who is in front and who is farther back. The effect is as if all the people are crowded up against the "window" of the picture- a very flat effect.

The next level of spatial signals is provided by changing size and placement. Placement alone was used earlier, but until changing size was added, the illusion was less than fully convincing, at least to modern eyes.

The greatest leap forward in the representation of three dimensional space occurred in the 15th century, with the discovery of linear perspective. Linear perspective refers to the illusion that

objects appear to grow smaller and converge toward a "vanishing point" at the horizon line. The point of convergence may be in any direction the viewer looks, including up, and the horizon/ vanishing point may be visible or imaginary. Paying attention to the shapes of objects in relation to their placement is essential to linear perspective. The rate at which forms appear to change in size and placement is regular, and mathematically predictable. The form (for example, a cube) must also be distorted to suggest perspective. These mathematical discoveries were closely linked to architecture, but also led to a startling new level of realism in drawing, that became the great passion of renaissance artists. In turn, the illusions of linear perspective in drawing led to the creation of innovative spatial effects in architecture.

Hue and value are very important cues that tell us whether an object is near or far.

In general, we tend to read warm hues as being closer than cool hues. We also see colors that are close in value as being close to each other in space, but colors that have strong contrast in value appear to separate in space. Distant objects tend to be either similar or neutral in value, and desaturated in hue.

Close objects tend to exhibit stronger, more saturated hues, and/or more contrasting values, including extremes of dark and light. In the landscape shown here, the strongest hue and value contrasts occur where the trees overlap the lake; the trees and sky beyond the lake are no doubt similar in color, but appear to be more neutral in value and desaturated in hue, with less contrast. Also, the warm colors of the leaves in the foreground pull forward, while the cooler colors of the farther shore and the sky tend to recede in distance.

Atmospheric perspective combines several features described above. It operates when objects placed in the upper half of the page, and understood to be far away, lack contrast, detail, and texture. In this painting by Hieronymus Bosch, the upper quarter of the page tends to show less contrast and detail. Not only do the most distant objects tend to be in the upper half of your field of vision, areas intended to be shown as distant will be neither extremely dark or light in value, nor be brightly colored (intense in hue). On the other hand, detail, texture, and hue and value contrast are more likely to appear in the lower half of the picture plane, as they do here.

These qualities are used in combination, as they are in this painting. If any of these concepts is ignored or intentionally set at odds with the others, it interferes with the three dimensional illusion. Here, overlapping, relative size and placement, linear perspective, hue, value, and atmospheric perspective work together to create an illusion of great distance.

It is also possible to break all of these rules purposely in order to create three dimensional illusions that can fool the viewer and/or could never exist in an actual three dimensional model.

Three Dimensional Form

Three dimensional shape and space is the basis of architecture and most designed objects. There are added design considerations in that the object will be experienced from more than

one side. In the case of **architecture**, the design of the shape is almost secondary to the design of the space it contains, since the end use mainly involves the space which will be occupied. In sculpture, too, the space defined by the shape of the sculpture may be an important aspect of the total design.

Other designed objects such as furniture, tools, and appliances must be conceived in relation to function and, often, the contours of the human body that will use the object. Fashion designers face special problems of engineering and spatial thinking, in that the problem is to translate a two dimensional material (cloth) into a three dimensional form (body-shaped garment)-- a unique and complex problem in topographical engineering.

Three dimensional shape has an expressive vocabulary similar to that of line This obviously follows, since line is always implied by the contours of shapes. For example, rectilinear shapes suggest stability. Angular shapes placed diagonally in relation to gravity suggest instability. Shapes that exhibit softly curving surfaces suggest quiet, comfort, and sensuality.

Present your cluster to the class.

1. **Form** - форма
2. **Shape** — форма, фигура, внешний образ
3. **Space** - пространство
4. **Two dimensional form** – двухмерная форма
5. **Three dimensional shape** - трехмерная форма
6. **Organic forms** – органические формы
7. **Geometric forms** – геометрические формы
8. **Abstract forms** - абстрактные формы
9. **To define objects in space** – обозначить границы предметов в пространстве
10. **To have width and height** – иметь ширину и высоту
11. **To have depth** – иметь глубину
12. **To be irregular in outline** – быть нечетким по контуру
13. **Asymmetrical** - асимметричный
14. **Squares, rectangles, circles, cubes, spheres, cones** – квадраты, прямоугольники, круги, кубы, сферы, конусы
15. **To refer to any real-world object or scene** – ссылаться (относиться) к реальному объекту или месту

16. **Popular media** – популярные средства коммуникации (массовой информации)
17. **To be affected by** – испытывать влияние
18. **To obscure certain features**- затенять определенные черты
19. **A cluttered background** - перенасыщенный (перегруженный) задний план
20. **A plain background** – простой, одноцветный, незаметный, плоский задний план
21. **To diminish importance of the object** – уменьшить важность объекта, предмета
22. **To provide the contour of forms** — обеспечить контур предметов
23. **To define the boundaries of forms** – определить границы форм
24. **Gradations of value, or shading** - постепенный переход цвета, или градация, затемнение, оттенок
25. **Positive or negative** – позитивный или негативный
26. **To play with the reversal of positive and negative space to create complex illusions** – играть со сменой позитивного и негативного пространства, чтобы создать сложные иллюзии
27. **To impute meaning and order to visual data** - внести, придать значение и порядок визуальным данным(визуальной информации)
28. **To train the eye** – тренировать глаз
29. **To keep on** - продолжать
30. **To look beyond first impressions** – на время забыть о первом впечатлении
31. **To create the illusion of three dimensional shapes and spaces** - создавать иллюзию трехмерных форм и пространства
32. **3D cues** — трехмерные признаки
33. **To have difficulty understanding 3D illusions** — иметь трудности в понимании трехмерных иллюзий
34. **To develop an ability to think spatially** — развивать способность размышлять пространственно
35. **Spatial concepts come into play** — пространственные концепции начинают действовать
36. **To have an ability to depict depth in their paintings** — иметь способность изображать глубину на своих картинах

37. To discover the value and power of three dimensional effects in drawing and painting — открыть, обнаружить ценность и силу

трехмерных эффектов в рисунке и живописи

38. Overlapping, changing size and placement, linear perspective, relative hue and value, and atmospheric perspective — соединение внахлест или совмещение,

изменение размера и местоположения, линейной

перспективы, относительного цветового тона и яркости, и воздушной

перспективы

39. To be distorted - деформироваться

40. To suggest perspective — предложить перспективу

41. Hue and value — цветовой тон и яркость

42. To have strong contrast — иметь сильный контраст (быть в контрасте с)

43. To show less contrast and detail — показывать меньший контраст и

детали

44. The basis of architecture and most designed objects — основа архитектуры и

большинства дизайнерских (спроектированных) объектов

45. Angular shapes — угловатые формы

MOVEMENT

Get started

Look at the key words and the title of the text. Can you guess what it is about? Discuss your ideas with your group mates and be ready to express your points of view.

Key words:

Movement

Physical movement

Concepts of aerodynamics

To be transferred to automotive design

Aerodynamic forms as a symbol for speedy movement

Symbols of motion and modernity

To introduce the element of movement to visual language

To show movement through diagonal (off-balance) use of line

To position images in the composition.

To create sculptures called mobiles

Dancing

Compositional movement

Static movement

The presence (or lack of) implied motion in the image

Repetition of closed, isolated shapes and contrasts of color and/or value

Dynamic movement

Adjacent shapes

Read the text and see if you were right or wrong:

Movement

Movement is the design element that operates in the fourth dimension — time. *Movement is the process of relocation of objects in space over time.* We can speak of movement as **literal** or **compositional**.

The physical fact of movement is part of certain designed objects; we are speaking here of literal movement. Sometimes the physical movement is signaled by symbolic forms that suggest speed and motion. For example, cars, when first invented met their movement function, but the form did not suggest movement. Even after the mass production of automobiles began, the design had little to do with the fact of movement.

The engineering concepts of aerodynamics in the 1930's, originally developed in connection with the airplane, were transferred to automotive design as well, particularly as cars became faster, and marketing of cars became more competitive. The result was forms that suggest movement and speed; we have all come to recognize aerodynamic forms as a symbol for speedy movement. The development of the car, airplane and of motion pictures in the early 20th century created a romantic fascination with speed and movement; many artists began to focus on movement as subject matter. The Classic film King Kong combines the fantastic with the love of these new symbols of the industrial age, the airplane and the skyscraper, exploring with these symbols of motion and modernity the clash between the pre-and post- industrial eras.

The invention of motion pictures introduced the element of movement to visual language. Edward Muybridge has been credited for first developing the idea of taking a series of photographs that combined could be viewed as a moving picture, actually done to settle a bet as to whether all four feet of a galloping horse were ever off the ground at the same time. This first motion picture was made in 1872.

For the first time we had an art form that literally moved. Humor could now develop entirely new physical dimensions, as could dramatic and fantastic storytelling and dramatization.

The question for painters and others working in static media was how to capture the sense of *implied* movement in the fixed image that could not literally move. Prior to motion pictures, artists tried to show movement through diagonal (off-balance) use of line and positioning of images in the composition.

However, new approaches were suggested by the multiple frame images of motion picture film, and stop action photography. Futurist painters such as Balla used these ideas to celebrate speed and movement. Marcel Duchamp's *Nude Descending a Staircase* also attempted to capture the entire sequence of action through "stop-action" imagery.

Finally, Alexander Calder began to create sculptures that actually moved, which he called mobiles. Subsequently many artists have used movement involving mechanical or electronic means that bridged the worlds of art and engineering. Dance is probably the oldest art form that involves movement. It is the ultimate expressive use of the element of movement of objects through space in time.

Another way to think about movement is to consider how the *viewer's eye* moves through the composition. This is what we refer to as compositional movement. In this case we are not concerned with the presence (or lack of) implied motion in the image. We are concerned instead with how the viewer perceives the composition-- how the components relate and lead the viewer's attention.

Compositional movement may be classified as static: that is, movement of the eye that *jumps* and hops between separate components of the image, attracted by similarities and simply

shifting to shapes with related shape or color Compositions exhibiting static movement are characterized by *repetition* of closed, isolated shapes and *contrasts* of color and/or value.

Movement may also be classified as dynamic. Dynamic movement is characterized by movement of the eye that flows *smoothly* from one area of the composition to another, guided by *continuations* of line or form, and by *gradations* of color or form. Dynamic movement is characterized by open shapes or shapes that closely relate to adjacent shapes.

The eye will always move through the composition in some way, so there is always some sort of compositional movement. All compositions can be described in terms of one or the other of these concepts - or both.

Read the text again and answer the following questions:

1. What dimension does movement operate in?
2. What is literal and physical movement?
3. What is a symbol for speedy movement?
4. When was the first motion picture made and how did it influence the further development of the art?
5. What is the oldest art form that involves movement?
6. How can be compositional movement classified by?

Vocabulary notes:

1. **Movement** - движение
2. **Physical movement** — физическое движение, перемещение
3. **Concepts of aerodynamics** – концепции аэродинамики
4. **To be transferred to automotive design** — перенести в дизайн автомобиля
5. **Aerodynamic forms as a symbol for speedy movement** — аэродинамические формы как символ скоростного движения
6. **Symbols of motion and modernity** — символы движения и современности
7. **To introduce the element of movement to visual language** — ввести, представить элемент движения в визуальный язык
8. **To show movement through diagonal (off-balance) use of line** — показывать движение с помощью диагональных (несбалансированных) линий
9. **To position images in the composition** — разместить изображения в композиции
10. **To create sculptures called mobiles** — создавать скульптуры, названными мобилем
11. **Dancing** - танец
12. **Compositional movement** — композиционное движение
13. **Static movement** — статическое движение

14. **The presence (or lack of) implied motion in the image** — присутствие (или отсутствие) скрытого движения в изображении
15. **Dynamic movement** – динамическое движение
16. **Adjacent shapes** — смежные формы
17. **To operate in the fourth dimension** — действовать в четвертом измерении
18. **Literal or compositional** – буквальное и композиционное
19. **Speed and motion-** скорость и движение
20. **To meet a movement function** — выполнять двигательную функцию
21. **To invention of motion pictures** — изобретение двигающихся картинок
22. **To take a series of photographs** — сделать серию фотографий
23. **To develop entirely new physical dimensions** — создать совершенно новые физические измерения
24. **To capture the sense of implied movement in the fixed image** — добиться ощущения скрытого движения в неподвижных предметах (изображениях)
25. **To bridge the worlds of art and engineering** — соединить искусство и инженерные науки
26. **Ultimate expressive use of the element of movement of objects through space in time** — максимальное экспрессивное использование элементов движения объектов в пространстве и времени
27. **How the viewer's eye moves through the composition** — как глаз зрителя двигается по композиции
28. **To perceive the composition** — воспринимать композицию
29. **To be classified as static** — классифицироваться как статичный
30. **To jump and hop between separate components of the image** - прыгать и перескакивать между отдельными составляющими изображения
31. **To flow smoothly from one area of the composition to another** - плавно перетекать из одной части композиции к другой
32. **Continuations of line or form** - продолжения линии или формы
33. **Gradations of color or form** - градации цвета или формы

COLOR, VALUE AND HUE

Get started

Look at the key words and the title of the text. Can you guess what it is about? Discuss your ideas with your group mates and be ready to express your points of view.

Key words:

Color

Value

Hue

Effective composition in design

Fine arts

Gradation of value

Contrast of value

Pure spectrum colors

Primaries

Painters Primaries

Printers Primaries

Tint

Shade

Tone

Complements

Warmth and coolness

Afterimage

Color proportion

Simultaneous contrast

Optical mixture

Read the text and see if you were right or wrong:

Color, Value and Hue

Color is one of the most powerful of elements. It has tremendous expressive qualities. Understanding the uses of color is crucial to effective composition in design and the fine arts.

The word **color** is the general term which applies to the whole subject - red, orange, yellow, green, blue, violet, black and white and all possible combinations there of. **Hue** is the correct word to use to refer to just the pure spectrum colors. Any given color can be described in terms of its value and hue. In addition, the various physical phenomena and psychological effects combine to affect our perceptions of a color.

Value and Hue

Value is defined as the relative lightness or darkness of a color. It is an important tool for the designer/artist, in the way that it defines form and creates spatial illusions. Contrast of value separates objects in space, while gradation of value suggests mass and contour of a contiguous surface. In the drawing on the right, value contrast separates the artichoke from the background, and the separate leaves

from one another, while gradation suggests the curves of leaf surfaces and of the whole form.

Hue also has value. When contrasting hues are made similar in value, the spatial effects are flattened out. The pair of images on the left demonstrate this. In the color image of the fashion model the coat draws our attention through contrast of hue although the skin tones blend with the background (remember the object of the image is to sell the coat, not the model). However, it also seems to be softly blending with a background that seems quite close, and is very similar to the coat in value. The face tends to blend with the background which is similar in both hue and value. In the black and white version, however, the coat virtually disappears, since only value, not hue, are available to distinguish it, and the values are quite similar. However, the strong value contrast of the eyes and hat draw our attention to the face, even though the contours of the face seem to melt into the background. Therefore the black and white version emphasizes the model more than the garment.

To summarize: If values are close, shapes will seem to flatten out, and seem closely connected in space; none will stand out from the others. If values contrast, shapes will appear to separate in space and some will stand out from the others. This works whether the colors are just black, white and gray, or whether hues are involved. Hue is the term for the pure spectrum colors commonly referred to by the "color names" - red, orange, yellow, blue, green violet - which appear in the hue circle or rainbow. Theoretically all hues can be mixed from three basic hues, known as primaries. When pigment primaries are all mixed

-

together, the theoretical result is black; Therefore pigment mixture is sometimes referred to as subtractive mixture. The primary colors consist of three hues from which we can theoretically mix all other hues. There are two commonly used definitions of primary colors:

Painters Primaries - red, blue, yellow: This traditional definition of primaries does not in fact mix to clear greens or purples; it is based on 19th century theories.

Printer's Primaries - magenta, cyan (turquoise), yellow: This definition of primaries mixes to clear colors across the entire spectrum. It is used as the basis for color printing. The computer screen probably does not give you a true turquoise--the color should be a blue-green--because of differences between color mixture in pigment and color mixture in light.

In mixing colors hues can be *desaturated* (reduced in purity, weakened) in one of three ways: mix with white to lighten the value (*tint*), mix with black to darken the value (*shade*), or mix with gray or the complement to either lighten or darken the value (*tone*).

Light Primaries - red, blue, *green*. This definition is active when colored light is mixed, as on your computer screen, or when theatrical spotlights overlap on a white wall. Its effects are less familiar than pigment mixture to most people. If all three primaries are mixed, the theoretical result is white light. Therefore Light mixture is sometimes referred to as additive mixture.

There are many systems for classifying hue, developed so that researchers can measure and define color qualities, and so that designers, industry, and marketing people can communicate color ideas over distance. One example is the Munsell system; another is the Pantone System. However, today the communication of precise color information is mainly done digitally, using spectrophotometers to identify and transmit color information. These digital systems use additive (light) mixture rather than the subtractive (pigment or dye) mixture used in systems like Munsell and Pantone.

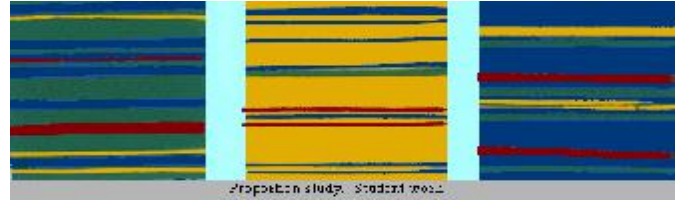
Complements are colors that are opposite one another on the hue circle. When complements are mixed with one another in paint, the resulting muted tones *desaturate* or dull the hues. Such opposite pairs can also be compared in terms of their relative warmth and coolness. Warm-cool contrast of hue can cause images to appear to advance or recede. In this 15th century painting, for example, the warm reds of the man's doublet and his son's cap reinforce the cues of placement to make these figures seem very close. On the other hand, the cool tones of the sea and sky suggest great distance.

Afterimage is another, more specific definition of complements consisting of a stimulus color and its physical opposite generated in the eye by exposure to the stimulus color. Afterimage colors tend to make each other appear more intense, and have vibrating boundaries.

Color Illusions

Some of the effects of color occur only in the eye and brain of the viewer, and are not physical properties of light waves or pigment. These illusions, however, are very powerful, and have enormous impact on our responses to color.

Color Proportion refers to the impact of the relative quantity of a given hue or value used in color compositions. In order to achieve over-all unity, and/or



create emphasis, one should make a clear decision as to which colors should be assigned the largest and least areas. The color proportion choice will also affect the impact of the color composition. This can be seen in the set of panels shown here. The very same colors are used in each panel. Yet depending on the choice of dominant color, the feeling of the composition, and even the appearance of each color, is altered.



Simultaneous Contrast is the phenomenon which occurs when a color appears to change when seen against a different background. A set of principles were first laid out in the 19th century by Chevreul, a dye master for the Gobelin tapestry works, who became an important color theoretician. His principles state that changes in the *hue*, *value*, *saturation* (*purity of hue*), and *area*

of a background color will alter the appearance of the selected color. The print warm reds of the man's doublet and his son's cap reinforce the cues of placement to make these figures seem very close. On the other hand, the cool tones of the sea and sky suggest great distance.

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Simultaneous Contrast is the phenomenon which occurs when a color appears to change when seen against a different background. A set of principles were first laid out in the 19th century by Chevreul, a dye master for the Gobelin tapestry works, who became an important color theoretician. His principles state that changes in the *hue, value, saturation (purity of hue)*, and *area* of a background color will alter the appearance of the selected color. The print shown here is made up of wavy bands of colors. Some of the bands extend from the center panel to intrude into areas of contrasting hue in the side panels. These extended bands are in fact the same hue and value throughout, but appear to change from left to right.

Optical mixture is the phenomenon which occurs when small particles of different colors are mixed *in the eye*; this type of mixture differs from pigment mixture in that it is based on light primaries. However, optical mixture differs from light mixture in which the primaries will mix to white, and from pigment mixture, in which the primaries mix to black. In optical mixture there is an averaging of hue and value, resulting in grey. Optical mixture is experienced when observing many textiles, such as this example, a detail from a handwoven tapestry. It can also be seen in natural objects, color television, and printed color pictures.

1. Read the text again and answer the following questions:

1. What is color?
2. What is hue and value?
3. What are the pure spectrum colors?
4. What is the difference between Printers Primaries and Painter's Primaries?
5. What are compliments characterized by?
6. What is an afterimage?
7. What is color proportion?
8. What is simultaneous contrast?
9. What is optical mixture?

If you are interested in color mixtures, you can surf the Internet following the links:

Your computer screen mixes color as light, and therefore follows additive color mixture rules. *Therefore it is possible to check how additive mixture works on*

your computer screen--try this link to an [interactive additive color mixture tool](#). When you get there, click on the button below the moving primary circles, then see what happens when you slide them around. This means that the depiction of subtractive mixture shown here is less than ideal, particularly for the cyan (turquoise) and magenta of the printers primaries.

If you want to see some amazing animations of hue and value relationships, try going to this link, which will also take you to a good descriptive explanation of hues and primaries. Also here is a great interactive test of your ability to distinguish gradations of hue, created by Pantone.

If you are interested in further information about how our visual response to color may vary, see this section on optical effects in color.

Vocabulary notes:

1. **To flatten out** – стабилизировать, выровнять
2. **To blend with the background** - объединяться
3. **To be desaturated** — уменьшить насыщенность
4. **Physical properties of light waves or pigment** — физические свойства световых волн и пигмента
5. **To occur in the eye and brain of the viewer** – происходить только в глазу и мозге зрителя
6. **To achieve over-all unity** — достигнуть полного единства
7. **Color** - цвет
8. **Value** – значение цвета, яркость
9. **Hue** - цветотон
10. **Effective composition in design** — эффективная композиция в дизайне
11. **Fine arts** — изобразительное искусство
12. **Gradation of value** — градация тонов
13. **Contrast of value** — светотеневой контраст
14. **Pure spectrum colors** — чистые цвета спектра
15. **Primaries** — основные цвета
16. **Painter's Primaries** — основные цвета художника (аддитивная цветовая модель)
17. **Printer's Primaries** - основные цвета печати, принтера (четырёхцветная автотипия)
18. **Tint** - насыщенность
19. **Shade** - тень

20. **Tone** — тон
21. **Complements** — дополнительные цвета
22. **Warmth and coolness** — теплые и холодные цвета
23. **Afterimage** — остаточное изображение
24. **Color proportion** — пропорции цвета
25. **Simultaneous contrast** — одновременный контраст
26. **Optical mixture** — оптическое смешение

*Read the following text and prepare a presentation about **Psychological Implications of Color** using your own ideas about the topic.*

Psychological Implications of Color

Market researchers have done extensive studies exploring the emotional responses of people to color. Some of these responses seem to be powerful and fairly universal. However, much of this information is culturally biased. We know that cultural traditions endow colors with powerful meanings that can differ greatly from place to place. For example, in Europe and the United States, black is the color of mourning. In many tropical countries and in East Asia white is the color of death. On the other hand, white is the color worn by American brides, while brides in much of Asia wear red. Based on research done in the United States and Europe, we know that the following associations are generally found to hold in Euro-American societies:

Red is associated with blood, and with feelings that are energetic, exciting, passionate or erotic. Most colors carry both positive and negative implications. The downside of red evokes aggressive feelings, suggesting anger or violence. **Orange** is the color of flesh, or the friendly warmth of the hearth fire. The positive implications of this color suggest approachability, informality. The negative side might imply accessibility to the point of suggesting that anyone can approach-- a lack of discrimination or quality.

Yellow is the color of sunshine. This color is optimistic, upbeat, modern. The energy of yellow can become overwhelming. Therefore yellow is not a color that tends to dominate fashion for long periods of time.

Green In its positive mode, green suggests nature (plant life, forests), life, stability, restfulness, naturalness. On the other hand, green in some tones or certain contexts (such as green skin might instead suggest decay

(fungus, mold), toxicity, artificiality.

Blue suggests coolness, distance, spirituality, or perhaps reserved elegance. Some shade of blue is flattering to almost anyone. In its negative mode, we can think of the "blues"-the implication being one of sadness, passivity, alienation, or depression.

Violet is the color of fantasy, playfulness, impulsiveness, and dream states. In its negative mode, it can suggest nightmares, or madness.

Market research on color is also done to establish **color trends**. Color forecasting is accomplished by surveying consumer preferences and other indicators of changes in taste. Color forecasting firms then issue projections defining palettes of colors that can be expected to rise, fall, or maintain popularity in coming seasons. The design industries then develop their new lines with these projections in mind. Some major companies employ their own color forecasters to research and project color trends for their industry. On the whole, color trends change more rapidly for fashion than for interior design, probably because changes in home furnishings entail a more serious financial investment.

PATTERN

Get started

Look at the key words and the title of the text. Can you guess what it is about? Discuss your ideas with your group mates and be ready to express your points of view.

Key words:

Pattern

A repeating unit of shape or form

A grid

Modes of connection

Flow

Branching

Spiral patterns

Packing and cracking

Crowding

Read the text and see if you were right or wrong:

Pattern

***Pattern** is an underlying structure that organizes surfaces or structures in a consistent, regular manner. Pattern can be described as a repeating unit of shape or form, but it can also be thought of as the "skeleton" that organizes the parts of a composition.*

Pattern exists in nature as well as in designed objects; it is useful to look at the parallels. A Harvard biologist named Peter S. Stevens has published a book entitled "*Patterns in Nature*" in which he claims that there are only a finite number of ways that patterns can be structured. He starts with the idea of a grid as the foundation for any structure or image. He presents a set of ways in which the points of a grid can be connected. These modes of connection become classes of pattern, which he claims can be seen in any situation, in nature and in made images, and from the microscopic to the cosmic scale.

The modes he describes include the following which are described here in terms of examples from nature. However, each of these modes can also be seen in examples of designed objects and works of art:

Flow. All things flow, following paths of least resistance. Flow can be seen in water, stone, the growth of trees. *Meander* patterning is related to the idea of flow, and is built on the repetition of an undulating line. In this detail from a textile hanging made up of knotted

threads, the meandering color lines resulting from the technique quite naturally create this type of pattern.

Branching is an obvious form of patterning in the plant world, but it can also be seen in geological formations such as river deltas and certain crystalline formations.

Spiral patterns can be seen from the scale of galaxies to the opening "fiddlehead" buds of ferns, to the forms of microscopic animals.

Packing and Cracking refers to the way in which compacted cells define each others shape. A densely packed cluster of mushrooms will grow together, deforming the circular form of each cap because of crowding. In the same way a cluster of soap bubbles deforms each bubble from the perfect sphere of the isolated bubble, according to rules that govern the surface tension of soap bubbles. Surfaces (like mud or old paint) that shrink may experience cracking,

Resulting in similarly cellular patterning.

Similar types of patterning can be seen in many designed objects. Even complex works of art exhibit an underlying structure or pattern grid, although the mode of patterning may vary over the surface of a complex composition.

Read the text again and answer the following questions:

1. What is pattern?
2. Where can you see patterns?
3. What is flow?
4. What is branching?
5. Where can spiral patterns be seen?

6. What is packing and cracking?

1. **Pattern** – орнамент, узор
2. **A repeating unit of shape or form** — повторяющийся образ
3. **A grid** - сетка
4. **Modes of connection** — способ соединения
5. **Flow** — плавный переход от одного к другому
6. **Branching** - разветвление
7. **Spiral patterns** — спиральные орнаменты, узоры
8. **Packing and cracking** — упаковка (набивка) и растрескивание
9. **Crowding** — сгущивание, группирование

TEXTURE

Get started

Look at the key words and the title of the text. Can you guess what it is about? Discuss your ideas with your group mates and be ready to express your points of view.

Key words:

Texture

A literal surface

To touch and feel

Bristly, rough, and hard

Smooth, cold and hard

Wet or dry

Fibers, metal, wood and glass

Tactile qualities

Read the text and see if you were right or wrong:

Texture

Texture is the quality of an object which we sense through touch. It exists as a literal surface we can feel, but also as a surface we can see, and imagine the sensation might have if we felt it. Texture can also be portrayed in an image, suggested to the eye which can refer to our memories of surfaces we have touched. So a texture can be imaginary.

Textures are of many kinds:

Bristly, rough, and hard -- this is what we usually think of as texture, but texture can also be smooth, cold and hard, too. Smooth, soft, and/or warm and Wet or dry are also textures; in fact, any tactile sensation we can imagine is a texture.

In other words, all surfaces can be described in terms of texture. Many artists and designers make use of texture as a dominant element in their work. This is particularly evident in craft media, such as fibers, metal, wood and glass, where the tactile qualities of the material are a major feature.

Creation of the *illusion* of texture is also an important element in many paintings, drawings, textile designs, and other surface designs. This can be observed and discussed separately from the tactile qualities of the actual materials and surface of the work.

Read the text again and answer the following questions:

1. What is texture?
2. What are the main kinds of texture?

3. Why is creation of the illusion of texture so important?

Vocabulary notes:

1. **Texture** – текстура
2. **A literal surface** - буквальная поверхность
3. **To touch and feel** — дотрагиваться и чувствовать, ощущать
4. **Bristly, rough, and hard** – щетинистый, грубый и жесткий
5. **Smooth, cold** - гладкий, холодный
6. **Wet or dry** — влажный или сухой
7. **Fibers, metal, wood and glass** — волокна, металлы, дерево и стекло
8. **Tactile qualities** — тактильные качества

Make a research on The Elements of Design, choose one of the elements, and prepare a presentation. Present the results of your research to the class.

UNITE 3 PRINCIPLES OF DESIGN

The **Principles** are concepts used to organize or arrange the structural elements of design. Again, the way in which these principles are applied affects the expressive content, or the message of the work.

The principles are:

1. Balance
2. Proportion
3. Rhythm
4. Emphasis
5. Unity

BALANCE

Get started

Look at the key words and the title of the text. Can you guess what it is about? Discuss your ideas with your group mates and be ready to express your points of view.

Key words:

Visual equilibrium

Reconciliation of opposing forces

Composition

Flat surface

Three dimensional object

Symmetrical balance

Weight

Centrally placed fulcrum

Formal balance

Bilateral symmetry

Radial symmetry

Approximate symmetry

Asymmetrical balance

Informal balance

To envisage

Read the text and see if you were right or wrong:

Balance

Balance is the concept of visual equilibrium, and relates to our physical sense of balance. It is a reconciliation of opposing forces in a composition that results in visual stability. Most successful compositions achieve balance in one of two ways: **symmetrically** or **asymmetrically**. Balance in a three dimensional object is easy to understand; if balance isn't achieved, the object tips over. To understand balance in a two dimensional composition, we must use our imaginations to carry this three dimensional analogy forward to the flat surface.

Symmetrical balance can be described as having equal "weight" on equal sides of a centrally placed fulcrum. It may also be referred to as **formal balance**. When the elements are arranged equally on either side of a central axis, the result is **Bilateral** symmetry. This axis may be horizontal or vertical. It is also possible to build formal balance by arranging elements equally around a central **point**, resulting in **radial** symmetry. There is a variant of symmetrical balance called **approximate symmetry** in which equivalent but not identical forms are arranged around the fulcrum line.

Asymmetrical balance, also called **informal balance**, is more complex and difficult to envisage. It involves placement of objects in a way that will allow objects of varying visual weight to balance one another around a fulcrum point. This can be best imagined by envisioning a literal balance scale that can represent the visual "weights" that can be imagined in a two dimensional composition. For example, it is possible to balance a heavy weight with a cluster of lighter weights on equal sides of a fulcrum; in a picture, this might be a cluster of small objects balanced by a large object. It is also possible to imagine objects of equal weight but different mass (such as a large mass of feathers versus a small mass of stones) on equal sides of a fulcrum. Unequal weights can even be balanced by shifting the fulcrum point on our imaginary scale.

Whether the solution is simple or complex, some form of balance can be identified in most successful compositions.

Read the text again and answer the following questions:

1. What are the principles of design?
2. Give the definition of balance, how can it be achieved?
3. What is symmetrical balance?
4. What is the difference between bilateral symmetry and radial symmetry?
5. What is approximate symmetry?

6. Why is asymmetrical balance (informal balance) more difficult to envisage?

Vocabulary notes:

1. **Visual equilibrium** – зрительный баланс
2. **Reconciliation of opposing forces** – примирение противодействующих сил
3. **Flat surface** – плоская поверхность
4. **Three dimensional object** – пространственный, трехмерный объект
5. **Centrally placed fulcrum** - центрально расположенная точка опоры
6. **Bilateral symmetry** – двусторонняя (зеркальная симметрия)
7. **Radial symmetry** – радиальная симметрия
8. **Approximate symmetry** – приближенная симметрия
9. **To envisage** – представлять себе

PROPOTION

Get started

Look at the key words and the title of the text. Can you guess what it is about? Discuss your ideas with your group mates and be ready to express your points of view.

Key words:

To determine proportions

Measurement

Appropriateness

Distortion

Dwarf

Invincibility

Intimidating

Overwhelm

Foster

Subsequent

Exaggerate

Ultimate

Emergence

To depict

Distortion

Striking effects

Read the text and see if you were right or wrong:

Proportion

Proportion refers to the relative size and scale of the various elements in a design. The issue is the **relationship** between objects, or parts, of a whole. This means that it is necessary to discuss proportion in terms of the context or standard used to determine proportions.

Our most universal standard of measurement is the human body; that is, our experience of living in our own bodies. We judge the appropriateness of size of objects by that measure. For example, a sofa in the form of a hand is startling because of the distortion of expected proportion, and becomes the center of attention in the room. Architectural spaces intended to impress are usually scaled to a size that dwarfs the human viewer. This is a device often used in public spaces, such as churches or centers of government. The same principle is often applied to corporate spaces through which the enterprise wishes to impress customers with its power and invincibility. In contrast, the proportions of a private home are usually more in scale with human measure, and as a result it appears more friendly, comfortable, less intimidating. Use of appropriate scale in surface design is also important.

For example, an overly large textile design can overwhelm the form of a garment or a piece of furniture. A surprising aspect of proportion is the way ideal proportions can vary for the human body itself. Styles change in bodies as they do in clothing. Prior to the 16th century, for example, the female body ideally had large hips and belly. Only later was a small waistline stressed.

In the 17th century and many other periods, the ideal body was much heavier than we would accept today. Of course, in the last 35 years the ideal personified by the fashion model has fostered a standard which idealizes exceptionally slender body proportions for women. In this century, sports have provided models for ideal male body proportions. Beginning with the rise of televised football in the 1960's, and the subsequent fitness boom, an increasingly exaggerated muscular silhouette, corresponding to that of the uniformed and padded football player, was presented as the ultimate male form. Only in this period could Arnold Schwarzenegger have represented the heroic ideal body image. This trend reached its most extreme form in the late 1970s and early 1980s. Since that time the emergence of basketball as the predominant American sport has led to a more naturally proportioned fit body ideal for men.

In addition, artists frequently take liberties with the natural proportions of the human body to achieve their expressive goals. A well known classic example is Michaelangelo's David, in which distortions of proportion are used by the artist to depict

both the youthfulness of the boy David, together with the power of the hero about to conquer the giant Goliath. The surrealist painter Magritte often used distortions of proportions to create striking effects.

Read the text again and answer the following questions:

1. What does proportion refer to?
2. Why is it necessary to discuss proportion in terms of the context or standard used to determine proportions?
3. What is the most universal standard of measurement?

4. Why are architectural spaces usually scaled to different sizes?
5. Why is the use of appropriate scale in surface design important?
6. How did the ideal body look like in the 16th, 17th centuries?
7. Why did it change in the last 35 years?
8. Where are distortions of proportions used and why?

1. **To determine proportions**- определить пропорции
2. **Measurement** – измерение
3. **Appropriateness** – правильность
4. **Distortion** – искажение, искривление
5. **To dwarf** – уменьшить
6. **Invincibility** – несокрушимость
7. **Intimidating** – пугающий
8. **To overwhelm** – ошеломлять, поражать
9. **To foster** – поощрять, стимулировать
10. **Subsequent** – последующий
11. **To exaggerate** – преувеличивать
12. **Ultimate** – окончательный
13. **Emergence** – появлении, возникновение
14. **To depict** – изображать
15. **Striking effects** – поразительные результаты

RHYTHM

Get started

Look at the key words and the title of the text. Can you guess what it is about? Discuss your ideas with your group mates and be ready to express your points of view.

Key words:

Arrangement of motifs

Predictability

The elements of pattern

The timed "beat"

Linear rhythm

Repetition

Alternation

Gradation

Read the text and see if you were right or wrong:

Rhythm

Rhythm can be described as timed movement through space; an easy, connected path along which the eye follows a regular arrangement of motifs. The presence of rhythm creates predictability and order in a composition. Visual rhythm may be best understood by relating it to rhythm in sound. This link will take you to a [video clip](#) and explanation of how the sound of a Nigerian "talking drum" follows the intonation and rhythm of speech.

Rhythm depends largely upon the elements of pattern and movement to achieve its effects. The parallels between rhythm in sound/ music are very exact to the idea of rhythm in a visual composition. The difference is that the timed "beat" is sensed by the eyes rather than the ears.

Visual rhythm can be created in a number of ways.

Linear rhythm refers to the characteristic flow of the individual line. Accomplished artists have a recognizable manner of putting down the lines of their drawings that is a direct result of the characteristic gesture used to make those lines, which, if observed, can be seen to have a rhythm of its own. Linear rhythm is not as dependent on pattern, but is more dependent on timed movement of the viewer's eye.

Repetition involves the use of patterning to achieve timed movement and a visual "beat". This repetition may be a clear repetition of elements in a composition, or it may be a more subtle kind of repetition that can be observed in

the underlying structure of the image. **Alternation** is a specific instance of patterning in which a sequence of repeating motifs are presented in turn; (short/long; fat/thin; round/square; dark/light). **Gradation** employs a series of motifs patterned to relate to one another through a regular progression of steps. This may be a gradation of shape or color. Some shape gradations may in fact create a sequence of events, not unlike a series of images in a comic strip.

Answer the following questions:

1. What is rhythm?
2. What does the presence of rhythm create?
3. What does rhythm depend on?
4. What is the difference between rhythm in sound/ music and the rhythm in a visual composition?
5. What are the main features of linear rhythm?
6. What kind of repetition can you name?
7. What is alternation?
8. What types of gradation do you know?

Vocabulary notes:

1. **Arrangement of motifs** – аранжировка мотивов, фрагментов
2. **Predictability** – предсказуемость
3. **The elements of pattern** – элементы системы, структуры
4. **The timed "beat"** – синхронный ритм, такт
5. **Linear rhythm** - линейный ритм
6. **Repetition** – повторяемость, многократность
7. **Alternation** – чередование
8. **Gradation** – деление на этапы, градуирование

EMPHASIS

Get started

Look at the key words and the title of the text. Can you guess what it is about? Discuss your ideas with your group mates and be ready to express your points of view.

Key words:

Point of focus

Interruption

To call attention

Sheer force of numbers

To vary the composition

Rates of mortality

Cardiovascular disease

The use of a neutral background

Prolonged visual involvement through intricacy

Read the text and see if you were right or wrong:

Emphasis

Emphasis is also referred to as **point of focus**, or **interruption**. It marks the locations in a composition which most strongly draw the viewers attention. Usually there is a primary, or main, point of emphasis, with perhaps secondary emphases in other parts of the composition. The emphasis is usually an interruption in the fundamental *pattern* or *movement* of the viewers eye through the composition, or a break in the *rhythm*.

The artist or designer uses emphasis to call attention to something, or to vary the composition in order to hold the viewers interest by providing visual "surprises."

Emphasis can be achieved in a number of ways. **Repetition** creates emphasis by calling attention to the repeated element through sheer force of numbers. If a color is repeated across a map, the places where certain colors cluster will attract your attention, in this instance graphing varying rates of mortality from cardiovascular disease. **Contrast** achieves emphasis by setting the point of emphasis apart from the rest of its background. Various kinds of contrasts are possible. The **use of a neutral background** isolates the point of emphasis.

Contrast of **color, texture, or shape** will call attention to a specific point. Contrast of **size or scale** will as well. Placement in a **strategic position** will call attention to a particular element of a design.

Prolonged visual involvement through intricacy (contrast of detail) is a more unusual form of emphasis, not as commonly used in Euro-American design, though it is common in many other cultures. In this case, many points of emphasis are created that are to be discovered through close attention to the intricacies of the design.

Answer the following questions:

1. What does emphasis mark?
2. How can the emphasis be defined?
3. Why is it used by artists or designers?
4. What methods can be used to achieve the emphasis?
5. How does repetition create emphasis?
6. How does contrast achieve emphasis? What kinds of contrast can you name?
7. What is prolonged visual involvement through intricacy?

Vocabulary notes:

1. **Point of focus** - центр внимания
2. **Interruption** – помеха, препятствие,
3. **Sheer force of numbers** – нагромождение цифр,
4. **To vary the composition** – вносить изменения, разнообразить композицию,
5. **Rates of mortality** – уровень смертности,
6. **Cardiovascular disease** – сердечно – сосудистые заболевания,
7. **Prolonged visual involvement** - длительная зрительная задействованность,
Intricacy - запутанность, сложность.

UNITY

Get started

Look at the key words and the title of the text. Can you guess what it is about? Discuss your ideas with your group mates and be ready to express your points of view.

Key words:

The underlying principle

Elements of design

Coherence of the whole

Consistent use

Consistency of form and color

Pull a composition together

Variety

Read the text and see if you were right or wrong:

Unity

Unity is the underlying principle that summarizes all of the principles and elements of design. It refers to the *coherence of the whole*, the sense that all of the parts are working together to achieve a common result; a harmony of all the parts.

Unity can be achieved through the effective and consistent use of any of the elements, but **pattern**-- that is, underlying structure-- is the most fundamental element for a strong sense of unity. Consistency of **form and color** are also powerful tools that can pull a composition together.

However, **unity also exists in variety**. It is not necessary for all of the elements to be identical in form providing they have a common quality of meaning or style. For example, fashions from a specific period share common features of silhouette, materials, and color that identify the style of the day, or the look of a particular designer. Unity can also be a matter of **concept**. The elements and principles can be selected to support the intended function of the designed object; the purpose of the object unifies the design.

Answer the following questions:

1. What is unity? What does it refer to?
2. How can unity be achieved? What is the most fundamental element of unity?
3. Is it necessary for all of the elements to be identical in form?

4. Could you describe unity as a matter of concept?

Vocabulary notes:

1. **The underlying principle** – основной принцип
2. **Coherence of the whole** – согласованность, связность в единое целое
3. **Consistent use** – согласованное использование
4. **Consistency of form and color** - последовательность, закономерность формы и цвета
5. **Pull a composition together** – сплотить, объединить композицию
6. **Variety** – многообразие, разнообразие

*Make a research on The Principles of Design, choose one of the elements, and prepare a presentation.
Present the results of your research to the class.*

UNITE 4 GRAPHIC DESIGN

Get started

Look at the key international words and the title of the text. Can you guess what it is about? Discuss your ideas with your group mates and be ready to express your points of view on what Graphic Design is.

Key words:

Profession

Visual

Communication

Idea

Information

Audience

Element

Photo

Illustration

Brochure

Product

Technology

Basic

Display

Computer

Limit

Physical

Pixel

Monitor

Result

Typography

Read the text and see if you were right or wrong:

Graphic Design

Suppose you want to announce or sell something, amuse or persuade someone, explain a complicated system or demonstrate a process. In other words, you have a message you want to communicate. How do you —send it? You could tell people one by one or broadcast by radio or loudspeaker. That's verbal communication. But if you use any visual medium at all — if you make a poster; type a letter; create a

business logo, a magazine ad, or an album cover; even make a computer printout — you are using a form of visual communication called graphic design.

Graphic designers work with drawn, painted, photographed, or computer-generated images (pictures), but they also design the letterforms that make up various typefaces found in movie credits and TV ads; in books, magazines, and menus; and even on computer screens. Designers create, choose, and organize these elements — typography, images, and the so-called —white space around them — to communicate a message. Graphic design is a part of your daily life. From humble things like gum wrappers to huge things like billboards to the T-shirt you're wearing, graphic design informs, persuades, organizes, stimulates, locates, identifies, attracts attention and provides pleasure.

Graphic design is a creative process that combines art and technology to communicate ideas. The designer works with a variety of communication tools in order to convey a message from a client to a particular audience. The main tools are image and typography.

Image-based design

Designers develop images to represent the ideas their clients want to communicate. Images can be incredibly powerful and compelling tools of communication, conveying not only information but also moods and emotions. People respond to images instinctively based on their personalities, associations, and previous experience. For example, you know that a chili pepper is hot, and this knowledge in combination with the image creates a visual pun.

In the case of image-based design, the images must carry the entire message; there are few if any words to help. These images may be photographic, painted, drawn, or graphically rendered in many different ways. Image-based design is employed when the designer determines that, in a particular case, a picture is indeed worth a thousand words.

Type-based design

In some cases, designers rely on words to convey a message, but they use words differently from the ways writers do. To designers, what the words look like is as important as their meaning. The visual forms, whether typography (communication designed by means of the printed word) or handmade lettering, perform many communication functions. They can arrest your attention on a poster, identify the product name on a package or a truck, and present running text as the typography in a book does. Designers are experts at presenting information in a visual form in print or on film, packaging, or signs.

When you look at an —ordinary printed page of running text, what is involved in designing such a seemingly simple page? Think about what you would do if you were asked to redesign the page. Would

you change the typeface or type size? Would you divide the text into two narrower columns? What about the margins and the spacing between the paragraphs and lines? Would you indent the paragraphs or begin them with decorative lettering? What other kinds of treatment might you give the page number? Would you change the boldface terms, perhaps using italic or underlining? What other changes might you consider, and how would they affect the way the reader reacts to the content? Designers evaluate the message and the audience for type-based design in order to make these kinds of decisions.

Image and type

Designers often combine images and typography to communicate a client's message to an audience. They explore the creative possibilities presented by words (typography) and images (photography, illustration, and fine art). It is up to the designer not only to find or create appropriate letterforms and images but also to establish the best balance between them. Designers are the link between the client and the audience. On the one hand, a client is often too close to the message to understand various ways in which it can be presented. The audience, on the other hand, is often too broad to have any direct impact on how a communication is presented. What's more, it is usually difficult to make the audience a part of the creative process. Unlike client and audience, graphic designers learn how to construct a message and how to present it successfully. They work with the client to understand the content and the purpose of the message. They often collaborate with market researchers and other specialists to understand the nature of the audience. Once a design concept is chosen, the designers work with illustrators and photographers as well as with typesetters and printers or other production specialists to create the final design product.

Symbols, logos and logotypes

Symbols and logos are special, highly condensed information forms or identifiers. Symbols are abstract representation of a particular idea or identity. The CBS —eyel and the active —television are symbolic forms, which we learn to recognize as representing a particular concept or company. Logotypes are corporate identifications based on a special typographical word treatment. Some identifiers are hybrid, or combinations of symbol and logotype. In order to create these identifiers, the designer must have a clear vision of the corporation or idea to be represented and of the audience to which the message is directed.

1. Read the text again and answer the following questions:

1. What do graphic designers use for communication?
2. What is the difference between the type based design and image-based design?
3. Why are designers the link between the client and the audience?
4. Why are logos and symbols so important?

Structure the information about **Graphic Design** making a “cluster” or a schedule in your group.

Present your “cluster” to other groups.

Vocabulary notes:

Cover – переплёт, обложка

Jacket – обложка, суперобложка

Commute – поездка на работу и обратно

Billboard – рекламный щит

Media – средства массовой информации; средства рекламы

Vs. versus – в сравнении с, против

HTML Hyper-Text Markup Language – гипертекстовый язык описания документов; язык гипертекстовой маркировки

CSS Cascading Style Sheets – каскадные таблицы стилей

Banner advertising – баннерная реклама

Evolve – развивать; развёртывать; развиваться; эволюционировать; превращаться; развиваться; развёртываться (о теории и т. п.); развернуться; развернуть; развить; претерпевать изменения

Piece – отдельный предмет; образец; пример; сюжет; газетная статья

Face – сталкиваться (с необходимостью); столкнуться (to face a task – стоять перед необходимостью решать задачу (выполнить требование))

A marketing message – маркетинговое обращение

Dive – углубляться, уходить вглубь чего-либо

Texture – текстура; структура

Shape – модель; образец; шаблон

Tease – дразнить; поддразнивать

Snippet – место; фрагмент; отрывок

Entice – увлекать; заманивать; переманивать; соблазнить; сманивать

Bleed and safety areas – обрезные в край и безопасные зоны

Challenge – вызов; сложная задача; проблема; сложная проблема; перспектива; задача, требующая большого напряжения сил

Tricky – хитрый; ловкий; искусный; сложный; трудный

RGB —Red, Green, Blue – («красный, зеленый, синий»). Цветовая модель, все цвета которой образуются путём смешения трёх базовых. Применяется как стандарт отображения цветов на цветных мониторах)

CMYK Cyan Magenta Yellow black – субтрактивная цветовая модель отражённого света, в которой цвета образуются путём комбинирования бирюзового, пурпурного, жёлтого и черного цветов

HSV Hue-Saturation-Value – цвет – насыщенность – значение (метод цветопередачи)

Process colors – составной цвет; триадный цвет; триадные краски; триадная палитра; палитра основных цветов; CMYK-краска

Spot colors – стандартный простой цвет. (Метод определения цветов, при котором для документа задаётся отдельный цвет чернил принтера: цвет, печатаемый отдельной типографской краской. В отличие от составных цветов, которые образуются путём наложения базовых цветов CMYK.)

Palette – палитра; цветовая гамма;

Visual – человек с преимущественным развитием зрительной памяти; рекламный ролик; агитационный ролик (перед выборами); кинофильм; видеозапись; зрительный ряд (фильма);

As-is – как есть;

Copywriting – написание текста; работа текстовика; составление текстов; копирайтинг

A household name – широко известная марка; известный бренд; узнаваемый всеми бренд

Letterhead – печатный заголовок (на листе почтовой бумаги); вытисненное название (на переплётной крышке); шапка (на фирменном бланке)

Typeface – гарнитура шрифта; характер начертания шрифта

Focus on – уделить большое внимание; сосредоточить внимание на

Hand off – передавать

Mockup – макет; модель

Margin – поле, поля (книжной, газетной страницы и т. п.)

Feasible – возможный; вероятный; правдоподобный; оправданный обоснованный; реалистичный

Compelling – неодолимый, непреодолимый

Freelancer – нештатный сотрудник

Scrap – клочок; обрывок

Jot down – сделать краткую, беглую запись; записать

Stick in – втыкать; всовывать

Convince – убеждать; уверять; убедить

Legitimate – законный; правильный; подлинный

Overwhelm – преодолеть

Template – маска; образец; трафарет; эталон (в системах распознавания); эталонное изображение; шаблон (используется при описании ресурсов типа «панель диалога»)

Die-cut – высекатель штампом (заготовки из картона); вырубной элемент

Deadline – предельный конечный срок; срок исполнения; срок сдачи

Handle – сделать руками; перебирать; переключать; перебрать; переложить; обращаться с; управлять; регулировать; иметь дело; заниматься (проблемой)

Elaborate – детально разработанный; продуманный; подготовленный

Scratch – эскиз

FORM, SHAPE AND SPACE IN GRAPHIC DESIGN

Read and translate the text:

Shapes are at the root of graphic design. They are figures and forms that make up logos, illustrations and countless other elements in all types of designs. Using shapes properly is one of the keys to successful graphic design. The form, colour, size and other characteristics for the shapes in a layout can determine its mood and message. Soft, curved and rounded shapes are perceived differently than sharp, angled shapes. The “white space” or negative space left between shapes will also significantly impact a design. Experimentation and altering of shapes within a design can ultimately lead to the desired result. Current graphics software has transformed the way graphic designers can deal with shapes. Adobe Illustrator is the most useful tool for shape creation and manipulation. Simple shapes such as *circles, squares and triangles* can be created with a click and drag of the mouse. Adjusting lines and curves using the tools in Illustrator and similar programs can create more complex shapes, of limitless dimensions. Colours, patterns, opacity and other characteristics of shapes can easily be altered. It is important for designers to master the shape tools within their favourite software, as almost any shape that can be imagined can now be created. Form and shape are areas or masses which define objects in space. Form and shape imply space; indeed they cannot exist without space.

There are various ways to categorize form and shape. Form and shape can be thought of as either *two dimensional or three dimensional*. Two dimensional form has width and height. It can also create the illusion of three dimension objects. Three dimensional shape has depth as well as width and height. Form and shape can also be described as either *organic or geometric*. Organic forms such as these snow-covered boulders typically are irregular in outline, and often asymmetrical. Organic forms are most often thought of as naturally occurring. Shape is an area enclosed by a line. It visually describes an object. It is two-dimensional with height and width. Shapes can be geometric with straight edges and angles, such as squares, rectangles, or triangles or circles; or they can be organic with irregular and curvilinear lines. Organic shapes are found in nature-seashells, flower petals, insects, animals, people. Form looks like a three-dimensional shape. The object looks as if it has height, width and depth. Artists use shading to create the illusion of form. The shading indicates depth by creating shadows. Geometric forms are those which correspond to named regular shapes, such as *squares, rectangles, circles, cubes, spheres, cones*, and other regular forms. Architecture is usually composed of geometric forms. These forms are most often thought of as *constructed or made*. However, not all made objects are geometric; many designed forms have irregular contours. Nor are all naturally occurring objects organic; snowflakes

and soap bubbles are among many geometric forms found in nature. There are some other terms commonly used to describe form and shape in composition; these have to do with what kind of representations the forms have. If we can recognize everyday objects and environments, we refer to the images as being realistic, or naturalistic. However, if the images are difficult or impossible to identify in terms of our normal, daily visual experience, we may refer to the images as abstract. Our perception of shape and form are affected by several factors. The position or viewpoint from which we see an object will emphasize or obscure certain features, and therefore affect the impression it makes.

The character and source of light also changes the perceived character of the object. Lighting in a photographic portrait, for example, can make the subject look older, younger, dramatic, or rather abstract. Value (the relative lightness or darkness of a colour) can also define form. Strong contrasts in value within a composition may define the boundaries of forms. Gradations of value, or shading, can also create the illusion of contour and volume. In the same way, hue contrasts and gradations can also define forms. Form may also be defined by change in texture, even when hue and value remain essentially consistent. However, most typically, form is defined by a combination of these factors. Forms and shapes can be thought of as *positive or negative*. In a two dimensional composition, the objects constitute the positive forms, while the background is the negative space. The effective placement of objects in relation to the surrounding negative space is essential for success in composition. Some artists play with the reversal of positive and negative space to create complex illusions.

Give the main ideas of the text using the prompts below:

The text is about ...,

The text covers the problems of ... The text discusses the issues of ... etc.

Answer the following questions to the text:

1. Why are shapes at the root of graphic design?
2. What is the key to successful graphic design?
3. How will negative space impact a design?
4. What is the most useful tool for shape creation?
5. What do form and space imply?

6. What forms are called two dimensional?
7. What forms are called three dimensional?
8. What can lead to the desired result?

Read the statements and mark them as T (true) or F (false). Specify your answer:

- ___ 1. The character and source of light also changes the perceived character of the object.
- _____ 2. Gradations of value, or shading, cannot create the illusion of contour and volume.
- ___ 3. Many designed forms have irregular contours.
- ___ 4. Using shapes properly is one of the keys to successful graphic design.
- ___ 5. Snowflakes and soap bubbles are among many geometric forms found in nature.

Complete the table:

Verb	Noun	Adjective	Adverb
perceive			
	illustration		
alter			
			significantly
		visual	

Fill in the gaps with the missing information:

Organic shapes are found in nature - seashells, flower petals, insects, animals,

... in a photographic portrait, for example, can make the subject look older, younger, dramatic, or rather abstract.

The ... or negative space left between shapes will also significantly impact a design.

Adobe Illustrator is the most useful ... for shape creation and manipulation.

Three ... shape has depth as well as width and height.

Give Russian equivalents of the following word expressions:

Другие характеристики, определить настроение, воспринимаются по-разному, сильно влиять на ... , современные программы, самый полезный инструмент, создавать более сложные формы, могут быть изменены, не могут существовать без пространства, создавать иллюзию, различные способы, сложно идентифицировать, восприятие формы, создать сложную иллюзию.

Give synonyms and antonyms to the following words:

Synonyms		Antonyms	
essential		irregular	
alter		asymmetrical	
countless		affect	
significantly		normal	
current		positive	
to categorize		difficult	
various		effective	
manipulation		impossible	
current		background	
occur			
realistic			

Discuss the following questions in pairs.

1. Shapes are at the root of graphic design.
2. The ways to categorize form and shape.
3. Current graphic software.

ADVERTISING DEFINED

Read and translate the text:

The American Marketing Association (AMA) has defined **advertising** as "any paid *form of nonpersonal presentation of ideas, goods or services* by an *identified sponsor*. This definition has been used for a long time and it pinpoints a key feature of advertising — its *nonpersonal* quality. Unlike the individually tailored presentations of sales representatives, advertising messages appear in standardised form in print (newspapers, magazines, and books) and on broadcast media (radio and TV) as well as on billboards, the sides of buses, and in other places where interested people are likely to see them. This definition may have to be modified in the future, however, because of the new technology of Selectronics. Developed by R. R. Donnelley and A. B. Dick, Selectronics enables publishers to include personal messages with subscribers' names as part of a magazine's content.

But let's look beyond the AMA's definition of advertising. First, not all advertising communications are paid for. In the case of public-service advertising for, say, the Kidney Foundation, magazines may donate space or the broadcast media may contribute time, and the ads will be prepared by professionals who offer their services free. Second, the definition doesn't highlight two crucial aspects of all advertising — (1) its *persuasive* quality (all advertising aims to somehow affect consumers' attitudes or behavior) and (2) its role as a marketing tool. Advertising will also be discussed, if not strictly defined, as "persuasive media communication designed to respond to and help to achieve marketing objectives."

Elements of the Print Advertisement

A print advertisement has four basic physical elements — headline, illustration, body copy, and signature. Each of these elements should support the central idea of the advertisement and in so doing help to present the promised benefit from the product. Each of the four print elements plays a special role in this process of communicating with the consumer. The function of each element will be illustrated by means of the KitchenAid dishwasher advertisement which was created in 1985. It appears from the advertisement that KitchenAid has positioned its new dishwasher as one that is competitively superior, allowing dishes to be washed without pre-rinsing. The central idea in the ad is a demonstration of the messy pre-rinsing job that is avoided through the use of the KitchenAid dishwasher.

FUNCTION OF THE HEADLINE. The headline in a print advertisement is normally the first part of the advertisement read. It is important that it quickly presents the problem that the ad is directed to the benefit offered. This permits the reader to judge the relevance of the information and

to judge whether or not to read further. (Remember the rule of thumb that 80 percent of all readers do not go beyond the headline.) The headline thus serves to select those readers to whom the ad is relevant. This is best done by posing the problem to be solved or by presenting the product benefit being offered. This can often be accomplished by stating the central idea in words. In the KitchenAid ad the headline clearly states the no-more-rinsing benefit offered by the new dishwasher. The headline in this case is as it should be, closely related to the illustration with the headline serving to explain or amplify the central idea pictured in the illustration. The headline statement "you've just rinsed your last dish" is closely related to the illustration that demonstrates a messy dishrinsing chore.

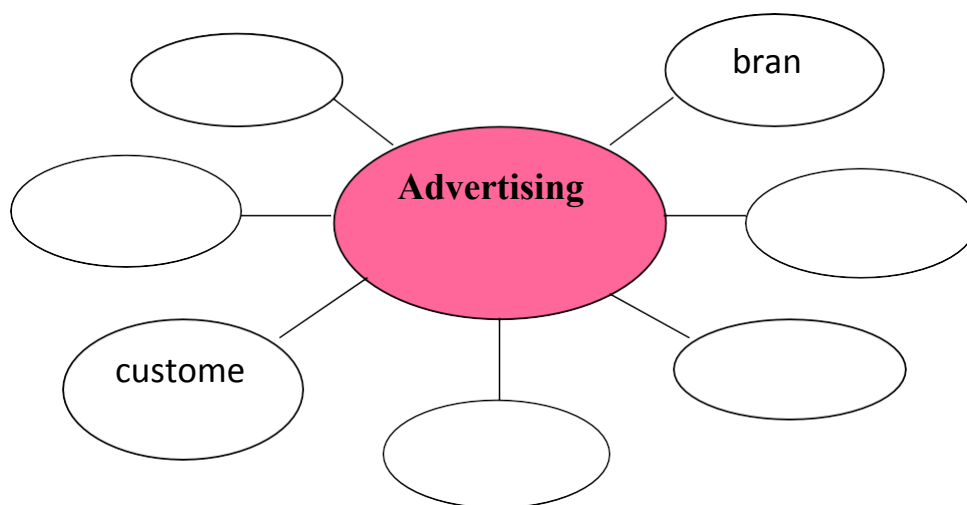
Finally, the headline, in the course of presenting the product benefit, will frequently identify the brand name of the product being advertised. Practice varies in this respect, depending on the strength of product identification in the illustration and signature elements. Somewhere in the advertisement there should be strong product identification to prevent consumer confusion concerning which brand is being advertised. The headline, as in the case of the KitchenAid advertisement, offers one opportunity for product identification.

Give the main ideas of the text using the prompts below:

The text is about ...,

The text covers the problems of ... The text discusses the issues of ... etc.

What associations come to your mind when you hear the word "advertising"? Complete a spidergram and add as many bubbles with your associations as you can:



Answer the following questions to the text:

1. How has AMA defined advertising?
2. Where do advertising messages appear?
3. Are all advertising communications paid for?
4. What crucial aspects of all advertising are not covered by AMA's definition?
5. What are four basic physical elements of a print advertisement?
6. What are the four elements aimed at?
7. What role does the headline play?
8. What does the headline serve for?
9. How is the headline related to the illustration?

Match the words with their corresponding definitions.

- | | |
|------------------|---|
| 1. marketing | a) to give something to a charity or the organization |
| 2. sponsor | b) something that you hear on the radio or see on television |
| 3. broadcast | c) a person or organization that pays some or all of the expenses connected with an event of someone's training |
| 4. media | d) a person who buys things or uses services |
| 5. donate | e) the activity or process of giving information to other people or other living things |
| 6. communication | f) the part of business which is concerned with the way a product is sold, for example its price and the way it is advertised |
| 7. persuade | g) what you are trying to achieve |

- | | |
|-----------------|--|
| 8. objective | h) something that helps you or improves your life |
| 9. headline | i) making a mistake about a person or thing |
| 10. signature | j) television, radio, newspapers |
| 11. benefit | k) one's name written in one's own characteristic way |
| 12. consumer | l) is likely to be bought, because it is less expensive, than other goods of the same kind |
| 13. competitive | m) to cause you to do something by giving you a good reason for doing it |
| 14. confusion | n) the title of a newspaper story, printed in large letters at the top of the story |

Fill in the gaps from the words in the box:

Confusion by directed idea whom first select
--

- Each of the four print elements should support the central of the advertisement.
- The headline is normally the..... part of the advertisement read.
- The headline quickly presents the problem that the ad is to.
- The headline serves to those readers to..... the ad is relevant.
- This can be reached.....slating the central idea in words.
- In the advertisement there should be strong product identification to prevent consumer concerning which brand is being advertised.

Translate the following sentences into English.

- Любая печатная реклама включает в себя четыре основных элемента.

2. Каждый из этих элементов необходим для выражения основной идеи данной рекламы - представить все преимущества рекламируемого продукта.
3. Заголовок служит тому, чтобы отобрать людей, для которых эта реклама интересна.
4. В этом случае заголовок тесно соотносится с иллюстрацией, так как объясняет главную идею того, что изображает иллюстрация.
5. Реклама должна четко определять рекламируемый продукт, чтобы уберечь покупателя от путаницы по поводу марки товара.
6. Заголовок, представляя преимущества рекламируемого продукта, часто определяет и торговую марку рекламируемого товара.

Discussion points. Work in pairs. Try to analyse the role the headline plays in a print advertisement. Why is this role so important?

Finish the following sentences with the model "the more ... the better". The first one is done for you as an example.

Generally the smaller an ad the easier the layout is to execute.

1. The more expressive an ad
2. The more competitive a product....
3. The bigger the company
4. The more professionals are involved in advertising
5. The poorer the product quality
6. The more questions you ask yourself... .

Translate the following into English.

1. Чем раньше ты придешь, тем лучше для нас обоих.
2. Чем больше мы учим, тем меньше мы знаем.
3. Чем теплее, тем лучше я себя чувствую.
4. Чем раньше мы выедем отсюда, тем скорее приедем на место.
5. Чем больше я думаю над этим планом, тем меньше он мне нравится.

6. Чем дороже гостиница, тем лучше обслуживание.

Finish the following sentences so that they could be translated beginning with: "Для того, чтобы". Find the missing information in the text.

1. To present the promised benefit from the product....
2. To prevent consumer confusion concerning which brand is being advertised
3. To select those readers to whom the ad is relevant....
4. To achieve marketing objectives....
5. To make advertisements available for interested people....

Discussion point. Discuss whether or not the media for advertising mentioned in the text are used in your city.

FUNCTIONS OF ADVERTISING ELEMENTS

Read and translate the text:

The illustration plays a major role in communicating the central idea and through it the product benefit. This is how the illustration is used in the KitchenAid dishwasher ad. The illustration is a vivid demonstration of the disagreeable job of rinsing that can be avoided by using a KitchenAid dishwasher.

In selecting the illustration, primary consideration should be given to its ability to clearly and quickly communicate the central idea and product benefit. Illustrations need to be relevant to the product and the benefit being offered. If the illustration is of dominant size, it is an important element in attracting reader's attention because readers usually see the illustration first and judge from it the relevance and usefulness of the entire ad. If the illustration is relevant to a problem that your prospects have, they will be attracted to the ad. Pictures of children and animals tend to be eye-catching, but if such an illustration is not germane to the benefit being offered, it will attract the wrong prospects and deliver the wrong message to them. The KitchenAid illustration, although perhaps not as eye-pleasing as a picture of a child or an animal, deliver a strongly relevant message to readers.

Advertisers in selecting illustrations often include the product. This, again, is an opportunity to reinforce product identification. In the case of products sold in self-service outlets this is particularly important since it helps consumers to identify the product in the store. In the KitchenAid ad, although the product is not shown in the main illustration, it is shown in a secondary illustration that is a part of the signature.

FUNCTION OF THE BODY COPY. The primary function of the body copy is to provide explanation and support for the product benefit being promised by the advertisement. The body copy uses the central idea as a springboard for amplifying or clarifying the benefits offered by the product, thus maintaining close integration of illustration, headline, and the body copy. The body copy provides evidence that supports the validity of the benefits being promised in an attempt to make them believable. Other necessary purchase information is also included in the body copy.

The length of the body copy and the amount of details provided depend on both the product and the needs of the audience. The KitchenAid dishwasher advertisement has rather long copy for a consumer ad because there is a considerable amount of supporting information available that explains why the dishwasher does not require pre-rinsing of dishes. One of the problems that KitchenAid would have with an advertisement offering this benefit would be to gain reader believability. Since the purchase is a high cost/ high risk, consumers would probably find the long

copy useful.

FUNCTION OF THE SIGNATURE ELEMENTS. The signature elements include product name or logotype, product illustrations, and signature lines. These elements serve two functions. They name the product and provide a visual symbol by which the consumer can identify the product. A picture of the product provides an important service to consumers by helping them to identify it, as was mentioned above. In today's self-service outlets the consumer does not ask for the product, but looks for it.

In addition, the signature elements tie together or integrate different advertisements for the same product. Standardised signature elements help a consumer to relate one advertisement for a product to another for the same product so that the effect of the messages is cumulative.

KitchenAid effectively uses a product picture, their logotype, and the signature line "For the way it's made" as integrative elements.

Give the main ideas of the text using the prompts below:

The text is about ...,

The text covers the problems of ... The text discusses the issues of ... etc.

Answer the following questions to the text:

1. What role does the illustration play in the Kitchen Ad dishwasher ad?
2. What does the size of the illustration depend on?
3. Why do illustrations often include the product?
4. Why is the illustration particularly important in the case of product sold in self- service outlets?
5. What do you understand by the term "body copy"?
6. What is the primary function of the body copy?
7. What does the body copy include?
8. What does the length of the body copy depend on?
9. Why is the body copy of the Kitchen Aid dishwasher advertisement so long?
10. In which case is the long body copy useful?
11. What do the signature elements include?
12. What are the functions of the elements?

13. How important are the signature elements for a consumer?

Match the words from the text with their corresponding definitions.

- | | |
|-----------------|---|
| 1. disagreeable | a) important or appropriate |
| 2. relevant | b) unpleasant or annoying |
| 3. prospect | c) something you are able to use or obtain |
| 4. eye-catching | d) something that you buy |
| 5. primary | e) a piece of information that you send to someone |
| 6. springboard | f) chance of being successful |
| 7. audience | g) a place where things are sold |
| 8. available | h) extremely important |
| 9. purchase | i) the group of people who are watching or listening to something such as a play or a concert or a film |
| 10. outlet | j) something for the action or enterprise to begin |
| 11. message | k) very noticeable |

Look at the following sentences from the text containing Participle II. Translate them. Explain their functions.

1. This is how the illustration is used in the dishwasher ad.
2. Illustrations need to be relevant to the product and the benefit being offered.
3. In the case of products sold in self-service outlets this is particularly important.
4. The primary function of the body copy is to provide explanation and support for the product benefit being promised by the advertisement.
5. Other necessary purchase information is also included in the body copy.
6. The length of the body copy and the amount of details provided depend on both the product and the needs of the audience.

7. Standardised signature elements help a consumer to relate one advertisement for a product to another for the same product.

8. The illustration is a vivid demonstration of the disagreeable job of rinsing that can be avoided by using a Kitchen Aid dishwasher.

9. In selecting the illustration, primary consideration should be given to its ability to communicate the central idea and product benefit.

Look at some more sentences given below. Translate them paying attention to Participle II.

1. Given all necessary data, we can solve this problem.
2. The school being built not far from our Institute is going to be a secondary one.
3. The school built not far from our Institute is very good.
4. Having tested the motor, the engineer installed it into the machine.
5. Having been tested the motor was installed into the machine.
6. The letter having been written, I went to the post-office.

Scan the text quickly and find 8 examples of Gerunds used after the prepositions in, of, by, for.

Study the following example from the text. Make your own sentences using these verbs + Gerund.

e. g. This dishwasher does not require pre-rinsing of dishes.

In English several verbs are followed by the Gerund. Some of these verbs are given below:

admit	enjoy	stop
avoid	finish	suggest
consider	imagine	involve
delay		

Some verbs can be followed by either the Gerund or the Infinitive. For example:

begin	like	start
continue	love	stop
hate	remember	try

Remember that some of these verbs have different meanings depending on whether they are used with the Gerund or the Infinitive.

Translate the sentences below from Russian into English.

1. Я люблю читать.
2. Я помнил, что нужно закрыть дверь прежде, чем я уйду.
3. Я помню, что закрыл дверь прежде, чем уйти.
4. Пожалуйста, не забудь отправить письмо.
5. Он забыл, что открыл окно.
6. Он забыл открыть окно.
7. Она остановилась поговорить.
8. Перестаньте разговаривать! (Замолчите!)

Translate the following sentences into Russian and define the function of the Gerund.

1. Her acting was wonderful.
2. Smoking is a bad habit.
3. His only intention is succeeding in business.
4. There is a risk of catching cold.
5. He was in danger of coming late.
6. I remember having answered your letter.
7. At weekends he enjoyed walking hours and hours through the forest.
8. He loved playing cards.
9. Bob insisted on going.
10. I apologize for my late coming.

11. He left without saying goodbye.
12. Everyone lives by selling something.
13. He was interrupted by Richard's coming back.
14. Her thoughts were interrupted by the door opening gently.
15. Do you mind my smoking?
16. His being a foreigner was bad enough.

In English several verbs are followed by the Infinitive. Some of these verbs are given in the following list:

afford	hope	refuse
agree	learn	seem
choose	manage	tend
decide	offer	threaten
forget	plan	
help	promise	

Complete the following passage using the Gerund or the Infinitive. Choose from the verbs in the box.

build, set up, run, bring, make, transform, decide, reflect, appear, create,
return, change, expand, launch, drink

Coca-Cola and its advertising

John S. Pemberton invented Coca-Cola in 1886. His partner suggested ¹..... an advertisement for the drink in the Atlanta Journal that very year. In 1888, Asa Candler bought the Coca-Cola business and decided ²..... the product known through signs, calendars and clocks.

The company began ³ its global network when Robert Woodruff was elected president of the company in 1923. He succeeded in ⁴..... Coca-

Cola into a truly international product by ⁵ a foreign department, which exported Coca-Cola to the Olympic Games in Amsterdam in 1928. During World War II, he promised ⁶ Coca-Cola to every soldier in every part of the world.

Coca-Cola's advertising has always attempted ⁷ changing contemporary lifestyles. ⁸ an international advertising campaign requires the talents of professionals in many areas, and extensive testing and research are always done before ⁹ which advertisements will finally be used. Celebrity endorsements have featured heavily - Cary Grant, Ray Charles and Whitney Houston are just three of the big name stars who have agreed ¹⁰ in Coca-Cola commercials.

After ¹¹ Diet Coke in 1982, the company saw its sales grow quickly. The drink is now the third most popular in the world. In 1985, *the* company tried ¹² the secret formula of Coca-Cola, but realised that Americans were very attached to the original recipe. The company listened to its consumers and quickly responded by ¹³ the original formula to the market as 'Coca-Cola Classic'. Today, people in more than 160 countries around the globe enjoy ¹⁴ Coca-Cola. It is asked for more than 524 million times a day in more than 80 languages. The company intends ¹⁵ its global presence even further in the twenty-first century, particularly in developing markets.

9. Discussion point. Bring 5 advertisements of famous brands and describe their main elements according to the above mentioned information (see Units 5 & 6).

STEPS IN ADVERTISING LAYOUT

Read and translate the text:

Each step in the layout process serves a particular purpose. For a specific ad, all or some of the steps may be performed. Layouts are relied on as guides in the development of the advertisement by those who are working on it and by those who must approve it.

Thumbnail sketches

These are miniature sketches approximately one-fourth to one-eighth the size of the finished ad. They are used for trying out ideas. The best sketch can be chosen for further development.

Rough layout

The next step is the rough layout, which is drawn to the size of the actual ad. The headlines and subheads are lettered onto the layout, the artwork and intended photographs are drawn, and the body copy is simulated with pencil lines. If the advertisement is to be a television commercial, the proposed scenes in the commercial are drawn in storyboard form — in a series of boxes shaped like TV screens. The copy corresponding to each scene is indicated underneath each frame along with a description of sound effects and music.

Comprehensive layout

This is a facsimile of the finished advertisement and is prepared so the advertiser can gauge the effect of the ad. A copy is set in type and pasted into position.

The illustrations are very carefully drawn. If a photograph will be included, it is pasted into position as well.

In national consumer advertising, the cost of producing layouts is often covered by the commission the agency receives from the media. It's not uncommon though, for a client to be charged for the expense of a "comp" because comps are normally created for the client's benefit rather than for the agency's.

Mechanical

Once the type has been set and the illustrations created or photographs taken, these elements of the ad are pasted into the exact position where they will appear in the final ad. This *mechanical* (or *paste up*) is then used as a direct basis for the next step in the reproduction process.

Dummy

For layouts of brochures and other multipage materials, a dummy is prepared. It is put together, page for page, to look just like the finished product. A dummy may go through the thumbnail, rough, comprehensive, and mechanical stages just as a regular layout does.

Which Kind of Layout Design Works Best?

Readership studies over the years indicate that the highest scoring advertisements usually use a standard layout with a single, dominant illustration that occupies between 60 and 70 percent of the ad's total area. Next in ranking are ads that have one large picture and two more that are smaller. The illustration is there to stop the reader and arouse attention. Therefore, the content of the picture or pictures should also be interesting.

Headlines are also intended to stop the reader. Research shows that short statements in on 10 to 15 percent of the ad, so the type does not have to be particularly large. Headlines may appear above or below the photograph depending on the situation.

Copy blocks should not be too long. Although long-copy ads can certainly be effective, research shows that readership drops considerably if ads have more than 50 words. Therefore, if the motive is to attract a large number of readers, copy blocks should be kept to less than 20 percent of the ad.

Finally, company signatures do not have to be particularly large. Most people who read ads also read who placed the ad. So company signatures or logos do not need to occupy more than 5 to 10 percent of the area. For best results they should be placed in the lower right-hand corner or across the bottom of the ad.

Give the main ideas of the text using the prompts below:

The text is about ...,

The text covers the problems of ... The text discusses the issues of ... etc.

Read the text carefully and define the most important steps in advertising layout.

Match the words with their corresponding definitions.

- | | |
|--------------|---|
| 1. thumbnail | a) includes everything or nearly everything |
| 2. try out | b) to succeed, to achieve an advantage |
| 3. rough | c) briefly written |

- | | |
|------------------|--|
| 4. comprehensive | d) printed symbol designed for and used by a company as its special sign |
| 5. facsimile | e) to test, to see how good, effective they are |
| 6. gauge | f) the things contained in smth |
| 7. score | g) to measure smth accurately |
| 8. content | h) an exact copy of a piece of writing, picture, etc. |
| 9. readership | i) done quickly and without detail |
| 10. logo | j) the number of readers of a newspaper, magazine, ad, etc. |

Odd one word out of the line.

comprehensive	mechanical	dummy	rough
headline	subline	newspaper	photograph
signatures	logo	symbol	place
draw	paint	illustrate	try out
screen	cinema	page	film
uncommon	usual	rare	scarce
exact	neat	random	precise

Fill in the gaps with words from the box making all necessary modifications.

rely	finished	letter	frame	cover charge
	benefit	ranking	accept	particularly

1. A dense mass of black hair_____her face.
2. The scandal means he is_____in advertising.
3. Write your name and family name in capital_____.
4. I like all her sketches but the last one is_____good.
5. You can on me to keep your secret.

6. They _____ the changes in layout we proposed.
7. All the brochures are free of _____.
8. The commercial didn't _____ all costs.
9. He has improved his _____ in the list of the best advertising agencies.
10. With the _____ of modern technology, a great deal of progress has been made.

Translate the following sentences into Russian paying attention to modal verbs and their equivalents.

1. There should be four steps in the layout process.
2. Layouts must be approved by designers.
3. The best sketch can be chosen for further development.
4. This advertisement is to be published in a very popular magazine.
5. A dummy may go through all preparatory stages.
6. Readership studies should indicate the highest scoring ad.

Combine these words into sentences.

1. Thumbnail / approximately / are / sketches / the / size / of / one-fourth / the / ad / actual.
2. The / scenes / in / proposed / are / in / drawn / the / form / story board / commercial.
3. The / covered / cost / often / by / producing / the / commission / is / of / layouts.
4. The / to / stop / attention / and / illustration / is / the / reader / arouse.
5. Logos / placed / across / be should / the / ad / the / bottom / of.

Translate the following sentences into Russian paying attention to different meanings of the word "once".

1. I've seen this commercial once.
2. He once worked for this advertising agency.
3. This ad was popular once, but nobody likes it today.
4. Once you learn the basic rules of layout, it will be easy for you to make the advertisement.
5. Where shall we place the ad once it is ready?

Fill in the gaps with appropriate prepositions from the list.

to	in	on	of	by	from	across	into
----	----	----	----	----	------	--------	------

You can rely_____these layouts as guides the development of advertisement.

The rough layout is drawn_____the size_____the actual ad.

The cost of producing layouts is often covered__the commissions the agencies receive
____the media.

The elements of the ad are pasted_____exact positions.

Logos should be placed_____the lower right hand position or_____the bottom

***Discussion point. Make up groups which can be involved in all steps of advertising layout.
Make the list of duties for each person engaged in the process.***

What are 1) the main purposes of the stage?

2) the main problems you are likely to face?

3) the main things to pay attention to?

Choose a product you are going to advertise and define what will you do at each step to accomplish the process.

UNITE 5 LANDSCAPE DESIGN

PLANTS AND FLOWERS

The National Emblems of Great Britain

The humid and mild climate of Great Britain is good for plants and flowers. Some of them have become symbols in the United Kingdom. You probably know that the poppy is the symbol of peace, the red rose is the national emblem of England, and the thistle is the national emblem of Scotland and the Edinburgh International Festival. The daffodils and the leek are the emblems of Wales; the shamrock (a kind of clover) is the emblem of Northern Ireland.

The Rose

The national flower of England is the rose. The flower has been adopted as England's emblem since the time of the Wars of the Roses – civil wars (1450-1485) between the royal house of Lancaster (whose emblem was a red rose) and the royal house of York (whose emblem was a white rose). The York's regime ended with the defeat of King Richard III by the future Henry VII at Bosworth on 22 August 1485, and the two roses were united into the Tudor rose (a red rose with a white centre) by Henry VII when he married Elizabeth of York.

The Thistle

The thistle is a wild plant with prickly leaves and yellow, white, or purple flowers.

The thistle is the national emblem of Scotland. In very ancient times the Norsemen once landed somewhere on the east coast of Scotland, with the intention of plundering and setting in the country. At this time the Scots were returning to Scotland after a long march. They were very tired. So the Scots decided to stop behind the river Tay. They pitched their camp and rested.

The Norsemen, however, were near; noticing that no guards or sentinels protected the camp, they crossed the river Tay, intending to take the Scots by surprise and slaughter them in their sleep. The Norsemen took off their shoes so as to make the least noise possible. But one of the Norsemen stepped on a thistle. The sudden and sharp pain caused him to shriek. The alarm was given in the Scots' camp and The Norsemen were put to flight. So the Scots took the thistle as their national emblem.

The Leek

St David is the patron saint of Wales. He was a monk who lived on bread, water, herbs and leeks and died on March 1, 589 AD. The leek became the national emblem for Wales and medieval soldiers used to wear leeks as they road to battle. Leek is a vegetable related to the onion but with wider green leaves above a long white bulb.

Nowadays Welshmen all over the world on March 1 celebrate St David's Day by wearing either leeks or daffodils.

The daffodil is also associated with St David's Day. It became an alternative to the Leek as a Welsh emblem in the present century, because some thought the leek vulgar.

Daffodil is a very common bell-shaped pale yellow flower of early spring.

There is a very well-known poem by William Wordsworth which British people often quote when they are talking about daffodil. It begins:

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils.

The Shamrock

What the red rose is to Englishmen and the leek and daffodil to the Welsh, the little shamrock is to the Irish. The Irishmen wear this national emblem on St Patrick's Day, March 17.

A popular notion is that when preaching the doctrine of the Trinity to the pagan Irish St Patrick used the shamrock, a small white clover bearing three leaves on the stem as an illustration of the mystery.

ACTIVE VOCABULARY

humid ['hju:mid] а сырой, влажный

plant [pla:nt] n растение, саженец

probably ['prɔbəblɪ] adv вероятно

poppy ['pɔpi] n 1) мак 2) маковый

thistle ['θɪsl] n чертополох

daffodil ['dæfɒdɪl] 1. n 1) нарцисс 2. а бледно-желтый

leek [li:k] n лук-порей

shamrock ['ʃæmrɔk] n 1) кислица 2) трисистник

clover ['klɔvə] n клевер

adopt [ə'dɔpt] v 1) принимать; to ~а decision принять решение 2) заимствовать

civil ['sɪvɪl] а гражданский

regime [rei'ʒi:m] n режим, строй

defeat [di'fi:t] 1. n 1) поражение 2) расстройство (планов)

2. v. 1) наносить поражение 2) расстраивать (планы)

unite [ju'naɪt] v 1) соединять(ся) 2) объединять(ся)

wild ['wɪld] а дикий

prickly ['prɪklɪ] а 1) имеющий шипы, колючки 2) колючий

purple ['pɜ:pl] n 1) пурпурный цвет, пурпур 2) фиолетовый цвет

ancient ['eɪnʃənt] а 1) древний, старинный 2) античный

intention [ɪn'tenʃn] n намерение, стремление, цель

plunder ['plʌndə] v грабить, воровать

set [set] v расставлять, располагать, размещать
pitch [pɪtʃ] v разбивать (палатки, лагерь)
camp [kæmp] n лагерь
guard [ga:d] n охрана, стража
sentinel ['sentɪnl] 1. n часовой; страж; to stand ~ over охранять
2. v охранять, стоять на страже
protect [prɒ'tekt] v защищать
slaughter ['slɔ:tə] v совершать массовое убийство, резать, убивать
cause [kɔ:z] v быть причиной, вызывать
shriek [ʃri:k] n пронзительный крик
flight [flaɪt] n бегство, поспешный отступ
patron saint ['peɪtrən seɪnt] n святой покровитель
monk [mɒŋk] n монах
medieval [medi'i:vəl] a средневековый
relate [rɪ'leɪt] v состоять в родстве, иметь отношение
bulb [bʌlb] n луковица
alternative [ɔ:l'tɜ:nətɪv] n альтернативный выбор
vulgar ['vʌlgə] a грубый, простонародный
common ['kɒmən] a простой, обыкновенный
quote [kwɔut] v цитировать, ссылаться на к.-л. На ч.-л.
float [flɔut] 1. n паром, плот
2. v плавать, плыть по небу
host [hɔst] зд. n множество
notion ['nɔʃn] n 1) понятие, идея 2) точка зрения, мнение
preach [pri:tʃ] v проповедовать
the doctrine of the Trinity [ðə 'dɒktrɪn ɔf ðə 'trɪnəti] учение о Троице
pagan ['peɪgən] a язычный, неверующий
bear [beə] v (bore, borne) 1) носить, нести 2) иметь
stem [stem] n ствол, стебель
mystery ['mɪstri] n 1) тайна 2) церковное таинство

Practise the pronunciation of the following words:

shamrock, purple, prickly, thistle, clover, poppy, bulb, daffodil, humid, to relate, to protect, wild, leek, to bear

Find in text English equivalents to the following words and word combinations:

символ мира, две розы были объединены..., поражение короля, нарцисс и лук-порей, дикое растение, листья с шипами, наступить на чертополох, белая луковица, обыкновенный в форме колокольчика цветок, множество золотых нарциссов, белый клевер, три листа на стебле, иллюстрация церковного таинства

Give Russian equivalents to the following words and word combinations from the text:

to be good for plants, a kind of clover, to be the national flower, to step on a thistle, to take the thistle as the national emblem, to live on bread and leeks, prickly leaves, to wear leeks, to be a vegetable related to the onion, a long white bulb, to think the leek vulgar, to be a very common bell-shaped pale yellow flower, a host of golden daffodils, a small white clover, bearing three leaves on the stem, an illustration of the mystery

Find in text synonyms to the following words and word combinations:

the moist climate, thorny leaves, to apply to the onion, to cite, heaps of golden daffodils, a popular point of view, having three leaves, example of the mystery, to tread on a thistle

Fill in the blanks with suitable words from the active vocabulary:

1) The flower of March is a 2) The plant has long ... and a sweet pleasant sweet. 3) ... are bright red or yellow flowers. They look like cups. 4) Are you prepared to ... yourself in case of attack? 5) A living thing that grows in soil and has leaves and roots is called 6) No one goes to college with the ... of failing. 7) I found these daisies growing ... in the meadow. 8) We offer courses that ... English literature to other subjects. 9) You'll ... be gone by the time I get back. 10) Bright yellow, orange and red ... are often put together in baskets, bouquets.

Say whether the following statements are right or wrong. Correct them if they are wrong:

1. The humid and mild climate of Great Britain is bad for plants and flowers.
2. The poppy is the symbol of peace.
3. The white rose is the national emblem of England.
4. The thistle is the national emblem of Ireland.
5. The shamrock (a kind of clover) is the emblem of Ireland.
6. The thistle is a wild plant with prickly leaves and red, orange, or purple flowers.
7. But one of the Norsemen stepped on a rose.
8. Leek is a vegetable related to the onion but with wider green leaves above a long white bulb.
9. The daffodil is also associated with St Patrick's Day.
10. Daffodil is a very common bell-shaped pale yellow flower of early autumn.
11. The Irishmen wear this national emblem on St Patrick's Day, March 17.

Give a written translation of the text. Arrange a competition for the best

translation.

Find in the text antonyms to the following words and word combinations:

war, to be abolished, to be divided, smooth leaves, on the west coast of Scotland, with the intention of giving gifts and leaving the country, to be brisk, to put on, in the ancient century, late winter

Translate the following sentences into Russian paying attention to the Passive Voice:

1) The flowers were bought by me yesterday. 2) The flowers are often bought. 3) The flower has been adopted as England's emblem since the time of the Wars of the Roses. 3) The flowers will be bought by me tomorrow. 4) The flowers are being bought now. 5) The flowers were being bought at five o'clock yesterday. 6) The flowers have already been bought. 7) The flowers had been bought when I came. 8) The flowers will have been bought by five tomorrow.

Translate the following sentences from Russian into English:

1) Деревья были посажены прошлой осенью. 2) Деревья сажают каждый день. 3) Деревья будут сажать завтра. 4) Деревья сажают сейчас. 5) Деревья сажали вчера в 6 часов. 6) Вы когда-либо сажали деревья? 7) Деревья уже посадили, когда я пришел. 8) Деревья уже посадят завтра к часам.

Answer the questions to the text:

- 1) What is the national flower of England?
- 2) What is the symbol of peace?
- 3) What is the national symbol of Scotland?
- 4) What is the national symbol of Wales?
- 5) What is the national symbol of Northern Ireland?
- 6) When were two roses united into the Tudor rose?
- 7) What plant is a thistle?
- 8) Why did the Scots take the thistle as their national emblem?
- 9) Who is the patron saint of Wales?
- 10) What plant is a leek?

Retell the text.

Flower Bouquets

Bright, vibrant flowers seem to be popular with people today. More modern flowers such as lilies are now being combined with old favourites like the Irish and Chrysanthemum. The tulip is another very popular flower. In Australia the tulip is in season from April until September or October.

Bright yellows, oranges and reds are often put together in baskets, bowls and bouquets. Green foliage such as Eucalyptus leaves is added to break up the color.

The most popular type of flower arrangement is the bouquet. They are hand-held and less expensive than arrangements in baskets and bowls. There can be a variety of flowers in a bouquet or just one type of flower.

Australians usually send flowers for special occasions, such as, the birth of a baby, weddings, birthdays, and funerals. Australia has a special day called “Daffodil Day” on the 1st of September. On this day it is a tradition to buy a bunch of daffodils as a sign of respect for cancer sufferers. All proceeds from sales that day go towards cancer research

ACTIVE VOCABULARY

bouquet ['bukeɪ] n букет

vibrant ['vaɪbrənt] а (зд.) броский, яркий

lily ['lɪli] n лилия

iris ['aɪərɪs] n ирис

chrysanthemum [krɪ'sæpθəməm] n хризантема

tulip ['tju:lɪp] n тюльпан

foliage ['fəʊlɪdʒ] n листва

wedding ['wedɪŋ] n свадьба

funeral ['fju:nərəl] n похороны

bunch [bʌntʃ] n букет

respect [rɪs'pekt] n уважение

cancer ['kænsə] n рак

sufferer ['sʌfərə] а пострадавший

proceeds ['prəʊsi:dz] n доход

combine ['kɒmbaɪn] v 1) объединять(ся) 2) комбинировать, сочетать(ся), смешивать(ся)

bowl [bəʊl] n ваза для цветов

eucalyptus [ˌju:kə'liptəs] n (pl –ses [-sɪz], -ti) эвкалипт

arrangement [ə'reɪndʒmənt] n расположение, аранжировка

occasion [ə'keɪʒən] n событие

research [rɪ'sɜ:tʃ] n научное исследование, изучение, исследовательская работа

Practise the pronunciation of the following words:

bouquet, popular, chrysanthemum, Australia, foliage, arrangement, eucalyptus, expensive, occasion, vibrant, bunch, tulip, iris, lily, daffodil

Give Russian equivalents to the following words and word combinations from the text:

to seem, the lilies are now being combined with old favourites like the Irish and Chrysanthemum, to put together in baskets, bowls and bouquets, green foliage, to break up the color, the type of flower arrangement, hand-held, a variety of flowers, for special occasions, a special day, to buy a bunch of daffodils, a sign of respect

Find in text English equivalents to the following words and word combinations:

зеленая листва, быть популярным, самый популярный вид аранжировки цветов, сделанный руками, в букете, посылать цветы по особому случаю, в этот день, букет нарциссов, доходы от продажи

Find in text synonyms to the following words and word combinations:

to mix, for special event, a token of respect, all returns, to break up the tint

Find in the text antonyms to the following words and word combinations:

pale flowers, cheap, to sell, to take away the leaves, a sign of insult

Fill in the blanks with suitable words from the active vocabulary:

1) I like to put together the beautiful flowers in 2) Yesterday my mother had her birthday. She got many bright and ... flowers. 3) A ... is a colourful flowers that is shaped like a cup. 4) A ... is a large flower in the shape of a bell. 5) A ... is a tall, usually purple, flower. 6) The leaves of a plant or tree are called 7) A ceremony in which two people get married is called 8) ... is a tall yellow flower that grows in spring in our country. 9) She has worked hard to gain the ... of her colleagues. 10) He died of lung ...

Give a written translation of the text. Arrange a competition for the best translation.

Translate into Russian paying attention to the Tenses of the English Verb:

1) When I saw Ann, she was sorting the flowers which she had picked in the field. 2) People are planting tulips now. 3) I have bought a bouquet of lilies for my mother today. 4) When I went out into the garden, the sun was shining and birds were singing in the trees. 5) They grew all their own vegetables. 6) I have planted a small apple tree in the garden. 7) I will pour water on plants in order to keep them healthy tomorrow. 8) My father has been planting lilies for two hours. 9) We have brought a lot of flowers from the wood. Now we will make bouquets.

Translate the following sentences into English paying attention to the Tenses of the English Verb:

1) - Что ты делаешь? – Сажаю цветы. 2) Когда он пришел домой, цветы уже посадили. 3) Моя бабушка сажает цветы каждый день. 4) Она посадила цветы на прошлой неделе. 5) Ты уже посадила цветы? 6) Она сажает цветы уже 2 часа. 7) Когда я пришел домой, бабушка сажала цветы. 8) Я завтра посажу цветы.

Answer the questions to the text:

- 1) Do you have a favourite flower?
- 2) What kinds of flowers are popular in your country?
- 3) If you could create a bouquet of different flowers, which flowers would you choose?
- 4) On which occasions do Australians give flowers? On which occasions do you give flowers?
- 5) Do you have a special day like “Daffodil Day” in your country? If you could create such a day, to whom would you give the proceeds?

Retell the text.

GARDENING

The History of gardening and the Egyptian Gardens

The earliest evidence for ornamental gardens is seen in Egyptian tomb paintings of the 1500s BC; they depict lotus ponds surrounded by rows of acacias and palms. The other ancient gardening tradition is of Persia: Darius the Great was said to have had a “paradise garden” and the Hanging Gardens of Babylon were renowned as a Wonder of the World. Persian influences extended to post-Alexander’s Greece: around 350 BC there were gardens at the Academy of Athens.

The most influential ancient gardens in the western world were the Ptolemy’s gardens at Alexandria.

In Europe, gardening revived in France in the 13th century. French parterres were developed at the end of the 16th century and reached high development under Andre le Notre. English landscape gardens opened a new perspective in the 18th century.

Egyptian Gardens

Gardens were much cherished in the Egyptian times and were kept for secular purposes. Gardens in private homes and villas before the New Kingdom were mostly used for growing vegetables and located close to a canal or the river. However, in the New Kingdom they were often surrounded by walls and their purpose incorporated pleasure and beauty besides utility. Garden produce played an important role in the foodstuff but flowers were used in garlands to wear at festive occasions and for medicinal purposes. While the poor kept a patch for growing vegetables, the rich people could afford gardens with vibrant trees and decorative pools with fish and waterfowl.

The ancient Egyptian garden differs from a garden in our days. Flowers like the iris, chrysanthemum, lily and delphinium (blue), were certainly known to the ancients but do not feature much in garden scenes.

Due to the arid climate of Egypt, the tending gardens meant constant attention and depended on irrigation. Skilled gardeners were employed by temples and households. Duties included planting, weeding, watering the plants, pruning of fruit trees, digging the ground, harvesting the fruit.

ACTIVE VOCABULARY

evidence ['evidəns] n данные

ornamental [ɔ:nə'mentl] а декоративный

tomb [tu:m] гробница

Egyptian [i'dʒɪpʃn] а египетский

painting n живопись, роспись

depict [di'pɪkt] v изображать, описывать

lotus ['lɒtəs] n лотос

pond [pɒnd] n пруд, водоем

acacia [ə'keɪʃə] n акация

paradise ['pærədəis] n рай

Babylon ['bæbɪlən] Вавилон

renowned [rɪ'naʊnd] а известный, знаменитый

Persian ['pɜːʃn] а персидский, иранский

influence ['ɪnfluəns] n влияние, воздействие

extend [ɪk'stend] v простираться, тянуться

post- [pɒst] pref после-, по-

Greece [griːs] Греция

Athens ['æθɪnz] Афины

revive [rɪ'vaɪv] v восстанавливать, возобновлять, приходить в себя

parterre [pa:'teə] n цветник

cherish ['tʃerɪʃ] v заботливо выращивать (растения)

secular ['sekjulə] а мирской, светский (не церковный)

purpose ['pɜːpəs] n намерение, цель

incorporate [ɪŋkɔːpə'reɪt] (зд.) v соединять(ся), объединять(ся)

besides prep кроме

utility [ju'tɪlətɪ] n выгода

produce ['prɒdjuːs] n изделие, продукция, продукт

foodstuffs ['fuːdstʌfs] n продовольствие, продукты питания

garland ['gɑːlənd] n венок, гирлянда

festive ['festɪv] а праздничный, веселый

medicinal [mə'dɪsnl] а лекарственный, лечебный

patch [pætʃ] n заплатка

afford [ə'fɔːd] v позволить себе

vibrant ['vaɪbrənt] а (зд.) броский, яркий

waterfowl ['wɔːtəfaʊl] n водяные птицы

differ ['dɪfə] v различаться, отличаться

lily ['lɪli] n лилия

iris ['aɪərɪs] n ирис

chrysanthemum [krɪ'sænθəməm] n хризантема

delphinium [del 'fɪnɪəm] n дельфиниум, шпорник

feature ['fi:tʃə] v изображать, обрисовывать

scene [siːn] n эпизод, сцена

arid ['ærɪd] а сухой

tend ухаживать, заботиться

irrigation [ɪrɪ'geɪʃn] n орошение

employ [ɪm'plɔɪ] v нанимать, держать на службе, предоставлять работу

temple ['tempəl] n храм

household n (зд.) королевский двор

weed v полоть

prune [pɹu:n] v подрезать (деревья)

dig v копать, выкапывать

harvest ['hɑ:vɪst] v собирать урожай

skilled а квалифицированный

Practise the pronunciation of the following words:

ornamental, lotus, acacia, cherish, garland, foodstuffs, medicinal, irrigation, weed, prune, dig, harvest

Find in text English equivalents to the following words and word combinations:

живопись египетских гробниц, окруженный акациями, античные традиции садоводства, «райский сад», чудо света, западный мир, лечебные цели, дельфиниум, сухой климат, подрезка деревьев, прополка, вскапывание земли, собирать урожай фруктов

Give Russian equivalents to the following words and word combinations from the text:

the earliest evidence, to depict lotus ponds, growing vegetables, in garlands, at festive occasions, decorative pools, for medicinal purposes, Egyptian garden, due to the arid climate, skilled gardeners, planting, weeding, watering the plants, pruning of fruit trees, digging the ground, harvesting the fruit

Find in text synonyms to the following words and word combinations:

to represent, famous, the miracle, to reach to, horticulture, to achieve, intention, except, curative, to unite, profit, wages, the bright trees, dry, qualified

Find in the text antonyms to the following words and word combinations:

the gardens were destroyed, to separate pleasure and beauty, to put off, the poor people, with pale trees, at sad occasions, the humid climate

Fill in the blanks with suitable words from the active vocabulary:

1) Yesterday I saw many ... by Picasso. 2) An area of water that is smaller than a lake is called a 3) Teachers have considerable ... over what is taught in the classroom. 4) I asked if I could ... my holiday. 5) She had fainted, but soon 6) The ... of this dictionary is to help students of English. 7) We'll ... some of these ideas in the final report. 8) Did you talk to anyone ... Joan? 9) A ring of flowers or leaves that you decorate something with is called a 10) Our approach ... from theirs in different ways.

Give a written translation of the text. Arrange a competition for the best translation.

Translate the following sentences into Russian paying attention to the Sequence of Tenses:

1) He said that he had weeded the flowers. 2) I was sure that she was weeding the flowers. 3) My mother informed me that they would weed the flowers in the evening. 4) He asked me where I lived. 5) I thought that you had already pruned the trees. 6) I was sure that he spoke French very well. 7) She said that Andrew had told her that he was cherishing the lilies. 8) He knows that you have weeded the flowers. 9) I hoped that I would find him at home. 10) He said that he had dug the ground.

Translate the following sentences from Russian into English:

1) Мы увидели, что наш сын играет в саду. 2) Она сказала, что мама уже прополола цветник. 3) Моя сестра сказала, что хочет выращивать ирисы. 4) Он спросил, где мы будем собирать урожай. 5) Я не думал, что вы все будете ждать меня. 6) Она спросила нас, кто хочет полить хризантемы. 7) Он сказал, что его мама сажала деревья уже более 2 часов. 8) Я знал, что мой брат увлекается ландшафтным дизайном. 9) Я боялся, что он не получит зарплату. 10) Мой друг позвонил мне и сказал, что болен и не сможет прийти ко мне на день рождения.

Answer the questions to the text:

- 1) When and where did the earliest evidence for ornamental gardens appear?
- 2) What can you say about the Hanging Gardens of Babylon?
- 3) When did gardening revive in Europe?
- 4) What climate was in Egypt?
- 5) Where did the skilled gardeners work?
- 6) What kind of gardens could the rich people of Egypt afford?
- 7) Did the ancients feature the flowers like the iris, chrysanthemum, lily, and delphinium in garden scenes?
- 8) What duties did the skills gardeners have?
- 9) Are you fond of gardening?
- 10) What are your duties in gardening?

Retell the text.

Nikitsky Botanical Garden

The Nikitsky Botanical Garden, a unique preserve of Crimean nature and a supreme example of park architectural landscaping, is the largest scientific-research establishment in the south of Russia. More than 28,000 species and hybrids of various tropical plants have been collected in this treasury. The trees and shrubs (1,500 species) are planted in individual groups or picturesque clusters that blend into a single artistic design. There is also a wonderful rosarium and a special display of clematis and chrysanthemums.

Hundreds of thousands of visitors from Russia and from abroad come to Nikitsky Botanical Garden every day. It was founded in September 1812 as the Imperial Botanical Garden. For this purpose the site was chosen near Nikita, a village founded by Greek settlers four centuries before. Today, the Nikitsky Garden's plant collection number more than 28,000 species, varieties and hybrids. Numerous visitors to the Garden show special interest in the great variety of subtropical trees. The Nikitsky arboretum, where more than 1,500 species of ornamental trees and shrubs are collected, covers an area of over 40 hectares and consists of four separate parks: the Upper Park, the Lower, the Maritime Park and the park on Cape Montedor.

A tour of the Nikitsky Garden begins with the Upper Park. It was laid out in typical landscape style during the last century. Here you can see rare species of conifers, ever-green shrubs, a splendid rosarium, a rock garden and displays of chrysanthemums and new varieties of the clematis.

Past the entrance to the Upper Park, in front of the main office building, there is a parterre. Chinese palms grow on the lawns of the parterre, a group of slender pyramidal cypresses and columnar English yews flank the path leading to the office building.

The Nikitsky rosarium is a really marvelous sight to behold. Here you will find various species of roses of native and foreign selection.

Chrysanthemums are the reigning beauty of the park in autumn.

Outstanding amidst the infinite wealth of greenery is the weeping glaucous Atlas cedar, a truly natural wonder whose boughs drop to the very ground. It is native to Algeria's mountains and can be grown only through grafting. This tree terminates the Upper Park.

Here wide stairs descend to the Lower Park, the oldest section in the Nikitsky Garden. During the first years following its foundation palms and bamboos were imported from abroad. Today, you will find century-old groves of Lebanon cedars with their unusual flat crowns, mighty oaks and silvery olives. These groves have become unique monuments of nature. Sun-loving plants with thick pulpy leaves and stems are put outdoors in summer. They are mostly natives of Mexico: agaves, prickly-pears, etc. next to them, at the end of the palm alley, there is a decorative Japanese banana, noted for its large species.

The Nikitsky arboretum wears its green attire all the year round. Even in winter, when the ground is covered with a thin snowy carpet, you can still see flowering shrubs here and there. At all seasons of the year the Nikitsky Botanical Garden is visited by many tourists.

ACTIVE VOCABULARY

preserve [prɪ'zɜ:v] n (зд.) заповедник

unique [ju:'ni:k] 1. а 1) единственный в своем роде; уникальный; ~ feature особенность конструкции 2) замечательный, необыкновенный

2. n уникам

Crimean [kraɪ'miən] а крымский

supreme [su'pri:m] а 1) верховный, высший 2) высочайший, величайший

landscape ['lændskeɪp] n ландшафт, пейзаж

establishment [ɪ'stæblɪ'mənt] n учреждение, заведение

species ['spi:ʃi:z] n (pl без изменений) вид, разновидность

hybrid ['haɪbrɪd] n гибрид, помесь

treasury ['treʒəri] n сокровищница

shrub [ʃrʌb] n кустарник, куст

picturesque clusters [pɪktʃə'resk 'klʌstəs] живописные группы (пучки, гроздь, кусты)

blend [blend] v (blended, blent) смешивать(ся), сочетаться, гармонировать

rosarium [rɔ:'zeəriəm] n розарий

display [di'spleɪ] n выставка

clematis ['klemətɪs] n ломонос, клематис

chrysanthemum [krɪ'sænθəməm] n хризантема

site [saɪt] n участок, место

purpose ['pɜ:pəs] n намерение, цель

variety [və'raɪəti] n многообразие, множество

arboretum [a:bə'ri:təm] n (pl -ta, -tums) древесный питомник

ornamental [ɔ:nə'mentl] а декоративный

hectare ['hekteə] n гектар

to lay out выкладывать, планировать

rare [reə] а редкий

conifer ['kɒnɪfə] n хвойное дерево

evergreen ['evəɡri:n] а вечнозеленый

splendid ['splendɪd] а великолепный, роскошный, превосходный

rock а горный, каменный

parterre [pa:'teə] n цветник

lawn [lɔ:n] n газон, лужайка

slender а стройный

pyramidal [pɪ'ræmɪdl] а пирамидальный

cypresses ['saɪprəs] n кипарис

columnar [kə'lʌmnə] а стельчатый

yew [ju:] тис

flank v примыкать

path [pa:θ] n тропинка, дорожка

behold v смотреть, созерцать

outstanding [aut'stændɪŋ] а выдающийся, знаменитый

amidst [ə'mɪdst] prep среди

infinite ['ɪnfɪnət] а безграничный

greenery n зелень, растительность

glaucous ['glɔ:kəs] а 1) серовато-зеленый, серовато-голубой 2) тусклый

cedar ['si:də] n кедр

truly ['tru:lɪ] adv 1) правдиво, искренне 2) в самом деле, действительно

bough [bau] n сук

drop v зд. падать, спадать

grafting ['gra:ftɪŋ] n прививка (растения)

Algeria [æ'l'dʒɪəriə] Алжир

terminate ['tɜ:mɪneɪt] v завершать(ся)

descend [dɪ'send] v спускаться, сходить, снижаться

valuable ['væljuəbl] а ценный, дорогой

foundation n основа, основание

bamboo [bæm'bu:] n бамбук

palm [pa:m] n пальма

grove [grɔ:v] n роща, лесок

flat а ровный, прямой

crown n крона, верхушка дерева

mighty ['maɪtɪ] а могущественный, громадный

oak [ɔ:k] n дуб

olive ['ɔ:lɪv] n маслина, олива (дерево, плод)

pulpy а мягкий, сочный

stem n ствол, стебель

agave [ə'geɪvɪ] n агава

prickly-pears ['prɪklɪ peəs] n имеющие шипы (колючие) груши

alley ['æli] n аллея

noted а знаменитый, известный

attire [ə'taɪə] n наряд, платье

Practise the pronunciation of the following words:

preserve, Crimean, landscape, species, rosarium, treasury, chrysanthemum, variety, ornamental, arboretum, conifer, splendid, parterre, lawn, cypresses, columnar, path, greenery, cedar, grafting, prickly-pears

Give Russian equivalents to the following words and word combinations from the text:

architectural, scientific-research, tropical plants, individual groups, a single artistic design, from abroad, village, on Cape Montedor, the Maritime Park, foreign selection, during the last century, marvelous, to put outdoors

Find in text English equivalents to the following words and word combinations:

сотни тысяч посетителей, тропический, быть основанным, императорский, многочисленные посетители, субтропические деревья, прошлый век, китайский, изумительный, селекция, природный, широкие лестницы, солнцелюбивые растения, декоративный, снежный ковер

Find in text synonyms to the following words and word combinations:

exceptional, sanctuary, institution, bush, exhibition, place, intention, slim, to look at, among, boundless, branch, complete, even, enormous, celebrated, dress

Find in the text antonyms to the following words and word combinations:

terrible, stout, to turn away, hay, to finish, crooked, slightest, smooth-pears

Fill in the blanks with suitable words from the active vocabulary:

1) Mark had a ... opportunity to travel with the President. 2) The Church was of ... importance in medieval Europe. 3) I am late only on ... occasions. 4) Amy walked up the ... to the house. 5) The possibilities are ... 6) A small black or green fruit that is eaten or used for its oil is called an ... 7) Caroline was lying ... on her back. 8) ... is a tree with dark green leaves.

Give a written translation of the text. Arrange a competition for the best translation.

Translate into Russian paying attention to the Modal Verbs:

1) He ... plant the flowers himself. 2) She ... play trees and shrubs very well when she was young. 3) My son ... it without my help. 4) Where is he? – He ... planting the flowers. 5) You ... go into the preserve. 6) The clematis ... planted at once. 7) My brother ... come and help you in the garden. 8) Don't go to the wood alone: you ... lose your way. 9) ... you tell me the nearest way to the Nikitsky Botanical Garden? 10) ... we come and see you next Sunday at three o'clock in the afternoon?

Translate the following sentences into English paying attention to the Modal Verbs:

1) Я могу вырастить роскошные хризантемы. 2) Она не сможет вовремя добраться до заповедника. 3) Можно мне посмотреть розарий? 4) Мне разрешают ходить по газону. 5) Вы должны быть осторожны в древесном питомнике. 6) Он должен быть на выставке сейчас. 7) Можно здесь остаться? – Пожалуйста. 8) Я должен посадить хвойное дерево сегодня. 9) Мне придется посадить хвойное дерево сегодня. 10) Они, должно быть, работали в заповеднике.

Answer the questions to the text:

- 1) How many species and hybrids of tropical plants have been collected in the Nikitsky Botanical garden?
- 2) How are the trees and shrubs planted there?
- 3) When was the Nikitsky Botanical garden founded?
- 4) What kind of trees can you see there?
- 5) How many species are there in the Nikitsky arboretum?
- 6) What parks does the Nikitsky Botanical garden consist of?
- 7) What can you see in the Upper Park?
- 8) What can you behold in the Lower Park?
- 9) What plants are natives of Mexico?
- 10) When is the Nikitsky Botanical garden visited by tourists?

Retell the text.

Botanical Garden of Moscow State University

The Botanical Garden of the M.V.Lomonosov Moscow State University is one of the oldest botanical institutions of our country (founded in 1706). It is widely known for its scientific and educational activities. During construction of the MSU new premises at the Lenin (now Vorobyovy) Hills, a new University garden was laid out. More than 6000 plant species and varieties were planted in a territory of 40 ha.

Much research is under way at the Garden; its collection provides a practical and training base for the Department of Biology of the Moscow University, and other higher education institutions in Moscow. Besides scientists and students, general visitors also enjoy excursion tours of this remarkable island of live nature. It introduces them to a diverse world of plants. The departments of the Garden at the Vorobyovy Hills (arboretum, plot of mountain plant, plots of useful plants, ornamental plants and orchard) demonstrate their plant diversity to the visitors and show human activities in botany. The arboretum has a collection of species and forms of trees and shrubs running to over 1000. Also the wild herbaceous plants are represented here. A wealth of experience in parkland development has been gained by specialists at the arboretum. The plot of mountain plants was constructed on a geographic basic and contains more than 1000 species of alpine plants from the Carpathians, Crimea, Caucasus, middle Asia and Far East.

The best Russian and foreign fruit plants which were partly bred out by the Garden's staff, grow in the orchard.

Tropical and subtropical plants can be seen at the hothouses of the Garden Affiliated Societies. These hothouses are located at the exact place of the "chemists' garden" laid out in 1706 by Peter the Great. The Moscow University acquired its ownership over the garden in 1805. With the building of the new premises for the Moscow State University and the laying out of new Garden, the former Botanical Garden, a historical and cultural monument of Moscow, became its branch. The hothouse collections go back to the late 18th century and are of great scientific value.

ACTIVE VOCABULARY

activity [æk'tɪvəti] n деятельность

construction [kən'strʌkʃn] n строительство, стройка

premise ['premɪs] n помещение, дом (с прилегающими пристройками и участком); владение

lay out v планировать, разбивать (сад, участок), выкладывать

species ['spi:ʃi:z] n (pl без изменений) вид, разновидность

plant [plɑ:nt] n растение, саженец

variety [və'raɪəti] n 1) разнообразие, множество 2) сорт, вид

provide [prɒ'vaɪd] v снабжать, обеспечивать

remarkable [ri'ma:kəbl] а замечательный, удивительный
diverse [daɪ'vɜ:s] а разнообразный, разный
arboretum [a:bə'ri:təm] n (pl –ta, -tums) древесный питомник
plot [plɒt] n участок (земли)
ornamental [ɔ:nə'mentl] а декоративный
orchard [ɔ:tʃəd] n фруктовый сад
shrub [ʃrʌb] n кустарник, куст
herbaceous [hə'beɪʃəs] а травяной, травянистый
gain v добиваться, получать, приобретать
construct [kən'strʌkt] v строить, сооружать, воздвигать
alpine ['ælpain] а альпийский
breed [bri:d] v разводить, выводить (животных, растения)
staff [sta:f] n служебный персонал, личный состав
hothouse ['hɔθhaus] n оранжерея, теплица
affiliated society [ə'fɪliətɪd sə'saɪəti] n филиал
 exact [ɪg'zækt] а совершенно правильный, верный
acquire [ə'kwaiə] v приобретать, достигать
former прежний, предшествующий
value ['vælju:] n смысл, значение, ценность

Practise the pronunciation of the following words:

to lay out, premise, species, plant, variety, remarkable, diverse, arboretum,
ornamental, plot, orchard, shrub, herbaceous, hothouse

Give Russian equivalents to the following words and word combinations from the text:

the Botanical gardens, educational activities, during construction, new
premises, plant species, general visitors, to enjoy, of live nature, in botany, the
wild herbaceous plants, a wealth of experience, in parkland, the alpine plants,
the exact place, the hothouse collections

Find in text English equivalents to the following words and word combinations:

широко известный, виды растений, быть посаженным, биологический факультет,
наслаждаться экскурсионными турами, удивительный остров, полезные растения,
коллекция разновидностей деревьев, дикие травянистые растения, фруктовые деревья,
частично, тропические растения, оранжерея

Find in text synonyms to the following words:

house, to erect, to supply, splendid, various, to seek, to grow, correct, previous

Find in the text antonyms to the following words and word combinations:

destruction, to break, bad, to lose, wrong

Fill in the blanks with suitable words from the active vocabulary:

1) We plan to expand our business ... in East Africa. 2) The company will finance the ... of a new sports centre. 3) Over 120 ... of flowers have been recorded in this hothouse. 4) Adults study for a ... of reasons. 5) Our office can ... information on the local area. 6) The play has been a remarkable success. 7) The tunnel was ... in 1996. 8) She joined the ... in 2007. 9) The ... number of wounded people is unknown. 10) She has ... an impressive reputation as a negotiator.

Give a written translation of the text. Arrange a competition for the best translation.

Translate into Russian paying attention to the Infinitive:

1) To grow the plants is pleasant. 2) He is glad to be growing the flowers now. 3) He is glad to have already been growing the flowers for three hours. 4) He is glad to have already grown the flowers. 5) I remained there to see what would happen. 6) He was glad to grow the flowers. 7) He was glad to be growing the flowers the whole evening. 8) He was glad to have already grown the flowers. 9) He was glad to have already been growing the flowers for three hours. 10) He will be glad to be growing the flowers the whole evening.

Translate the following sentences into English paying attention to the Infinitive:

1) Мне очень жаль, что я тебя не встретил. 2) Он всегда счастлив поговорить с вами. 3) Он счастлив, что говорит с вами сейчас. 4) Он счастлив, что поговорил с вами. 5) Он счастлив, что говорит с вами уже более часа. 6) Он был всегда счастлив поговорить с вами. 7) Он был счастлив, что проговорил с вами весь вечер. 8) Он был счастлив, что поговорил с вами. 9) Он был счастлив, что говорил с вами уже 2 часа. 10) Он всегда будет счастлив поговорить с вами.

Answer the questions to the text:

- 1) When was the Botanical Garden of Moscow State University founded?
- 2) What collection has the arboretum?
- 3) What do the departments of the Garden at the Vorobyovy Hills demonstrate?
- 4) What departments are there in the Garden at the Vorobyovy Hills?
- 5) What plants are there in the Botanical Garden?
- 6) When was the hothouse collection founded?

Retell the text.

How to Plant a Tree

Memorize the words:

- 1) dig (dug, dug) – копать
- 2) hole – яма
- 3) survive – выживать
- 4) thrive (throve, thriven) – буйно расти, разрастаться
- 5) cultivar – сорт растения
- 6) species – вид(ы)
- 7) shovel – лопата
- 8) root ball – корневая система
- 9) pot – горшок
- 10) shallow – мелкий
- 11) manure мэ'пнѳэ – навоз, органическое удобрение
- 12) fertilizer – удобрение
- 13) enhancer – усилитель роста
- 14) stake – подпирать колом, стойкой
- 15) get established – укрепляться, укореняться

Planting a tree isn't as simple as just digging a hole and throwing the tree in it. If you want the tree you're planting to survive and thrive, here's what to do.

Steps:

1. Select the right time of year for planting the tree. Do not plant in late spring or summer because the heat will stress the plant and may cause it to die. The best time to plant a tree is autumn or early spring.

2. Check to see if there are any local requirements concerning digging deep holes if you need to dig near telephone and other cables (for example, in urban areas).

3. Choose a suitable tree for the region, climate, and space. Research local cultivars of species native to your area. If you are willing to plant a non-native species, consider carefully why.

4. Prepare the hole. Take a suitable shovel and dig a hole that is 4–5 times the width of the root ball and give room for the fresh roots to grow without stress. This lets the roots grow outwards into the soil.

5. Try to dig the hole with a small “pedestal” of dirt in the center of the hole where the tree will rest. This pedestal prevents the root ball from sitting continuously in water. Any excess water will naturally flow to the deeper areas of the hole around the edges where the roots can drink from if needed. Having a pedestal in the center of the hole is very important since one of the major reasons why trees die is “drowning”, meaning the tree is getting too much water and the root ball is sitting in a pool of water. The point where the tree comes out of the ground should be slightly higher than the ground around it. This prevents water from collecting next to the base of the trunk which causes the tree to rot.

6. Prepare the tree for planting. The process is slightly different for a small tree and a large tree: If it is a small tree, then you can turn it upside down gently to get it out of the pot. You could also cut some plastic containers to remove them. If the tree is larger and has a net or rope bag, you might need to use large scissors or a sharp knife to cut through the packaging. Avoid handling the tree with the burlap off. Put it in the hole, and then cut the burlap and rope from around the trunk of the tree, leaving the wire basket. The goal is to keep as much dirt around the roots as possible; moving the tree more than absolutely necessary can easily cause air to get to the roots and dry them out, even inside the root ball. Don't leave a tree's roots out of its container or burlap for too long. Especially in sun and wind, it could dry out and damage the roots. Place the tree into the hole gently. Be sure the hole isn't too deep or too shallow. The ground level of the plant in the pot should match up with the ground level after you fill the hole in. Do not bury over the crown (where the stem changes to root) or leave any roots exposed.

7. Use some compost or composted manure if needed. If the soil that you currently have is not rich, has clay-like qualities or if it has the consistency of dust or sand, the addition of manure or compost will give the tree a great start in life. Backfill three quarters of the hole with existing dirt, one quarter with compost or composted manure.

8. Resist the temptation to use a commercial fertilizer; it tends to over-boost the tree and make it “burn out”, less likely to do well over the long term. A great benefit to new trees, however, is an organic mixture that includes beneficial fungi that enhance a tree's uptake of soil nutrients. It may also include rock phosphate, a natural root-growth enhancer.

9. Give fruit and nut trees extra attention. Adding manure or compost is essential if you are planting a fruit or nut tree. Backfill two thirds of the hole with existing dirt and one third with compost or composted manure for each fruit or nut tree.

10. Water the newly planted tree. Allow settling, backfill the remaining soil, and water again. This will eliminate air pockets. Water one gallon (3.7 liters) for every six inches (15 cm) of tree height.

11. Mulch, mulch, mulch! Cover the planting hole with 1–3 inches (2.5 –7.6 cm) of shredded hardwood or leaf mulch. Keep the mulch 2–3 inches away from the trunk or the trunk will rot. Don't over-mulch the tree, either. A few inches are enough to keep water in and most weeds out.

12. Water it again. After the planting is finished come back in about an hour and water one more time.

13. Stake the tree if necessary, for about the first year. Make sure that the stake is tied loosely to the trunk and do not dig into the bark or tighten around the tree. Staking protects the tree against blowing over in the wind, and it can also help to remind people moving around the tree not to run into it.

14. Keep watering your tree for the first few years as it gets established. Depending on the climate and your area, it will need weekly watering until the roots are established. To form deep roots, water deeply. A long, slow trickle of water will water more deeply than a quick sprinkling. Remember, deep roots help your tree to resist droughts and winds. Let the ground dry out between watering.

15. Enjoy the tree as it grows over the years with you, your family and friends. Appreciate its shade and beauty and thank yourself for adding another tree to the world.

Organic Horticulture

Memorize the words:

- 1) horticulture – садоводство
- 2) soil building – землеустройство
- 3) rotary tiller – ротационный культиватор
- 4) mulch – подстилка в травянистых формациях
- 5) manure – навоз, органическое удобрение
- 6) plague – досаждать, беспокоить
- 7) pest – вредитель
- 8) Floriculture – цветоводство
- 9) Olericulture – овощеводство
- 10) Pomology – помология
- 11) raised bed – приподнятая клумба
- 12) be designed (to/for) – предназначаться (для)
- 13) tillage – обработка почвы
- 14) organic matter – органическое вещество
- 15) fertilizer – удобрение
- 16) apply – применять

Organic horticulture is the science and art of growing fruits, vegetables, flowers, or ornamental plants by following the essential principles of organic agriculture in soil building and conservation, pest management, and heirloom variety preservation.

The Latin words “hortus” (garden plant) and “cultura” (culture) together form horticulture, classically defined as the culture or growing of garden plants. Horticulture is also sometimes defined simply as “agriculture minus the plough”. Instead of the plough, horticulture makes use of human labour and gardener’s hand tools, although some small machine tools like rotary tillers are commonly employed now.

General

Mulches, compost, manures, and mineral supplements are soil-building mainstays that distinguish this type of farming from its commercial counterpart. Through attention to good healthy soil condition, it is expected that insect, fungal, or other problems that sometimes plague plants can be minimized. However, pheromone traps, insecticidal soap sprays, and other pest-control methods available to organic farmers are also utilized by organic horticulturists.

Horticulture involves five areas of study. These areas are floriculture (includes production and marketing of floral crops), landscape horticulture (includes production, marketing and maintenance of landscape plants), olericulture (includes production and marketing of vegetables), pomology (includes production and marketing of fruits), and postharvest physiology (involves maintaining quality and preventing spoilage of horticultural crops). All of these can be, and sometimes are, pursued according to the principles of organic cultivation.

Organic horticulture (or organic gardening) is based on knowledge and techniques gathered over thousands of years. In general terms, organic horticulture involves natural processes, often taking place over extended periods of time, and a sustainable, holistic approach – while chemical-based horticulture focuses on immediate, isolated effects and reductionist strategies.

Organic gardening systems

There are a number of formal organic gardening and farming systems that prescribe specific techniques. They tend to be more specific than general organic standards.

Biodynamic farming is an approach based on the esoteric teachings of Rudolf Steiner. The Japanese farmer and writer Masanobu Fukuoka invented a system for small-scale grain production that he called Natural Farming. French intensive and bio-intensive methods are all small scale gardening techniques. These techniques were brought to the United States by Alan Chadwick in the 1930s.

A garden is more than just a means of providing food, it is a model of what is possible in a community – everyone could have a garden of some kind (container, growing box, and raised bed) and produce healthy, nutritious organic food. A simple 4’ x 8’ (32 square feet) raised bed garden

based on the principles of bio-intensive planting and square foot gardening uses fewer nutrients and less water and could keep a family, or community, supplied with an abundance of healthy, nutritious organic greens, while promoting a more sustainable way of living.

Organic gardening is designed to work with the ecological systems and minimally disturb the Earth's natural balance. Because of this organic farmers have been interested in reduced-tillage methods. Conventional agriculture uses mechanical tillage (plowing or sowing), which is harmful to the environment. Ploughing speeds up erosion because the soil remains uncovered for a long period of time and if it has a low content of organic matter the structural stability of the soil decreases. Organic farmers use techniques such as mulching, planting cover crops, and intercropping, to maintain a soil cover throughout most of the year. The use of compost, manure mulch and other organic fertilizers yields a higher organic content of soils on organic farms and helps limit soil degradation and erosion.

Other methods can also be used to supplement an existing garden, such as composting, or vermicomposting. These practices are ways of recycling organic matter into some of the best organic fertilizers and soil conditioner. The byproduct is also an excellent source of nutrients for an organic garden.

Pest control approaches

Differing approaches to pest control are equally notable. In chemical horticulture, a specific insecticide may be applied to quickly kill off a particular insect pest. Chemical controls can dramatically reduce pest populations in the short term, yet by unavoidably killing (or starving) natural control insects and animals, cause an increase in the pest population in the long term, thereby creating an ever increasing problem. Repeated use of insecticides and herbicides also encourages rapid natural selection of resistant insects, plants and other organisms, necessitating increased use, or requiring new, more powerful controls.

In contrast, organic horticulture tends to tolerate some pest populations while taking the long view. Organic pest control requires a thorough understanding of pest life cycles and interactions, and involves the cumulative effect of many techniques, including:

- Allowing for an acceptable level of pest damage.
- Encouraging predatory beneficial insects to flourish and eat pests.
- Encouraging beneficial microorganisms.
- Careful plant selection, choosing disease-resistant varieties.
- Planting companion crops that discourage or divert pests.
- Using row covers to protect crop plants during pest migration periods.
- Rotating crops to different locations from year to year to interrupt pest reproduction cycles.
- Using insect traps to monitor and control insect populations.

Each of these techniques also provides other benefits, such as soil protection and improvement, fertilization, pollination, water conservation and season extension. These benefits are both complementary and cumulative in overall effect on site health. Organic pest control and biological pest control can be used as part of integrated pest management (IPM). However, IPM can include the use of chemical pesticides that are not part of organic or biological techniques.

Become a Professional Gardener: Education and Career Roadmap

Memorize the words:

- 1) strenuous – напряженный; требующий усилий
- 2) protective gear – защитное устройство
- 3) pest – вредитель
- 4) delve – изучать, тщательно исследовать
- 5) aspiring gardeners – начинающий садовник
- 6) spearhead efforts – направлять усилия

Research the requirements to become a professional gardener. Learn about the job description and duties and read the step-by-step process to start a career as a professional gardener.

Should I Become a Professional Gardener?

Professional gardeners work in private and public landscapes to create, design, maintain and manage gardens. They are often employed by botanical gardens, parks, landscaping firms, garden centers, estates and private residences, and some will go into private business as a gardener for several clients. Professional gardeners are responsible for all aspects of plant care for annuals, perennials, trees and shrubs. Working outdoors in all types of weather conditions is often required, as well as physically strenuous labor. Safety protocol and protective gear must be used when working with certain types of tools or with pesticides.

Career requirements

Degree Level	High school diploma, associate's degree, bachelor's degree or certificate program may be required for some jobs
Degree Field	Horticulture, landscape design, or related field
Experience	Preferred but not required
Licensure and Certification	Pesticide applicators license is often required, certification is available but not required
Key Skills	Critical thinking, communication, self-motivation, design, word processing, plant identification, plant care, weed control, familiarity with gardening tools, irrigation systems, physical stamina
Salary	\$24,290 per year (median salary for all landscaping and grounds keeping workers)

Step 1: Consider Earning a Degree

A degree program in horticulture or landscape design provides the scientific and methodological foundation required in the professional gardening field. Schools across the U.S. offer horticulture and landscaping programs at all levels of study. An associate's degree includes courses in plant culture, use of plants, pests and weeds, and plant nutrition. Bachelor's and master's degree programs delve further into the study of gardening, horticulture and landscaping and usually include courses on plant physiology, plant diseases, and plant maintenance.

Step 2: Explore Certifications or Master Gardener Status

Professional gardeners may benefit from the classes and certification programs offered through local gardening organizations, botanical gardens and state university extension offices. Master Gardener programs, which give aspiring gardeners training and experience in the field, are also

offered by state universities and extension offices throughout the country. Students complete a series of classes that cover soils, landscape design, vegetables, greenhouse management and composting. These programs offer hands-on experiences in demonstration gardens or other community green spaces.

To earn and maintain the Master Gardener certification, one is required to complete a set number of volunteer hours in the community. Master gardeners often speak to community groups or spearhead efforts to create or improve green spaces in a community; they also take advantage of continuing education opportunities to expand their own understanding of gardening.

Step 3: Gain Experience

In order to gain work experience, it is helpful to work with an established professional gardener. The Association of Professional Gardeners recommends both professional and volunteer involvement. Community gardening clubs offer opportunities for networking through work parties, special events, community service projects and community education.

Step 4: Advance Your Career

Professional gardeners with work experience and certifications can advance their career by moving up in their company from an assistant position to a managerial position. They may become the head of the department for local parks, or the director of a botanical garden. Those who pursue a bachelor's or master's degree in horticulture can open their own business as a gardener or detail gardener providing consultation and design services to residential clients, and overseeing garden laborers.

Pruning Ornamental Trees and Shrubs

Michael Dana and Philip Carpenter

Memorize the words:

- 1) prune – обрезать
- 2) drastic – радикальный, интенсивный
- 3) vigorous – энергичный, сильный
- 4) adjacent – соседний, смежный
- 5) thinning – прореживание
- 6) faded flower – увядший цветок
- 7) flower bud – бутон
- 8) rejuvenate – омолаживать, восстанавливать
- 9) limb – ветка, сук
- 10) crotch – разветвление
- 11) shearing – стрижка, обрезка
- 12) espalier – шпалеры
- 13) shoot – побег, росток, веточка

Correct pruning is an essential maintenance practice for trees and shrubs in the home landscape. However, most homeowners regard pruning with considerable, though unnecessary, apprehension. Pruning is not difficult if you understand the basics, learn why, when, and how to prune.

Trees and shrubs should be examined annually for pruning requirements. Too often, pruning is ignored for several years. Then some trees and most shrubs become overgrown and often weak, making drastic pruning a necessity to bring the plant back to usefulness. Regular pruning will help keep the plant in bounds and keep its growth vigorous. To prune successfully, you must

- 1) know why you are pruning, 2) be correct in your timing,
- 3) follow proper techniques using proper tools: why, when, and how.

Reasons to prune

Pruning is necessary to maintain a healthy, vigorous tree or shrub. Specifically, pruning is practiced to:

Maintain or reduce plant size. Pruning can prevent a plant from overgrowing its space in the landscape and eliminates the need for drastic cutting of crowded, overgrown plants. It can allow for growth of plants under or adjacent to the pruned plant. It can also serve to reduce leaf area on newly planted trees and shrubs. This promotes survival through transplanting and consequent root loss.

Remove undesirable growth. Pruning can encourage plant vigor through the removal of weak, overcrowded growth. Such thinning often improves the visual balance or symmetry of the plant.

Remove dead, diseased, or broken branches. Pruning will aid in maintaining the shape, vigor, and health of the plant.

Stimulate flowering and fruiting. Removal of the current year's old, faded flowers and fruit clusters will promote flower buds for the following season.

Rejuvenate and restore old plants to vigorous growth. Proper pruning can restore a youthful, natural growth habit in certain overgrown shrubs.

Prevent damage to life and property. Pruning can minimize the hazard of limbs interfering with power lines or overgrowing structures. It can also remove weak crotches before limbs break in strong winds and open blocked sight lines caused by overhanging limbs at driveways or street corners.

Shape plants in an artificial form. Pruning and shearing can be used to shape plants as hedges or for rigidly formal espaliers or topiaries.

Myths about pruning

There are a number of myths and misconceptions about pruning which should be laid to rest.

Pruning is difficult. Pruning is straightforward if one knows a little about how the plant grows and what it should look like when the process is complete.

Plants will die if pruned at the wrong time of year.

Plants may be injured, but seldom, if ever, are they killed by poorly timed pruning.

All pruning must be done during the winter. Actually, many plants are best pruned during the growing season.

Topping shade trees will keep the trees from causing damage to the home. Shoots which grow after topping are weaker than the original limbs. They will be more likely to split off and cause damage unless they are removed every few years. Also, wood rots are more likely to be a problem in topped trees, resulting in poorer tree health and greater likelihood of limb breakage.

Removing a tree is a crime against nature. If a plant is in the wrong place, from a functional or aesthetic viewpoint, it is by definition a weed and can be removed. This is especially true when a tree must be mutilated beyond recognition to eliminate the problem it is causing.

Most trees need pruning. Actually, mature trees seldom do. Young trees usually benefit because pruning helps in establishing the basic branch structure and in overcoming transplanting shock.

Hedge shears are all you need to prune shrubs.

Hedge shears are intended to prune hedges, only! Using them on shrubs not intended as hedge plants destroys the natural grace and beauty of the plants.

Anyone with a pickup truck and a chain saw is a qualified pruner. Indiana has no licensure for tree pruners, thus some individuals doing pruning work may not be knowledgeable or skilled in proper techniques.

Never hire someone who stops and tells you that your plants need pruning and that he will do it right away. Obtain references, and see their work first! All cut surfaces must be treated with tree paint. While long recommended, the evidence is conflicting on the use of tree paint. Largely, its use should be thought of as cosmetic, helping to hide light-colored scars.

Tools for pruning

Proper pruning requires proper tools, employing correct methods, and applying the methods accurately to the appropriate plant. Tools should be of the highest quality you can afford, and they should be sharp. Keep them in good condition by lubricating regularly, cleaning to prevent rust, and only using them for their intended function.

Garden Design

Memorize the words:

- 1) inspiration – вдохновение
- 2) sidewalk – тротуар (ам.)
- 3) driveway – подъездная аллея
- 4) fence – забор
- 5) curved line – изогнутая линия
- 6) straight line – прямая линия
- 7) lighting system – система освещения
- 8) coarse – грубый
- 9) fine – тонкий, утончённый
- 10) boxwood – самшит
- 11) to draw attention – привлекать внимание
- 12) compatibility – совместимость

Garden design is the foundation of any great landscape. What does your dream garden look like? Make that dream a reality with garden design secrets, ideas, and inspiration for front yards and backyards. That includes color, foliage, and plant combinations, including the best red and yellow flowers to pair together, as well as tips for decor, landscaping, and curb appeal.

If you love a landscape filled with wildlife, such as birds and butterflies, you should learn ways to attract them to your garden, including building your own birdhouses or creating birdbaths.

The Elements of Good Garden Design

Rely on these artistic principles to take the mystery out of garden design, even if you are working with a professional.

Line

Line is one of the most important and useful of all design elements. Everything in the garden involves line. Think about the trunk of a tree, the distant horizon, the line created when a lawn ends and the adjacent woods begin. A sidewalk, driveway, or fence is a clear and readily accessible line in the landscape. As you plan and design your garden, always consider the line that is created by whatever you are adding.

There are four main ways to describe lines: curved, straight, horizontal, and vertical. None is more important than the others – each has different effects. Strong lines can draw your eye into the landscape, directing both where people look and where they go.

Curved lines shape informal garden beds and add interest to pathways. Straight lines evoke a sense of order and are more formal.

Gardens can be themed, such as a healing garden.

Soothing horizontal lines create a sense of stability. Vertical lines project a sense of strength and movement.

No matter which types of line you use, be aware that lines lead the eye. Lines going away from you on the ground draw you forward. Horizontal lines on the ground slow you down. Vertical lines lead the eye up and out of the garden. Curving lines take the eye on an intriguing journey. All are desirable. It's up to you to know where the lines will lead you or your eye and what you will see when you get there.

Light

What could be lovelier than early morning or evening in the garden, when plants virtually glow from warm backlighting? Who can deny that light gives plants life?

Light and shade change the way colors look and how they work together. Although you can't control natural light, you can play up its effects. Bright light has the same impact as warm color – it advances visually, making an object or area feel closer than it really is.

Keep in mind that light can be either natural or artificial. It is easy to add a low-voltage lighting system to extend your garden enjoyment into the evening hours. Various fixtures and their positioning create different effects. Front lighting a dark area highlights a particular feature.

Backlighting silhouettes a sculpture, tree, or shrub. Side lighting, which can also produce dramatic effects, is used mostly for safety along walks and paths.

Texture

Texture evokes emotional responses. Both tactile and visual textures invite you to touch. Use texture to contrast plants in groups or minimize architectural lines.

The characteristics of texture divide plants into three basic groups: coarse, medium, and fine. Coarse-textured plants, hardscaping materials, or garden structures have large or boldly tactile components. Fine-textured materials include many ferns and grasses or a delicate structure such as a bent-wire trellis or arbor. Medium textures fall in between.

Changes in texture can be subtle; the textures of various plants (and objects) are relative to one another. An ornamental grass, when viewed alone, may seem a fine-textured plant. However, when compared with zoysiagrass, which is much more finely textured, it may appear more coarse-textured.

Form

A landscape without strong, contrasting forms becomes as confusing as a melody without rhythm. The form and shape of plants and other objects in the garden work to divide space, enclose areas, and provide architectural interest. Grouping plants displays their shapes and creates various effects.

Round forms, such as boxwood or barberry shrubs, for instance, add definition and stability to a mixed border. A series of mounded forms creates an undulating rhythm.

Repeated, narrow verticals also add stability. Alone, a thin cactus looks awkward. Clustered, they appear well-placed.

The strong uprights of a fence add a sense of security and completeness.

Scale

Scale, or proportion, is the size relationship of one object to another. A 30-foot tree is out of place in the middle of a small patio, but a dwarf tree makes sense. Conversely, a massive house overpowers a narrow front walk lined with strips of flowers.

Consider the ultimate size of a tree before you plant it. The most beautiful tree in the world will look awkward and out of place if it towers over the front of a house. That same tree, if placed in the back yard, may provide a pleasing frame for the house.

Pattern

Pattern is the repetition of shapes in order. Pattern creates rhythm, as well as charm. It reinforces texture and contrast. When creating patterns, think of light and shadow as part of the palette. Use pattern to draw attention to an area; be careful not to overdo bold patterns, which can overwhelm. Also apply this principle when creating backgrounds. Lay a brick herringbone pattern in walkways, patios, entryways, and driveway borders to unify your hardscape, for example. Employ pattern as a way to direct people through the garden too.

Balance

Visual balance is achieved when the elements on each side of a real or imaginary axis are equal. If too much emphasis is placed on one side of the garden, your eye will be drawn more readily there and not to the garden as a whole.

There are two basic types of balance: symmetrical (formal) and asymmetrical (informal). When establishing balance, you need to determine a central reference point from which to draw an axis. It could be the front door, a tree in the backyard, or any other object.

Symmetrical, or formal, balance is the easiest to see and understand: The elements on either side of a real or imaginary line are mirror images.

Formal balance doesn't always suit a home or garden style. You may prefer informal, or asymmetrical, balance. For example, a large tree on the left can be balanced by three smaller ones on the right. Or a large mass of cool colors on one side can balance a small mass of hot colors on the other side.

Unity

Unity results when all of the basic garden design principles come together in a balanced, harmonious whole. Focusing on harmony will help as you choose from an exciting and sometimes bewildering array of plants and other landscaping materials.

Make simplicity a guidepost as well, and you likely will achieve a unified design that gives you a sense of completeness. Good structure in the overall design, combined with hardscape that meets your needs for service and enjoyment, creates the perfect setting into which you can place favorite plants – trees, shrubs, groundcovers, flowers, and seasonal containers.

Contrast

Contrast emphasizes the difference between a plant or an object and its surroundings. Using contrast is the best way to avoid predictability in a garden. It also adds a pleasing sense of tension between elements. Like most garden design principles, in moderation contrast is good, but too much can be confusing and unrelaxing to the eye.

You can create contrast by manipulating various elements such as form, texture, and color. Achieve a distinctive look by planting the contrasting forms of horizontal ‘Bar Harbor’ juniper in front of red-twigged dogwood, for instance.

You can contrast textures by varying hardscaping materials, such as bricks and gravel, or plant textures, such as a leathery leaved magnolia next to a finely needled cedar or juniper shrub.

Finally, the colors of flower blossoms can create wonderful contrasts. To be most effective, the hues should be widely separated on the color wheel. For example, red and green, purple and orange, and yellow and blue represent the highest contrast in color. You can also contrast variegated leaves with solid colors, or green and purple leaves.

Color

Color seduces the eye, evokes mood, and reflects the seasons. As a powerful and unifying tool, color has predictable effects. Cool blues, purples, and greens soothe and recede, whereas warm reds, oranges, and yellows enliven and advance.

Single-color schemes enchant with their simplicity. The real fun comes in expressing your personality by combining colors. Some colors compete for attention; others harmonize.

Although flowers are the jewels of the garden, too many different colors look chaotic. Remember that a balance of subtly different colors creates a pleasing effect.

Rhythm

Rhythm and repetition come about when you correctly position or contrast features. Rhythm avoids monotony.

Gardens that may be complete in almost every sense may seem ordinary until rhythm is introduced – for instance, a stately procession of shade trees along a drive or the repetition of pavers or the pickets in a fence. These elements create a clear sense of movement.

Rhythm doesn’t necessarily require literal repetition. It may be achieved by the use of line.

Another example of rhythm is the gradual change along a planting bed of warm colors and coarse textures to cooler colors and finer textures, and then back to warm and coarse. As different plants come into bloom and then recede, to be replaced by others, there will still be a satisfying sense of visual rhythm.

Variety

Just as you choose your guests for a dinner party with concern for their interests and personalities, so can you combine a variety of plants for compatibility.

Accents and focal points serve to make a landscape more interesting. Use them sparingly, however, to maximize their individual impact. Often, a single, interest element added to an otherwise drab scene can make all the difference.

Similar shapes and colors reinforce a theme. But certain focal points, by virtue of their interesting character, deserve major attention. These focal points should stand out from the rest of the garden. Occasional accents, such as an arbor, a sculpture, or a specimen plant, help create balance in a garden between the reference points and the background.

Definitions of Landscape, Landscape Design, Landscape Architecture, and Landscape Planning

Memorize the words:

- 1) vegetation – растительность
- 2) Landscape Design – ландшафтный дизайн
- 3) branch – ветвь, область
- 4) treated water – обработанная вода

Landscape has six main compositional elements: Landform, Vertical Structures, Horizontal Structures, Vegetation, Water, and Climate.

Landscape Design is the art of arranging these elements to make good outdoor space.

Garden Design is a specialized branch of Landscape Design, concerned with private space and private goods. The difference between the two arts is that one is concerned with private space and the other with public space. The public park is the origin of the landscape architecture profession.

Landscape Designers influence natural processes, social processes and aesthetic processes. Their aims and objectives can also be placed in these three groups. Outdoor space which is 'good' from one point of view (e.g. social) may be bad from another point of view (e.g. aesthetic or natural process). A space can also be good for humans but bad for other species (e.g. a swimming pool with treated water).

Landscape Architecture is an organized profession. Its members have approved qualifications and work on Garden Design, Landscape Design, Landscape Planning and other specialized activities. The term landscape architecture was invented by Gilbert Laing Meason in 1828. 'Landscape architecture' is now recognized by the International Labour Organization and represented by the International Federation of Landscape Architects (IFLA). Most countries have professional associations concerned with landscape architecture.

Planning the landscape is an old idea. Around 1800 John Claudius Loudon (1783–1843) worked as 'a planner (as the Scotch call a landscape-gardener)'. When Brian Hackett used Landscape Planning as the title of a book in 1971, he used it in its modern sense. McHarg's book *Design with Nature* was by far the most important landscape planning book of the twentieth century. The objectives of Landscape Planning are similar to those of Landscape Design but planning projects tend to be:

- More concerned with public goods than private goods
- Larger in scale
- Longer in duration
- Implemented by many contracts, rather than one contract.

Landscape Architecture

Memorize the words:

- 1) outcome – результат, исход, выход
- 2) restoration – восстановление
- 3) sustainability – устойчивость, баланс
- 4) creative flair – креативные способности
- 5) assessment – оценка, суждение
- 6) impact – удар, воздействие, влияние
- 7) site – помещаться, располагаться; выбирать место

Landscape architecture is the design of outdoor public areas, landmarks, and structures to achieve environmental, social-behavioral, or aesthetic outcomes. It involves the systematic investigation of existing social, ecological, and soil conditions and processes in the landscape, and the design of interventions that will produce the desired outcome. The scope of the profession includes landscape design; site planning; storm water management; environmental restoration; parks and recreation planning; visual resource management; green infrastructure planning and provision; and private estate and residence landscape master planning and design; all at varying scales of design, planning and management. A practitioner in the profession of landscape architecture is called a landscape architect.

Definition

Landscape architecture is a multi-disciplinary field, incorporating aspects of botany, horticulture, the fine arts, architecture, industrial design, soil sciences, environmental psychology, geography, and ecology. The activities of a landscape architect can range from the creation of public parks and parkways to site planning for campuses and corporate office parks, from the design of residential estates to the design of civil infrastructure and the management of large wilderness areas or reclamation of degraded landscapes such as mines or landfills. Landscape architects work on structures and external spaces with limitations toward the landscape or park aspect of the design – large or small, urban, suburban and rural, and with “hard” (built) and “soft” (planted) materials, while integrating ecological sustainability. The most valuable contribution can be made at the first stage of a project to generate ideas with technical understanding and creative flair for the design, organization, and use of spaces. The landscape architect can conceive the overall concept and prepare the master plan, from which detailed design drawings and technical specifications are prepared. They can also review proposals to authorize and supervise contracts for the construction work. Other skills include preparing design impact assessments, conducting environmental assessments and audits, and serving as an expert witness at inquiries on land use issues.

Fields of activity

The variety of the professional tasks that landscape architects collaborate on is very broad, but some examples of project types include:

- The planning, form, scale and siting of new developments;
- Parks of general design and public infrastructure;
- Sustainable development;
- Storm water management including rain gardens, green roofs, groundwater recharge, green infrastructure, and treatment wetlands;
- Parks, botanical gardens, arboretums, greenways, and nature preserves;
- Recreation facilities: playgrounds, golf courses, theme parks and sports facilities;
- Housing areas, industrial parks and commercial developments;
- Estate and residence landscape master planning and design;
- Highways, transportation structures, bridges, and transit corridors;
- Urban design, town and city squares, waterfronts, pedestrian schemes, and parking lots;
- Natural parks, tourist destination, and recreating historical landscapes, and historic garden appraisal and conservation studies;

Coastal and offshore developments and mitigation, etc.

Landscape managers use their knowledge of landscape processes to advise on the long-term care and development of the landscape. They often work in forestry, nature conservation and agriculture.

Landscape scientists have specialist skills such as soil science, hydrology, geomorphology or botany that they relate to the practical problems of landscape work. Their projects can range from site surveys to the ecological assessment of broad areas for planning or management purposes. They may also report on the impact of development or the importance of particular species in a given area.

Landscape planners are concerned with landscape planning for the location, scenic, ecological and recreational aspects of urban, rural and coastal land use. Their work is embodied in written statements of policy and strategy, and their remit includes master planning for new developments, landscape evaluations and assessments, and preparing countryside management or policy plans. Some may also apply an additional specialism such as landscape archaeology or law to the process of landscape planning.

What Does a Landscape Designer Do?

Memorize the words:

- 1) bachelor's degree – степень бакалавра
- 2) master's degree – степень магистра
- 3) internship – интернатура
- 4) plant nursery – питомник

Learn about the education and preparation needed to become a landscape designer. Get a quick view of the requirements as well as details about training, job duties and licensure to find out if this is the career for you.

Essential Information

A landscape designer, sometimes called a landscape architect, creates attractive, functional outdoor spaces for homeowners, businesses, schools and other organizations. Most landscape architects hold at least a bachelor's degree in the field. Additionally, most states require landscape designers to be licensed. It requires passing the Landscape Architect Registration Exam.

Required Education	Bachelor's degree in landscape architecture recommended; master's degrees are available; completion of an internship
Other Requirements	State licensing required in most states
Projected Job Growth (2012-2022)	14% for landscape architects
Median Salary (2013)	\$64,790 for landscape architects

Job Duties Overview

Many landscape designers own their own businesses, while others work at larger firms or as consultants at plant nurseries. Still others work for government bodies. Some of a landscape designer's job duties vary by industry, but drawing plans, selecting plants and installing structures like walkways and water features are important tasks in most landscape jobs.

According to The LandLovers, www.thelandlovers.org, an organization that promotes jobs in the landscape industry, landscape designers draw plans using LandCAD or by hand drawing. They contract installation staff to put in garden beds and build structures. Landscape designers may meet clients on-site to discuss the requirements of the space. To keep the business profitable, they must create project estimates and maintain budgets.

Job Duties by Industry

Independent Designers

According to the U.S. Bureau of Labor Statistics (BLS), a landscape designer or architect who owns his or her own business either works alone or with hired employees and assistants. He or she completes all aspects of landscape design projects and maintains the business. Independent landscape designers spend some of their time on paperwork, bookkeeping and marketing as well as meeting with clients and creating design plans.

Design and Architecture Firms

Landscape designers who work for landscape design or landscape architecture firms sometimes assist senior designers or architects, working on one or more aspects of a larger design. The BLS says that landscape architects typically work on larger projects and sometimes hire landscape designers to work with them.

Government Organizations

A search for government landscape design positions revealed that many cities and states seek landscape designers. They could assist in the planting of roadsides and road partitions. Landscape designers also plan parks and recreation areas, and they create user-friendly spaces near government buildings and other public spaces.

Plant Nurseries

Many garden centers and nurseries offer landscape design consultation services to their clients. A landscape designer working in this capacity sometimes sketches design ideas for customers or works on large designs and installation jobs for clients of the nursery. Their duties include suggesting plants, furniture and irrigation systems to walk-in homeowners. They may also conduct site visits and create plans for large design projects.

What is Landscape Design?

Memorize the words:

- 1) tailor – приспособлять
- 2) confusion – путаница
- 3) footage – длина в футах
- 4) haven – убежище, приют
- 5) bring smth. to fruition – осуществлять что-л.
- 6) insure – застраховать

Landscape design is the analysis, planning, and design of exterior living spaces.

Landscape design today integrates a wide variety of elements to achieve functional and beautiful spaces for outdoor living. Professional landscape designers offer a broad range of planning and design services tailored to a spectrum of client needs. By engaging the services of a landscape designer, outstanding design solutions can be developed while avoiding costly mistakes and unnecessary confusion.

A well-executed landscape design increases not only the enjoyment of a home, but the actual square footage of valuable usable space. With comprehensive planning and professional installation, outdoor living areas can be an excellent investment. Studies have shown that thoughtfully developed outdoor spaces can increase the value of a home up to twenty percent.

Perhaps you want a haven for wildlife, an engaging play area for children, exciting and functional outdoor rooms and entertainment areas, or simply a serene and shady nook for quiet garden enjoyment. A professional landscape designer can help bring your garden dreams to fruition while keeping a close eye on practical considerations such as budget, site analysis, and choosing the appropriate plants.

The landscape designer works closely with each client to create a personal and customized design that is best suited to their home, lifestyle and unique set of wants and needs. He or she provides guidance, an artistic touch, and a comprehensive plan of action, while keeping your best interests at heart.

A professional landscape designer:

- analyzes the property from an architectural, environmental, horticultural and artistic viewpoint and uses these findings to create a Master Plan that is customized for the site;
- develops site-specific solutions to the problems and opportunities of the site using education, experience, imagination, talent and creativity;
- provides an artistic eye and gives the outdoor space a form and a sense of style that will be the heart of the design;
- helps choose the most appropriate design elements, materials, and plants for the site;
- works within a budget, and provides advice on how the landscape plan might be installed in stages if needed;
- helps avoid costly mistakes by providing a clear direction in which to proceed;
- brings a network of industry professionals to help insure the immediate and ongoing success of the project;
- acts as an independent advocate for the client throughout the process.

Landscape Trees

Memorize the words:

- 1) specimen – особь; образец, экземпляр
- 2) variety – разновидность; сорт
- 3) shady spot – тенистое место
- 4) evergreen tree – вечнозелёное дерево
- 5) deciduous tree – лиственное дерево
- 6) flowering tree – цветущее дерево
- 7) debris – мусор, остатки
- 8) maintenance – уход, содержание

Trees are an important part of landscaping. When thriving they make a beautiful contribution to the garden. Adding trees to your landscape, whether it is one specimen tree or a grouping of a certain variety, will greatly improve the appearance and value of your property. Trees can create shady spots perfect for a bench or table. They can block winds and add privacy. Depending on the variety they can also add color and interest to your garden. Think about whether you want an evergreen, deciduous or flowering tree.

Choosing the right tree is crucial. You'll need to consider many factors when selecting a tree and deciding where to plant it. Among them are its mature size and whether or not it will drop debris. One of the biggest landscaping mistakes is improper tree placement. For example, a tree with surface roots can destroy paving, while a tree that grows taller than expected can interfere with power lines or block views.

Begin the tree selection process by looking around your neighborhood for trees you find attractive and that appear to be doing well. Take photos of these trees and do research on them. Consider the areas of your garden that would benefit from a tree and select a tree that is suited to this spot. It is a good idea to hire a landscape professional to help you select trees for your property. They have experience with many tree types and will be able to tell you what will and won't work.

Once your trees have been selected and planted they will need to be cared for properly. Providing the right amount of water is probably the most crucial maintenance concern when it comes to trees. Most trees require occasional deep watering, but familiarize yourself with your tree's specific needs. Other maintenance considerations include mulching, fertilizing and pruning.

Garden Design – Terms You Might Come Across

Memorize the words:

- 1) artificial – искусственный
- 2) arbor – древовидная структура
- 3) evergreen tree – вечнозелёное дерево
- 4) color wheel – колесо цветов

Good garden design is usually the result of using the basic design principles. The following terms will come up again and again when discussing garden design:

Garden Bones – Structure in Garden Design

Definition: In garden design, the term ‘bones’ refers to something architectural that defines the structure of a garden. It can be artificial, such as an arbor or obelisk, or it can be a plant. Very often it is an evergreen tree or shrub.

Color – Working with Color in Garden Design

Color is arguably the most prominent factor in a garden design and often the first one considered. Good garden design involves knowing how to combine colors so that the final product has a cohesive and pleasing effect. Most garden design advice begins with a discussion of color, texture and form. Color is what most gardeners are drawn to. We know what we like when we see it. Only practice and experimentation will develop your eye for color and allow you to see the differences between colors, but a good way to start is by studying the color wheel used in art. Here are some tips to train your eye to see color and for combining color in the garden.

Generally, colors are arranged by their relationships to each other, in a progression. Violet-red to red, to orange-red, to orange, to yellow-orange, to yellow and so on, in the same order as they appear in the spectrum. Most modern color wheels only contain 12 colors, while there are many more subtleties in nature. However, it is a good tool to begin to train your eye to see the relationships between colors and how they transform and play off of one another.

An Eco-friendly Style

Memorize the words:

- 1) wetland area – влажная, заболоченная земля
- 2) plant-based scraps – отходы растительного происхождения
- 3) do no harm – не наносить вреда
- 4) wipe out – уничтожать
- 5) lawn – лужайка, газон
- 6) flourish – процветать
- 7) climate conditions – климатические условия
- 8) pest and disease resistance – устойчивость к вредителям и болезням
- 9) evaporation – испарение
- 10) suppress weeds – подавлять сорняки

Eco-friendly gardening is all about working with nature, not against it. The design can take on many looks depending on the site you have in mind. A wetland area will look different, for instance, than a miniature grassland prairie. The ideal eco-garden is made up of native species, and often becomes habitat for birds and butterflies.

Guiding Principles of an Eco-Garden

Being green is really about not being wasteful. In the garden, that means not wasting water, recycling yard trimmings and kitchen plant-based scraps into compost, and wisely disposing of plastic pots, soil bags, etc. The next important rule is to do no harm like avoiding chemical fertilizers that run into rivers, oceans and wetlands and not planting invasive species that could wipe out some native varieties. Pesticides and herbicides tend to kill many more creatures than the one or two bugs you're trying to be rid of. Lastly, the eco-garden gives back. By creating a friendly wildlife habitat you'll provide food and shelter for birds, butterflies, lizards, ladybugs and other good living things. By including edibles in your garden, you can give delicious fruits and herbs to your family and friends. You don't have to choose between an edible and an ornamental garden. Most fruit trees and shrubs, and aromatic herbs are quite beautiful.

Be water-wise

Using water judiciously does not mean having less greenery; it just means putting more thought into plant selection and garden design. The desire to reduce water usage can inspire fabulous plant combinations, year-round interest and gardens that people want to live in. A good place to start is to evaluate your lawn. Pets and kids need their turf grass, but can you reduce the size of the lawn. Check to see if the newer low-water use grasses will flourish in your climate.

Choose the right plants

Plant choice is an essential component of the water-wise garden.

Opt for plants that are native to your region, or native to a place with similar climate conditions, so they'll be more likely to thrive with minimal irrigation. Check out newer varieties that have improved characteristics like drought tolerance, pest and disease resistance, more abundant and better tasting fruit, more abundant flowering, and low maintenance. Now, if you have some favorite plants you simply can't live without, it's OK – just group them together so you're only watering heavily in one area. Be sure to add a thick layer of mulch to reduce evaporation.

Grouping plants the right way

A key water-conserving strategy is to group plants with similar water and sun needs. Lavender in a full-sun, sandy-soil spot is a great idea; but planting a water-thirsty perennial next to it defeats the purpose as one or both plants will suffer. Think of your garden in zones and arrange the plants according to various conditions. Attending to the light needs of plants can help you save water, because a shade-lover that is planted in the sun has higher water needs than if it is sited appropriately.

Using compost

Next, help retain soil moisture with an application of organic mulch, such as high-quality compost. The benefits from this are many: its loose material of varying sizes slows water down, so

that more moisture goes into the soil instead of running off. Water does not evaporate from the soil surface as quickly. Mulch provides nutrients to the soil and helps suppress weeds. Mulch can be applied three inches thick in existing ornamental beds, with just a few precautions. Do not pile it up against the trunks or stems of shrubs, and use only a thin layer around Rhododendrons and other shallow-rooted shrubs.

Low-water plants such as agaves and yucca; groundcovers for natural weed control, such as verbena and juniper; native ornamental grasses; drought-tolerant shrubs and perennials such as lavender and salvia; pest and disease-resistant plants; edibles; shade trees.

Patio Gardening and Landscaping

Memorize the words:

- 1) impact – воздействовать, влиять
- 2) patio – патио; внутренний дворик
- 3) pay attention (to) – обращать внимание (на)
- 4) deck – подиум, настил
- 5) height – высота, рост
- 6) prune – обрезать
- 7) clip – стричь
- 8) spine – колючка
- 9) thorn – колючка
- 10) poisonous – ядовитый
- 11) pungent – острый, жгучий (о вкусе, запахе)
- 12) carrion flower – цветок со зловонным запахом
- 13) scent – запах
- 14) maple – клён

A good planting plan can turn hard space into a natural environment for outdoor living. It can carry your interior schemes into the landscape with color and fragrance. Planting solves problems with beautiful living things. It offers a changing face with the seasons. A poorly designed planting plan does little for the quality of the space, increases maintenance, and negatively impacts your enjoyment of the patio.

It pays to work closely with your landscape designer to achieve quality planting by researching every species proposed. Know what the plants look like, when they bloom, if you like their fragrance and make sure they remain in scale with the space over time. To help you better understand how plants can fail, we've begun this guide with The Don'ts, before we move into more positive attributes.

The Don'ts

Your terrace, patio or deck may experience all sorts of activities in many seasons. Your designer must ensure the planting works equally well for all of them.

Don't oversize plants. By far the most common mistake is using plants that crowd your limited patio space. Double check that every plant matures within the height and diameter provided.

You should not have to prune or clip a plant to keep it in bounds. When you do there's not only additional maintenance, you sacrifice its natural beauty. Get a list of small patio trees.

Don't use sharp plants. Plants that bear spines or thorns are painful when located near patios. If and when children are present, they too are vulnerable because eye level is far lower than with adults. Be careful what you plant in raised planters, in narrow passage ways, dining areas and at poolside. Major offenders: roses, cacti, succulents.

Don't use toxic plants. Because children tend to touch and sometimes eat much of what they discover, it's wise to avoid patio plants that are poisonous.

Don't use pungent plants. Not all natural scents are appealing, and some can be stinky. Some emit fragrance from flowers to attract pollinators such as carrion flowers that lure flies with the smell of death. Keep in mind that scents you find appealing may not always be as attractive to others.

Don't use oversized pots. When planting in containers on the patio or deck, always be aware of the combined weight of any one pot and its contents. Large pots used for planting small patio trees or tropicals can be difficult to move or remove without heavy lifting.

Whenever possible, use wheeled platforms under large pots when they must be moved to protection for winter. Or, downsize the containers but use more of them.

The Dos

The right planting can make your patio a celebration of the senses with beauty, fragrance, texture and color. Encourage your designer to solve problems using carefully selected plants that enhance the outdoor living experience in a variety of ways.

Do plant fragrant flowers. The haunting scent of jasmine adds romance to your patio, particularly after dark when the source is less visible.

Careful planting design can create a succession of seasonal aromatherapies. Fragrance of plants located close to windows and doors may be drawn inside for double benefit.

Do utilize trees in pots. Small trees in big pots are your designer's most powerful tool for patios that lack much ground for planting.

Do plant for off-season interest. While planting for the warmer months is a given, ask your designer to provide you with plants that feature off season interest too.

For example, coral bark of Japanese maple is one of the most popular small trees for winter beauty due to its bark that stands out brightly on dull days or against snow. The forms of well shaped evergreens are powerful interest in winter too.

If you live in the north where winter is long and cold, what you see out the windows is important. Make doubly sure your project is well stocked with off season plants and use up-lighting after dark to create a beautiful view.

Do use diversity. Some homes don't have views, so intricate planting combinations are the next best thing. Give special attention to using a wide variety of small plants with exquisite qualities.

Too often modern designers get lazy and falls back on massing a single species rather than the careful mix and match that results in a real garden.

Do plant for seasoning. Culinary herbs make some of the finest plants for patio areas where they are convenient to pinch and cut when you need fresh flavors in the kitchen. Woody herbs such as rosemary and lavender make first class landscape plants in pots or in ground.

Creeping rosemary and creeping thyme are old time favorites for edges of paths where they are routinely crushed so the aroma is released when you pass. Even herbaceous parsley and basil make fast growing seasonal fillers.

ORNAMENTAL FLORICULTURE

Flower Morphology

Memorize the words:

- 1) stalk – стебель; ножка
- 2) whorl – кольцо листьев (вокруг стебля)
- 3) receptacle – цветоложе; цветоножка
- 4) calyx – чашечка
- 5) sepal – чашелистик
- 6) bud – почка
- 7) corolla – венчик
- 8) petal – лепесток
- 9) pollination – опыление
- 10) stamen – тычинка
- 11) filament – филамент; тычиночная нить
- 12) anther – пыльник
- 13) carpel – карпель, плодолистик
- 14) ovary – завязь
- 15) ovule – семязпочка, семязчаток
- 16) pistil – пестик
- 17) stigma – рыльце

A stereotypical flower consists of four kinds of structures attached to the tip of a short stalk. Each of these parts is arranged in a whorl on the receptacle. The four main whorls (starting from the base of the flower or lowest node and working upwards) are as follows:

Calyx: the outermost whorl consisting of units called sepals; these are typically green and enclose the rest of the flower in the bud stage, however, they can be absent or prominent and petal-like in some species.

Corolla: the next whorl toward the apex, composed of units called petals, which are typically thin, soft and colored to attract animals that help the process of pollination.

Androecium (from Greek “andros oikia”: man’s house) is the next whorl (sometimes multiplied into several whorls), consisting of units called stamens. Stamens consist of two parts: a stalk called a filament, topped by an anther where pollen is produced by meiosis and eventually dispersed.

Gynoecium (from Greek “gynaikos oikia”: woman’s house) is the innermost whorl of a flower, consisting of one or more units called carpels. The carpel or multiple fused carpels form a hollow structure called an ovary, which produces ovules internally. The gynoecium of a flower is also described using an alternative terminology wherein the structure one sees in the innermost whorl (consisting of an ovary, style and stigma) is called a pistil. A pistil may consist of a single carpel or a number of carpels fused together. The sticky tip of the pistil, the stigma, is the receptor of pollen. The supportive stalk, the style, becomes the pathway for pollen tubes to grow from pollen grains adhering to the stigma.

Although the arrangement described above is considered typical, plant species show a wide variation in floral structure. These modifications have significance in the evolution of flowering plants and are used extensively by botanists to establish relationships among plant species.

The four main parts of a flower are generally defined by their positions on the receptacle and not by their function. Many flowers lack some parts or parts may be modified into other functions and/or look like what is typically another part. In some families the petals are greatly reduced and in many species the sepals are colorful and petal-like. Other flowers have modified stamens that are petal-like, the double flowers of Peonies and Roses are mostly petaloid stamens. Flowers show great variation and plant scientists describe this variation in a systematic way to identify and distinguish species.

Flowers may be directly attached to the plant at their base (the supporting stalk or stem is highly reduced or absent). The stem or stalk subtending a flower is called a peduncle. If a peduncle supports more than one flower, the stems connecting each flower to the main axis are called pedicels.

Flower Symbolism

Memorize the words:

- 1) poppy – мак
- 2) daisy – маргаритка
- 3) sunflower – подсолнечник
- 4) water lily – водяная лилия
- 5) larkspur – живокость, шпорник

Many flowers have important symbolic meanings in Western culture. The practice of assigning meanings to flowers is known as Floriography. Some of the more common examples include:

Red roses are given as a symbol of love, beauty, and passion.

Poppies are a symbol of consolation in time of death. In the United Kingdom, New Zealand, Australia and Canada, red poppies are worn to commemorate soldiers who have died in times of war.

Iris/Lilies are used in burials as a symbol referring to “resurrection/life”. It is also associated with stars (sun) as their petals are shining when blooming.

Daisies are a symbol of innocence.

Flowers within Asian and western classical art are also representative of the female genitalia, as seen in the works of many artists and poets. Many cultures around the world have a marked tendency to associate flowers with femininity.

The great variety of delicate and beautiful flowers has inspired the works of numerous poets, especially from the 18th–19th century Romantic era. Famous examples include William Wordsworth’s “I Wandered Lonely as a Cloud” and William Blake’s “Ah! Sunflower!”

Because of their varied and colorful appearance, flowers have long been a favourite subject of artists as well. Some of the most celebrated paintings from well-known painters are of flowers, such as Van Gogh’s sunflowers series or Monet’s water lilies. Flowers are also dried, freeze dried and pressed in order to create permanent, three-dimensional pieces of flower art.

Their symbolism in dreams has also been discussed, with possible interpretations including “blossoming potential”.

The Roman goddess of flowers, gardens, and the season of spring is Flora. The Greek goddess of spring, flowers and nature is Chloris.

In Hindu mythology, flowers have a significant status. Vishnu, one of the three major gods in the Hindu system, is often depicted standing straight on a lotus flower. Apart from the association with Vishnu, the Hindu tradition also considers the lotus to have spiritual significance.

Flower Garden

Memorize the words:

- 1) decorative purpose – декоративное назначение
- 2) bloom – цвести; цветение
- 3) annual – однолетнее (растение)
- 4) fragrance – аромат
- 5) delight the senses – улаживать чувства
- 6) herb – трава, травянистое растение
- 7) herbaceous border – травянистый бордюр
- 8) knot garden – сад формального стиля
- 9) edible – съедобный
- 10) seed – семя
- 11) perennial – многолетнее растение
- 12) biennial – двулетник, двулетний
- 13) layout – расположение, планировка

A flower garden is any garden where flowers are grown for decorative purposes. Because flowers bloom at varying times of the year, and some plants are annual, dying each winter, the design of flower gardens can take into consideration to maintain a sequence of bloom and even of consistent color combinations, through varying seasons.

Flower gardens combine plants of different heights, colors, textures, and fragrances to create interest and delight the senses.

Flower color is an important feature of both the herbaceous border and the mixed border that includes shrubs as well as herbaceous plants, and of bedding-out schemes limited to colorful annuals. Flower gardens are sometimes tied in function to other kinds of gardens, like knot gardens or herb gardens, many herbs also having decorative function, and some decorative flowers being edible.

One simpler alternative to the designed flower garden is the “wildflower” seed mix, with assortments of seeds which will create a bed that contains flowers of various blooming seasons, so that some portion of them should always be in bloom. The best mixtures even include combinations of perennial and biennials, which may not bloom until the following year, and also annuals that are “self-seeding”, so they will return, creating a permanent flowerbed.

Another, even more recent trend is the “flower garden in a box”, where the entire design of a flower garden is pre-packaged, with separate packets of each kind of flower, and a careful layout to be followed to create the proposed pattern of color in the garden-to-be.

Flowers for Borders

Control pests by planting these flowers for borders and drawing beneficial insects into your garden.

Memorize the words:

- 1) research – исследование, изучение
- 2) beneficial insects – полезные насекомые
- 3) ladybug – (божья) коровка
- 4) lacewing – златоглазка
- 5) ground beetle – жужелица
- 6) pollen – пыльца
- 7) yield – урожай
- 8) cornflower – василёк
- 9) wasp – оса
- 10) sow – сеять, засеивать
- 11) edging – бордюры; обрамление
- 12) aphid – тля
- 13) fennel – фенхель

“Flowers for borders” is the concept behind ground-breaking research and has revealed how gardeners can attract beneficial insects – ladybugs, lacewings, ground beetles and other insects that feed on pests – simply by planting certain flowers. We’ve been monitoring this research and compiling a list of plants that are both highly ornamental and proven effective in attracting and sheltering beneficial insects. Here’s our exclusive special report on these beautiful and valuable plants.

To get energy to search for their prey, or to reproduce, many beneficial insects feed on nectar (for carbohydrates) and pollen (for protein) from flowering plants. Researchers are discovering that some flowers are much better sources of nectar and pollen to sustain beneficial insects than others. Studies are also revealing the best plants to grow for shelter to help good bugs thrive. And as an added bonus, many of the nectar sipping/pest-eating insects that are attracted to flower pollen will also pollinate your fruit and vegetable crops and increase your yields.

Some Best Plants for Beneficial Borders:

Bachelor’s Buttons or Cornflower (*Centaurea cyanus*). This beautiful blue wildflower has extra floral nectaries, which means the plant’s leaves release nectar even when the flowers are not blooming. Research in Germany has found that bachelor button nectar has a very high sugar content of 75 percent. This nectar is highly attractive to flower flies, ladybugs, lacewings, and beneficial wasps. Sow easy-to-grow Bachelor’s Buttons seeds directly in the garden in fall or early spring; plants usually reseed energetically.

Sweet Alyssum* (*Lobularia maritima*). This low-growing annual makes a lovely white, highly fragrant edging for flower beds. Numerous studies have confirmed that sweet alyssum is highly attractive to aphid-eating flower flies. You can start with seeds, or buy bedding plants for earlier flowering.

Borage* (*Borago officinalis*). This annual herb has bright blue clusters of edible, cucumber-flavored flowers. Studies in Switzerland have shown borage to be exceptionally attractive to good bugs, with an average of over 100 beneficials found in just 1 square yard of borage. In addition, common green lacewings have a very strong preference to lay their eggs on borage.

Golden Marguerite* (*Anthemis tinctoria*). This long-blooming perennial produces bright yellow 2 inch daisies that are highly attractive to key kinds of beneficials – ladybugs, lacewings, flower flies, and mini-wasps. Golden marguerite thrives in poor soils, growing 2 to 3 feet high and wide.

Fennel (*Foeniculum vulgare*). Long-lasting fennel flowers are extremely attractive to all nectar-feeding beneficial insects, and the feathery green or purple foliage looks wonderful in spring and early summer. The seeds and leaves are also eaten by humans, and are excellent in salads

(leaves) or spaghetti sauce (seeds). The plants grow about 5 feet high and are perennial in zones 6–9.

***Notes:**

sweet alyssum – алиссум морской

borage – огуречник аптечный

golden marguerite – пуговка красильная

Gorgeous Grasses for Borders

Memorize the words:

- 1) gorgeous – ярко расцвеченный; великолепный
- 2) bland – невыразительный; безвкусный
- 3) nursery – питомник
- 4) thrust – опора
- 5) fussy – вычурный, аляповатый
- 6) subtle – утончённый
- 7) broad-leaf plant – широколистное растение

Ornamental grasses bring beauty, motion, and a soft, romantic look to beds and borders.

Adding grasses brings texture, motion, light, and even sound to the garden. More important, grasses are graceful threads that weave all other plants in the garden together, making them look more like family members than a convention of strangers.

A border composed solely of flowering perennials can be colorfully bland. Adding grasses brings texture, motion, light, and even sound to the garden. More important, grasses are graceful threads that weave all other plants in the garden together, making them look more like family members than a convention of strangers.

Ideas for designing borders

Western designers have found beautiful new ways to integrate grasses into the garden. Lew Whitney, vice chairman of Roger's Gardens in Corona del Mar, California, combines grasses with shrubs in low-maintenance but high-interest foundation plantings, where flowers are clearly secondary to foliage.

The nursery's demonstration garden is a good example. Grasses with vertical thrust, such as blue oat grass* and pheasant's tail* look like fireworks erupting between the hills, when combined with dense, round shrubs. A green carpet of autumn moor grass* contributes additional textures, shapes, and colors.

Simple grasses are particularly appealing when used in gardens close to wilderness, as is the case with Kelley and Stanton Perry's home in Laguna Niguel, California, overlooking coastal chaparral. "In this situation, a variegated grass would have been too fussy", says Carole McElwee, the garden's designer. "I wanted everything to be very soft and subtle – mostly grays, greens, and blues – just like the view". Despite the formal columns and the bench, this garden feels a bit wild. And grasses are primarily responsible for that mood.

Containers. Ornamental grasses make great companions to potted annuals, perennials, herbs, succulents, and broad-leaf plants. If the container is particularly striking, let the grass go solo, so it complements its setting rather than competes. Blue lyme grass*, for instance, looks dyed when paired with a weathered copper pot. Blonde feather grass* pairs beautifully with rusty iron.

Ground covers. Neat little tuft grasses look good with practically anything. To make any of these simple grasses look natural, use them in clusters – they rarely occur in widely isolated clumps in the wild.

Hedges and screens. Grasses 6 feet or taller can form barriers, boundaries, and screens that catch the light and move gracefully.

Perennial companions. Grasses of medium stature (3 to 6 feet) or low clumping grasses with tall flower spikes all look good with perennials and flowering shrubs.

For example, blue oat grass, a metallic blue grass bearing wheat-colored flowers, combined with yellow Mexican tulip poppy*, or orange monkey flower*.

*Notes:

- blue oat grass – овсец вечнозеленый
- pheasant's tail – ковыль тростниковый
- moor grass – сеслерия осенняя
- blue lyme grass - колосняк песчаный
- blonde feather grass – осока косматая

Mexican tulip poppy – гуннеманния дымянколистая
monkey flower – губастик (мимулюс)

Garden Border Design

How to use foliage and flowers to soften a wall, accent a lawn, or fringe a path

Memorize the words:

- 1) create – создавать, творить
- 2) lacey – кружевной
- 3) layer – слой, наложение
- 4) curving border – изгибающийся бордюры
- 5) straight-edged border – прямой бордюры
- 6) hose – шланг (поливочный)
- 7) thyme – тимьян, чабрец
- 8) sage – шалфей
- 9) mild climate – мягкий, умеренный климат
- 10) hue – цвет, оттенок
- 11) spice up – придавать пикантность
- 12) fine – тонкий
- 13) maroon – тёмно-бордовый цвет
- 14) clash – сталкиваться, дисгармонировать
- 15) clump – группа (растений)

Creating a border isn't difficult if you break it down into its basic elements – lacey fringes, accent colors, and layers of short-to-tall planting. Curving borders are more interesting – and more complementary with casual landscapes – than straight-edged ones. Before planting, test out possible outlines for your border with a rope or hose.

Herb border

Combine thyme, oregano, English lavender, and sage for a gorgeous herb border. Once established, these herbs need only little to moderate watering and occasional fertilizing to look good for most of the year in mild climates.

Cool spot in the sun

“I use ribbons of color to unify the border”, says designer Gabriela Yariv in her Santa Monica garden. “For example, pink echeveria* dots the carpet of gray-blue dymondia**, repeating the hues of the larger plants”.

Warm bed in the shade

Tish Treherne's garden on Bainbridge Island, Washington, features a variety of warm colors that do well in the shade. Plants with warm colors carry their hues throughout the border for overall harmony. “I particularly like trees whose bright red or orange fall color floats above blue foliage”, says the designer.

Foliage border

A great foliage border gives a garden a rich, layered look that doesn't depend on flowers for dramatic effect. The key to success: Pick the right blend of shrubs and small trees whose leaves and branches create contrasts in color, texture, shape, and size. To make each plant stand out, set big-leaved plants beside fine-leaved ones, and spice up a mostly green palette with variegated plants that provide hits of gold, bronze, and purple.

Colorful border for three seasons

Flowers that bloom over a long season and require only modest amounts of water or time – isn't that what we all want? Choose the right plants and you can have borders from spring through fall.

Pool garden border

Borders don't have to be large or complex to have visual impact; just four or five well-chosen plants can work wonders.

Soften a wall

Purple fountain grass and other foliage plants create a leafy screen that adds texture in front of a fence or wall.

Pink garden border

A new twist on the pink theme, a border that pairs pink-flowered plants with subtle splashes of gray, green, and maroon foliage is more sophisticated than sweet.

Edible garden path

Line a garden path with herbs and vegetables for fragrance, color, and a delicious harvest all summer. To unify your design, pick a color scheme.

Using the right balance

Playing with height is but one principle of how to design a balanced border. Plants' needs, as well as leaf texture and color, are other considerations. A border's design doesn't have to be complicated. Just keep taller perennials at the back and shorter ones up front. Decide which colors to plant side by side. Separate by several yards flowers whose colors clash, or divide them with a mass of blue or white flowers or gray foliage. Pay attention to leaf texture and color. Beyond that, the balancing principles of contrast and repetition come into play. "Put bold next to delicate and big next to small", says perennials expert Judy Wigand. "Contrast flower shapes as well".

Repetition is another great workhorse of good design. Clumps of three or more daisies repeated throughout a border unify the planting, as does placing side by side plants whose flower or foliage colors echo one another.

Flowers and edibles

Many herbs and vegetables have especially colorful foliage that look great with flowers and ornamental grasses. In this 8-foot-wide planting, lime green and purple basil determine the color scheme. Use flowers of yellow, orange, and red to play off bold foliage in shades of green.

***Notes:**

echeveria – эхеверия (каменный цветок)

dymondia – димондия ромашковая

Herbaceous Border

Memorize the words:

- 1) arrange – располагать, размещать
- 2) shape – форма
- 3) scale – масштаб
- 4) dig up (dug up, dug up) – выкапывать
- 5) overgrowth – разрастание

A herbaceous border is a collection of perennial herbaceous plants (plants that live for more than two years and are soft-stemmed and non-woody) arranged closely together, usually to create a dramatic effect through colour, shape or large scale. The term herbaceous border is mostly in use in the United Kingdom and the Commonwealth. In North America, the term perennial border is normally used.

Herbaceous borders as they are known today were first popularly used in gardens in the Victorian era. Hybridization and new imported plant species revolutionized the form of British gardens in the 18th and 19th centuries. In addition, the works of Gertrude Jekyll, a British 20th-century garden designer and writer, popularized the use of the herbaceous border through a revival of the British cottage garden.

Maintaining the herbaceous border is work-intensive, as the perennials had to be dug up every 3–4 years and divided to keep the bed clean-looking and prevent overgrowth of the plants. In World War I this type of border became less popular in Britain as there was a shortage of labour to keep the gardens maintained. However, there are still some celebrated examples in British gardens. The world's longest herbaceous border at 215 metres (705 ft) is according to the Guinness Book of Records at Dirleton Castle, East Lothian, Scotland.

Flower Bed Designs and Ideas

Memorize the words:

- 1) stroll – бродить, прогуливаться
- 2) shrub – кустарник, куст
- 3) bush – кустарник, куст
- 4) spot – место, участок
- 5) square – квадрат
- 6) rectangle – прямоугольник
- 7) circle – круг
- 8) prevent – предотвращать
- 9) sapling – побег, отводок; молодое деревцо
- 10) pruning – обрезка
- 11) grooming – уход
- 12) trailing – стелющийся, ползучий
- 13) Sweet William – гвоздика турецкая

Strolling in a garden with many colorful and vibrant flowers is always a pleasure. A bed full of varied blooms adds amazing beauty to a garden. Most people think that making a perfect garden bed is difficult. On the contrary this article will show you that it is the easiest thing to do.

Flower beds can give the garden a new life, making it look interesting and beautiful. Creating a garden is an art, an art that requires forethought and good planning. There are no hard and fast rules about how a flower garden should look, but it should have an aesthetic appeal, and must be easily manageable.

Designs for Garden Flower Beds

When flowers are planted in a bed, they give the garden a neat, clean and pleasing appearance. The beds are an excellent way of segregating perennials from annuals and bi-annuals. The use of shrubs or small flowering trees can be used to mark the borders. Following a few tips can help one design garden flower beds.

Building a flower bed requires planning. The first thing that needs to be done is to assess yourself as a gardener. Are you ready to get your hands dirty, whether you plan to hire help, or your interest in flowers is a passing thing? Once you are clear, it would be easy to decide the number of beds, and the kind and the variety of flower plants you want. Make a rough sketch of the flower bed, which should contain its length and width size, and visualize the arrangement and the type of flowers you are planning to plant. Choose a sunny spot which has a good drainage system.

Outline the boundary of the flower bed using nylon ropes. Decide on the shape, it could be a square, rectangle, circle, or any other design. Using a small shovel, dig up the entire bed at least 10–15 inches deep, and level and demarcate the soil as per the design. If you plan to include designs that have layers, provide adequate support to the soil to prevent soil erosion while watering. One also needs to take precautionary measures to prevent disease and pests in the soil from damaging the seeds or saplings.

Use a good measure of organic composite and pesticide while preparing the soil.

Whether sowing seeds or planting saplings, tall plants should be placed at the back of the bed near the fence, while smaller ones should be planted in the front. For beds that have no fences as their borders, bushes, or small plants can be grown as border edgings, with smaller plants inside. Plants that require frequent attention, like pruning, mulching, grooming or spraying, must be always grown where they can be easily accessed. Watering a flower bed should be done carefully. Water should be sprayed equally from all sides, and excess water should have place to drain out.

Flower Bed Ideas

A traditional flower bed uses roses that are planted in borders, and also mixed with small flowering trees, shrubs, perennials and annuals. Another rose bed design includes the use of the same variety of roses in different colors, or vice versa.

While deciding flower colors, make an impact with vibrant colors, and never group dull or light colors with each other. However, this requires a good understanding of the type, size and colors of different flowers. One can even grow different colored foliage to create a dramatic effect, or to subdue too many dark-colored flowers.

A raised garden bed with layers of trailing varieties of flower plants, like deep purple petunias, followed by sunny yellows, or a spread of blue Viola with yellow and orange Sweet Williams on the borders will have a mesmerizing visual effect. Try growing trailers like nasturtium or morning glory on the fences as the background.

There are many ways one can add beauty to the flower beds. While creating a number of flower beds in a garden, one must take care to create a harmonious flow between them. This is essential to give the whole landscape an aesthetic visual appeal.

Bedding Plants

Memorize the words:

- 1) patio – патио, внутренний дворик
- 2) decking – палуба, настил
- 3) greenhouse – теплица
- 4) conservatory – оранжерея
- 5) shelter – укрытие
- 6) breed (bread, bread) – разводить
- 7) discard – удалять, выбрасывать (за ненужностью)
- 8) flowering – цветение
- 9) hardy – стойкий, выносливый
- 10) stock – маттиола, левкой
- 11) dianthus – гвоздика
- 12) tender – нежный
- 13) treat – обрабатывать
- 14) harden-off – закалять
- 15) pansy – фиалка трёхцветная (анютины глазки)
- 16) bulb – луковица
- 17) tuber – клубень
- 18) cultivar – культивар, сорт культурного растения

Bedding, in horticulture, refers to the temporary planting of fast-growing plants into flower beds to create colourful, temporary, seasonal displays, during spring, summer or winter. Plants used for bedding are generally annuals, biennials or tender perennials; succulents are gaining in popularity.

Some bedding plants are also referred to as “patio plants” because they are widely used in pots and other containers positioned on patios, terraces, decking and other areas around houses.

Larger tender “conservatory plants” may also be moved out from greenhouses or conservatories and planted out in borders (or stood in their pots in sheltered positions) for the warmer months, then returned to shelter for the winter.

The modern bedding plant industry breeds and produces plants with a neat, dwarf habit, which flower uniformly and reliably. They are bred primarily for use in large-scale bedding schemes where uniformity and predictability is of paramount importance, but this is often achieved by losing the plants’ individual character, and has been criticized by such notable plants man as the late Christopher Lloyd, who championed an informal style of bedding.

Bedding plants

There exists a huge range of plants specifically grown to produce a period of flower colour throughout the spring and summer, and (usually) discarded after flowering. They may conveniently be divided into four groups:

Hardy annuals sown directly into the ground early in the season (poppy, stock, sunflower, godetia, eschscholzia, dianthus)

Tender annual or perennial plants treated as half-hardy annuals sown under glass in late winter in heat, or purchased as young plants, and hardened-off outdoors when all danger of frost has passed (begonia, lobelia, petunia, cosmos, fuchsia).

Hardy biennial plants, or perennials, treated as biennial, sown in one year to flower the next, and discarded after flowering (daisy, delphinium, cornflower, and pansy).

Bulbs and tubers, planted each year and lifted after the plant has died down and stored in winter, or discarded (tulip, narcissus, gladiolus, canna). Types of bedding:

Spring bedding

Plants used for spring bedding are often biennials, or hardy, but short-lived, perennials. Spring-flowering bulbs such as tulips are often used, typically with forget-me-nots, winter pansies and polyanthus.

Summer bedding

Plants used for summer bedding are generally annuals or tender perennials. They are planted out around the time that the last frosts are expected.

Experienced gardeners keep an eye on the weather forecasts at that time of year and are on standby to protect their bedding displays overnight with horticultural fleece if frost threatens.

Winter bedding

Planted in autumn to give a display until early spring, the plants used for winter bedding are mainly hardy perennials. Winter bedding tends to be less commonly seen, except in containers such as window boxes.

Some are short-lived and will be discarded after their first display; others may be used as a source of cuttings for the next year. Winter-hardy ornamental vegetables such as cabbage with coloured or variegated foliage are increasingly common.

Carpet bedding

Carpet bedding employs two or more contrasting plant cultivars with a neat, dwarf habit and distinct colouring (of flower or foliage) to create geometric displays. It is often used to form such things as lettering, logos, or floral clocks.

How to Make Good Planting Beds

Memorize the words:

- 1) moist – влажный
- 2) amendment – вещество, улучшающее почву
- 3) soil surface – поверхность почвы
- 4) mound – куча, холм
- 5) vine plant – виноградная лоза; вьющееся растение, лиана
- 6) row – ряд
- 7) seedling(s) – сеянец, саженец, рассада
- 8) debris – мусор
- 9) spade – лопата
- 10) spading fork – вилы

When you're getting ready to dig, the soil should be neither too wet nor too dry: a handful squeezed in your fist should form a ball that crumbles apart, yet still feels moist.

If you dig into soil that's too wet, you'll compact it (making it difficult for air to penetrate throughout the soil once it dries) and destroy beneficial microorganisms.

You can't work amendments evenly into wet soil, either.

Garden beds are of two basic types. Some are dug directly in the ground, while others (raised beds) are located in frames that sit on the soil surface.

Digging a planting bed in the ground

When making new in-ground beds some gardeners always raise them just by a few inches using decorative stones, bricks, or bender board as an edging. The raised soil gives plant roots a few more inches of growing room, and the edging keeps the soil in place.

Other gardeners make mounds as they dig. In this case, the bed's edges are close to the original soil surface, while the center is elevated; plants can grow both on top of the mound and on its sides.

You may want to create several mounds, adding large decorative stones for accents; in this case, the mounding forms part of the landscaping. The mounded soil ensures plenty of depth for root growth as well as excellent drainage.

In the vegetable garden, such mounds are convenient for scrambling, vine plants such as melons and squash. You'll also see various types of raised or mounded rows in vegetable gardens; in most, the seedlings are planted at the top to maximize root growth and drainage.

When you dig, start by clearing most of the debris from the soil. Then use a sharp, square-bladed spade or a spading fork to break up the soil to a spade's depth – typically 8 to 12 inches.

If you're digging a large bed, consider using a power-driven rototiller. If the soil hasn't been worked in a long time, go over it first with the blades set to a shallow level. Spread amendments over the surface, then rototill again with the blades set deeper into the soil.

Once a bed is ready for planting, don't walk on it. Following this rule will be simpler if you can easily reach all parts of the bed from its borders; if it must be wider, add board paths or stepping-stones to control foot traffic.

Making a raised bed

A raised bed is one of the best ways to grow vegetables and herbs. Raised beds have many advantages. Their soil warms earlier in the spring and drains well; and because it's usually free from foot traffic, it remains loose and easy for roots, air, and water to penetrate. Raised beds provide better drainage and aeration than in the ground and makes harvesting easier.

Orient raised beds in an east-west direction so they'll receive as much sun as possible. Construct them of wood, cinder blocks, or other materials at least 2 inches thick, and make them 3½ to 4 feet wide; you should easily be able to reach the center of each bed from its edges.

The bed's height depends on several factors. If the existing soil is healthy, the bed need be no higher than 8 to 12 inches; deep-rooted plants will grow down into the native soil. If the existing soil is poor, however, you'll probably want to make the bed higher to give roots more room. The maximum height is usually about 1½ feet.

Fill the bed with well-amended soil; you can use soil from another part of the garden or purchased topsoil. Amendments should include well-rotted manure and compost or soil conditioner. The soil surface should be 2 to 4 inches below the rim of the completed bed.

Herb Garden

Memorize the words:

- 1) devote – посвящать
- 2) patch – пятно, участок
- 3) mint – мята
- 4) dill – укроп
- 5) savory – чабер
- 6) potpourri – ароматическая смесь
- 7) chamomile – ромашка

The herb garden is often a separate space in the garden, devoted to growing a specific group of plants known as herbs. These gardens may be informal patches of plants, or they may be carefully designed, even to the point of arranging the plants to form specific patterns, as in a knot garden.

Herb gardens may be purely functional or they may include a blend of functional and ornamental plants. The herbs are usually used to flavour food in cooking, though they may also be used in other ways, such as discouraging pests, providing pleasant scents, or serving medicinal purposes.

A kitchen garden can be created by planting different herbs in pots or containers, with the added benefit of mobility. Although not all herbs thrive in pots or containers, some herbs do better than others. Mint is an example of a herb that is advisable to keep in a container or it will take over the whole garden.

Some popular culinary herbs in temperate climates are to a large extent still the same as in the medieval period.

Herbs often have multiple uses. For example, mint may be used for cooking, tea, and pest control. Examples of herbs and their uses:

Annual culinary herbs: basil, dill, summer savory.

Perennial culinary herbs: mint, rosemary, thyme.

Herbs used for potpourri: lavender, lemon verbena.

Herbs used for tea: mint, lemon verbena, chamomile, bergamot, hibiscus.

Herbs used for other purposes: stevia for sweetening, etc.

Herbs as medicine can be ingested whole in many ways, including herbal teas, known as tisanes; herbal juices, or in a dried form.

Other methods of administering whole herbs include infusions, which is extraction by steeping in hot water; decoctions, which are long-term boiled extracts of roots and barks; maceration, where plants are finely cut and steeped in cold water.

Herb tinctures use alcohol to suspend the essence from the herbs, while herbal wine and elixirs are low alcohol content herb extracts.

There are also dry extracts in which the plants are allowed to evaporate their liquid content into a dry mass, which can then be contained in a capsule or tablet.

Many herbs can also be applied as a topical skin treatment with essential oil extracts used to create creams, lotions, balms, salves, and oils. Herbs have also been used as a compress with crushed or rehydrated dry herbs applied directly to a bandage, which is then placed over a wound.

Another widely used medicinal use is aromatherapy, whereby the fragrant liberation of the essential oils in herbs is used to combat pain and anxiety, while reducing stress, and promoting relaxation through the olfactory senses.

Today, hundreds of products are manufactured from herbs or have herbs incorporated into them.

Supplementary materials

Preparing presentations

Introduction

Good afternoon, everyone! My name is/Our names are ...

Expressing the aim

I'm/We're here today to present/to say/to tell you...

My/Our purpose/aim/objective today is to...

Schedule

This talk is divided into three/four/five ... main parts.

Firstly, I'll/we'll be speaking about...

Secondly, I'd/we'd like to look at...

Thirdly, I'll/we'll be talking about ...

My/Our fourth point will be about...

Finally, I'll/we'll be looking at...

My/Our presentation/talk/ will **last**/take about 15 minutes.

If you have any questions I'll/we'll be happy to answer them at the end of my/our presentation.

Delivering the presentation

Let me/us start with...

Let's now move on to/turn to

I/We now want to go on to...

I'd/We'd like to move on to/turn to

Giving examples

Let me give you an example...

such as...

for instance/for example...

Summarising

What I'm/we're trying to say is...

Let me /Let's just try and sum that up before we move on to...

Making comparisons

It's like

It's as if...

Painting word pictures

Imagine...

Suppose...

Using visual aids

Let me/Let us show you...

As you can see..

Let's have a look at..

This slide/picture/image shows...

Making conclusions

To sum up, I'd/we'd like to say that...

In conclusion, I'd/we'd like to say that...

Closing

Thank you for your attention/time.//Thank you for listening.//Thank you very much.

If you have any questions, I'm/we're pleased to answer them now.

How to Write A CV for A Fashion Designer

A fashion designer is involved in the designing of clothes, footwears and accessories such as handbags, belts and hats etc. The creative professional is responsible for sketching, designing and sewing the cloths and accessories. First of all, the designers develop a design out of scratch, then choose the fabrics and create a prototype of the particular clothing.

After the necessary modifications, the prototypes are finalized and the items are made out of actual materials. The job as a fashion designer requires creative thinking and high analytical skills. The CV of the designer should exhibit the skills required to do the job in an efficient manner.

Fashion Designer CV Guidelines

- **Focus on education:** Clearly demonstrate the details of the education and training that you have received. There are different types of specialties of fashion designing such as costume design, fabric design, bridal design, footwear design, clothing design, accessory design and historical design etc. Make sure that you mention in which stream you are being trained.
- **Focus on your previous workshops:** The credibility of your work increases with the experience. Outline the important events and trade shows that you have attended in order to showcase and market your designs. If you have been working as a freelancer, then put forward the details of all the important assignments that you have completed successfully in the past.
- **Include your relevant skills:** It is always recommended to match your skills to the particular job position. You don't need to enlist all of your skills. Just analyze as which skills are required for the particular category of job and put them only.
- **Include references to your previous work:** Being a fashion designer if you have got the chance to work with some splendid brands or designers, then do include that information in the CV.

Fashion Designer CV Example

This CV example gives you an idea of how to layout your experience and skills if you're applying for role in the Fashion industry. In addition, you will see examples of the qualifications and achievements (such as any experience in the fashion industry, manual dexterity and creative flair) employers are looking for in their candidates.

Remember to tailor your CV as with increased competition in the Fashion industry, it's important now more than ever that you tailor your CV for each job application. This will ensure you present yourself in the best light for each fashion-related position you apply for.

**Cassandra Jessie
254 Jason Street
Columbus, OH 28643
Telephone: (622) 263-3872
Email ID:maria_joseph@mail.com**

1. Objective:

Make creative and innovative design as Fashion Designer in Garment Company.

2. Summary Of Skills And Qualifications:

I have nine years experiences in working as fashion designer. I have excellent sketching skills. I possess creative and innovative design. I have good taste level and color sense. I am capable for using advanced technology to make a design. Good communication skills make me able to provide customer service tasks. I am capable for problem solving and working with under pressure. I have the following expertises: fashion illustration, pattern combination, and mass production.

3. Achievement:

Third Winner of National Fashion Design Competition, held by University of New York, 2005

4. Professional Experiences:

Senior Fashion Designer, Good Fashion, Manhattan, New York, 2006 – present

Responsibilities:

- Conduct research for determining fashion trends
- Perform selection textiles including fabrics, cottons and other material
- Create regular report and perform presentation in regular meeting
- Provide improvement of materials and techniques
- Sketch up the design using computer program
- Supervise new employee
- Provide training for new employee

Fashion Designer, GYH Fashion Industries, Miami, Florida, 2002 – 2006

Responsibilities:

- Adjusted sketch with fabric which will use to make cloths
- Made a complete sketch using computer program
- Collected various designs for exhibition
- Provide basic training for beginner fashion designer
- Monitored tasks of the sailor in as company
- Made fashion design for various type of season
- Provided consultation of fashion design for the customers and beginner fashiondesigners

5. Educational Background:

Bachelor Degree of Fine Arts, New York Institute of Arts, 2001

Product Design CV Example

The job of a product designer is extremely interesting and challenging. it is on his designs the future of a company depends .not only it requires a lot of creativity , but candidates applying for such a post should have extensive knowledge and good understanding of consumer demands.

Product designers are extremely wanted in all sort of industries, be it technology, engineering, manufacturing, security etc. A product designers CV can be really helpful for product designers, product engineers, graduate product designer, product developers etc.

Richard Anderson

17 Eve Rd, Isle worth

Middlesex

richie@msn.com

Mobile No: + 07765946881

Telephone Number: + 0208891 4230

Career Objective:

My objective is to interweave technology with the society, thereby creating products which will be milestones in the history of civilization.

Professional Experience:

Reid-Med Wear Manufacturing, Inc, Manchester, 2005- 2009:

I was responsible for assisting my senior designer in evaluating the designs for the customers .Latter on I also responsible for designing a coordinating individually a set of projects for the company

Product Designer's objectives:

- Managed the development of project and wrote guidelines for its implementation
- Initiated alternative process that enhanced the flexibility among workers
- Was responsible for the ob=overall quality and delivery of the project
- Provided alternative engineering designs to clients and customers

Qualifications:

1999-2002: Purdue University's School of Mechanical Engineering

2002-2005: University of Chicago Business School

Achievements:

Received the award of special achievement from the society of Product designers. Was also awarded the best employee of the year award in the year 2008

Hobbies:

- Singing
- Travelling
- Gardening

Referees

Industrial Designer CV Example

Industrial designer is one of the most challenging fields and candidates can apply for various jobs in this field. The job profile includes designing, evaluating systems, and developing new and better industrial designs to try and manage best production process. The job also includes other parts like QA (quality assurance – обеспечение качества), assistance and analysis. The moment you think of writing your CV to the post of Industrial designer, you have to consider all these factors. You can use this template to create your CV for applying in any leading industry.

Paul Heart

2 Kings Square

London 25388

UK

+ 44 294 294

pheart@mail.com

Objective

To seek a job of Industrial designer in a leading industrial organization

Qualifications

Undergone 6 months certification course in industrial designing
Awarded best designer award in the academic year

Education

2001-2003

Kings University, UK Masters in industrial designing and applications 1997-2001

Marywale Institute, Bachelors in industrial designing and applications

Career experience/Job history

2007-present

Atlanta Industry Ltd.

Industrial Designer (Tools) section

Helping seniors and engineers to create designs for tools and machineries

Working in coordination with a team of Computer artists and graphic designers Helping seniors and artists to implement new designs

2003-2007

Garden tolls and gadgets, Inc.

Associate designer

Designing state of art tools and accessories for industry

Working in coordination with co-workers and associates

Achievements

Have bagged 20 awards for producing best industrial designs for present organization Appreciated by most co-workers and seniors

Professional references upon request

Interior Designer CV Example

Carla Fernandez

688 Earl Avenue, Riverside, RI 35334

(019)999-999,

Email

Objective

Seeking an interior Designer position with Obscure Designs utilizing creativity and extended knowledge of designing to retain satisfied customers.

Key Qualifications

- Over 6 years of experience in interior designing
- Functional knowledge of providing design support to team members
- In depth knowledge of application of basic elements and principles of designing
- Hands on experience in preparation of interior construction contract documentation
- Experience in developing space planning concepts and program documentation

Interior designing Excellence

- Well-versed in determining the client's needs and goals
- Special talent for considering how the space will be utilized effectively
- Specialized courses in sketching opening design plans First-hand experience in specifying materials and furnishings
- Highly skilled in preparing final plans using CAD, Revit and SketchUp and related computer software

Achievements

- Completed three simultaneous projects within 1 month's deadline
- Trained a team of interior interns for project management activities for Project Xpyre

Experience

December 2006-Present
Delta Designs – riverside, RI
Interior Designer

- Lead interior designs teams on projects
- Develop planning concepts and documentation
- Provide coordination for finish plans and specifications
- Assist with information gathering activities
- Participate in construction administration
- Assist in managing client expectations and consultant coordination

Education

Bachelors in Interior Design – 2004 – RI School of interiors

Additional Proficiencies

- Strong graphical and visual skills
- Able to multi task
- Proven ability to write and speak communicatively
- Strong technical background in terms of construction materials and building codes
- Excellent organizational skills

Bibliography

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The list of web sites used in the course:

1. <http://www.howtowriteacv.org/>
2. <http://www.cvtemplate.net/>
3. <http://www.samplecvs.org/>
4. <http://writenwrite.com/>
5. <http://www.articlesfactory.com/articles/writing/profession-of-a-designer.html>
6. <http://www.homedit.com/why-do-you-want-to-be-a-designer-advice-for-young-designers/>
7. <http://www.rasmussen.edu/degrees/design/blog/9-types-of-design-jobs-for-creative-people/>
8. <http://char.txa.cornell.edu/language/element/element.htm>
9. http://missjajo.weebly.com/uploads/2/5/8/6/25861318/introduction_to_graphics.pdf
10. https://en.wikipedia.org/wiki/Interior_design
11. https://en.wikipedia.org/wiki/Decorative_arts
12. <http://www.wisegeek.org/what-is-environmental-design>.

- 13 <http://www.arthistoryguide.com>
- 14 <http://www.brooklynmuseum.org>
- 15 <http://www.graffiti.org>
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