

ELEMENTS OF ART & PRINCIPLES OF DESIGN

ELEMENTS OF ART

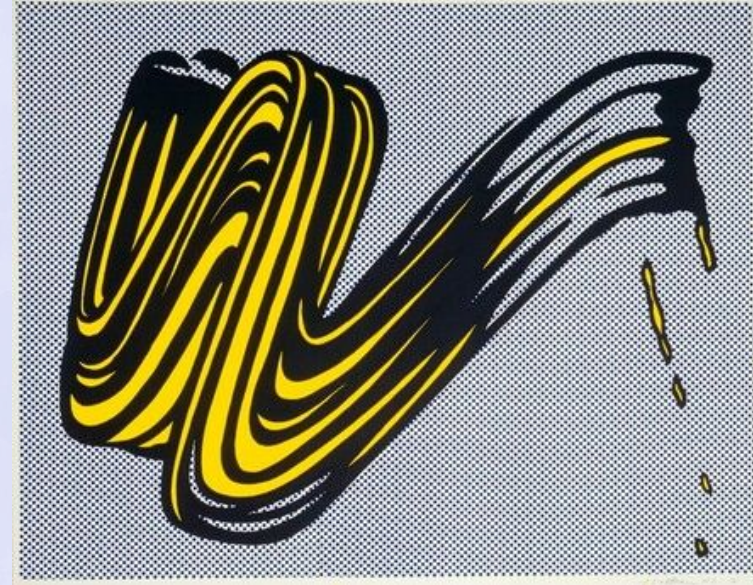
Think of the Elements of Art as building blocks. They are what we use to create all works of art.

The background is an abstract watercolor wash in various shades of blue, ranging from light sky blue to deep navy blue. There are several distinct, organic shapes: a small circle in the top left, a larger circle below it, and two large, irregular shapes at the bottom left and bottom right. The word "LINE" is centered in a bold, dark blue, sans-serif font.








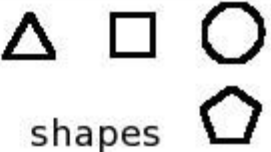




LINE

LINE

Line is an element of art defined as the path of a point moving through space, or a mark on a page. There are many types of line in art. Lines may be continuous or broken, and can be any width or texture. The great variety of line types make them an especially useful tool in artworks.



Types of Lines

 horizontal	 vertical	 zig zag	 curves
 curly	 spiral	 thick thin	 shapes
 angle	 cross hatching	 ripple or radiating	 dots and scumbling

LINE

DIRECTION OF LINE

The direction of a line can dramatically alter an artwork. Diagonal lines create movement and energy. Horizontal and vertical lines add stability and strength to an artwork.

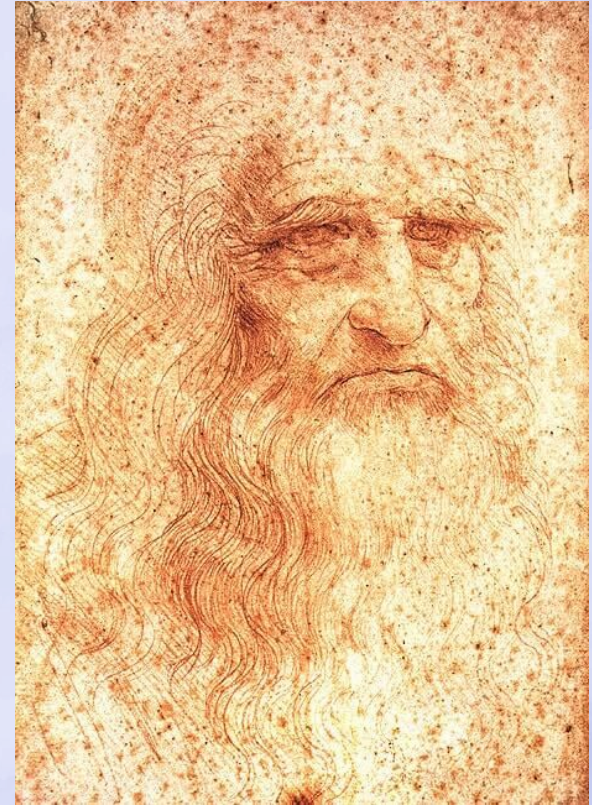


LINE

CONTOUR LINES

Contour lines form the outside edge of a three-dimensional shape and clearly defines the area it occupies.

Look at the face of Leonardo da Vinci to the side; the contour lines around his facial features give his face form and detail.



LINE

GESTURE LINES

Gesture lines are lines that show movement, particularly of characters in an artwork.



LINE

Pop Artist Keith Haring is using contour and gesture lines to give his figures defined shapes and create a sense of movement.

Keith Haring liked using lines in his work because they reminded him of cartoon or comic book characters and hoped people would relate to them.

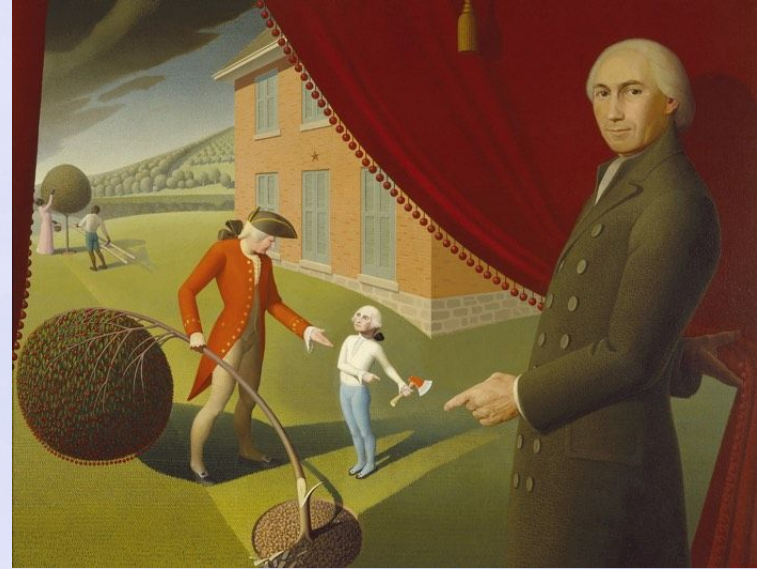


LINE

IMPLIED LINES

Implied lines are not made by a physical mark in an artwork, but rather by visual suggestion. Our eyes often follow them automatically, so they draw attention to specific parts of an artwork.

In this example of implied lines in art, Grant Wood uses implied lines to emphasize the hatchet in the center. Follow the implied lines from the ladder to the father's hand to George Washington's hand to the hatchet. The narrator's hand leads to an implied line as well.

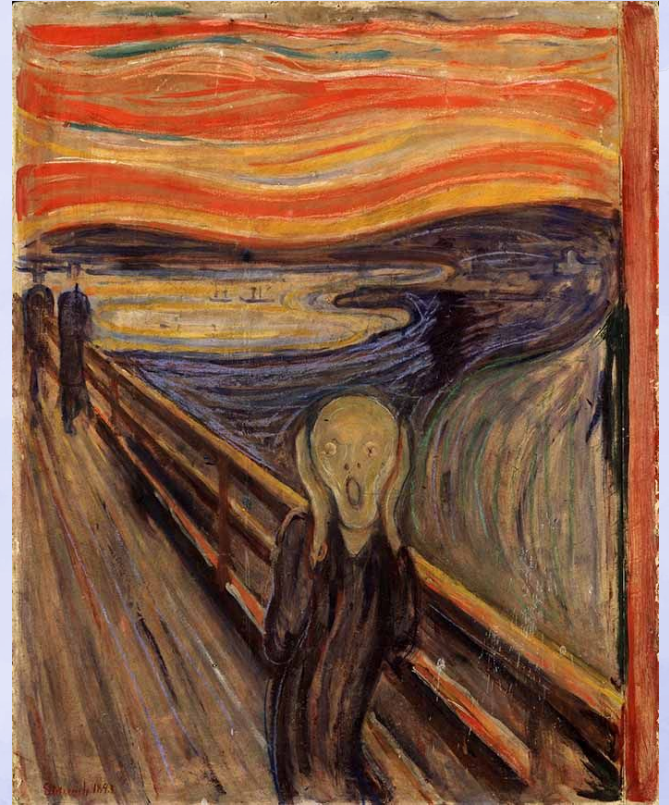


LINE

EXPRESSIVE LINES

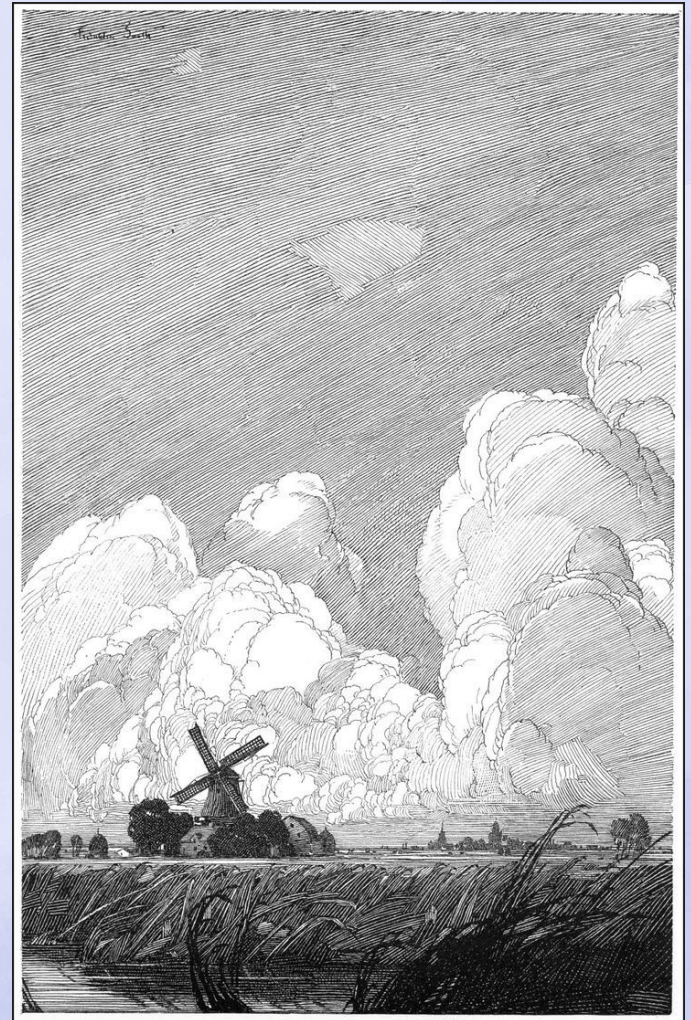
Lines that show feeling and emotion are called expressive lines.

In this example of expressive lines, Edvard Munch uses wavy lines in contrast with a strong straight diagonal line to convey anxiety.



LINE

Illustrator Franklin Booth used lines throughout his drawings; even in areas you wouldn't expect like in the sky and clouds! Look at all of the different lines he uses to convey each area in his drawing.



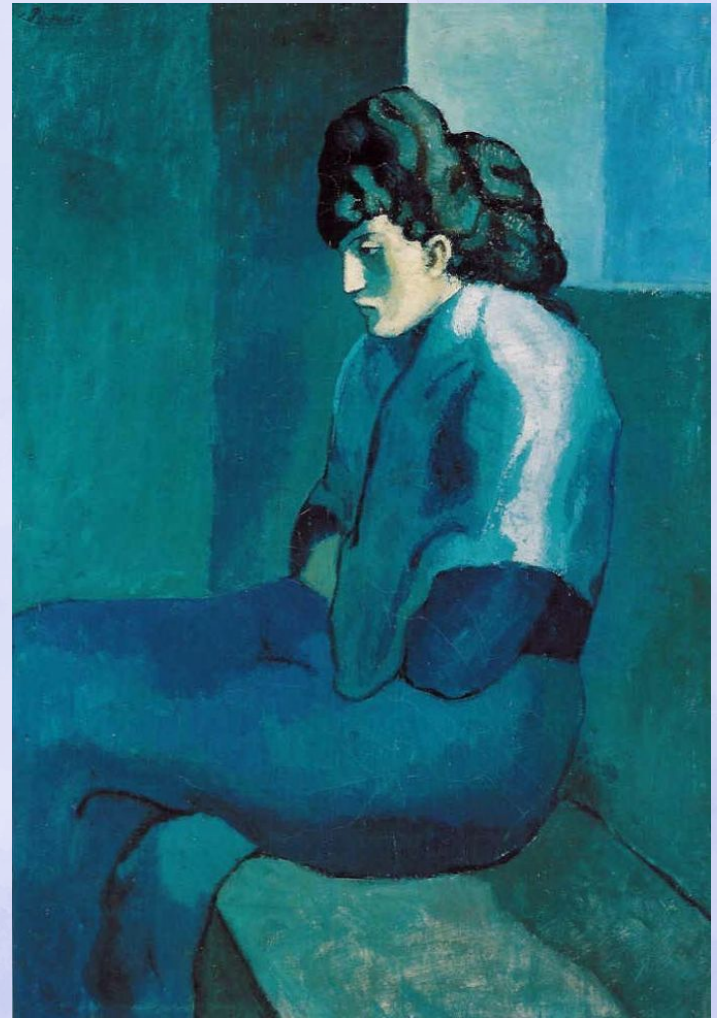


VALUE

VALUE

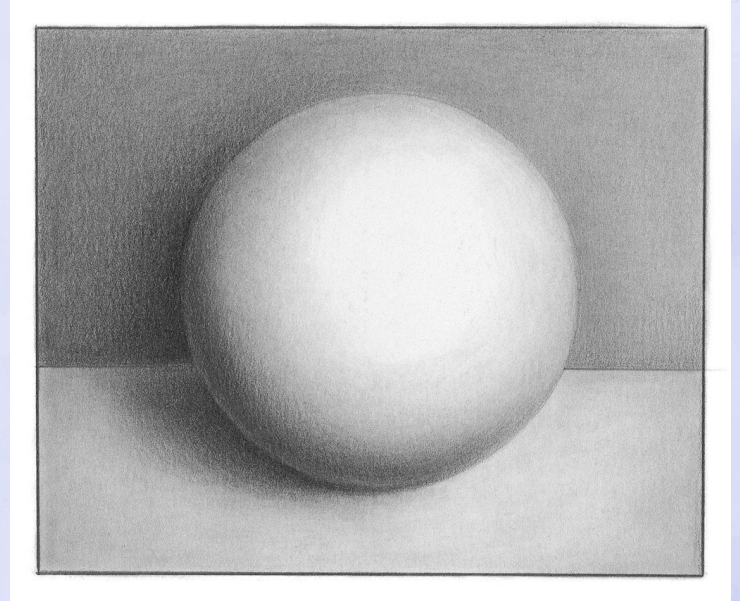
Value in art refers to the lightness and darkness of colors and is often described in varying levels of contrast. White is the lightest value while black is the darkest. To create a tint of a color, the artist adds white. To create a shade, the artist adds black.

During Picasso's Blue Period, he used different values of Blue to create his paintings.

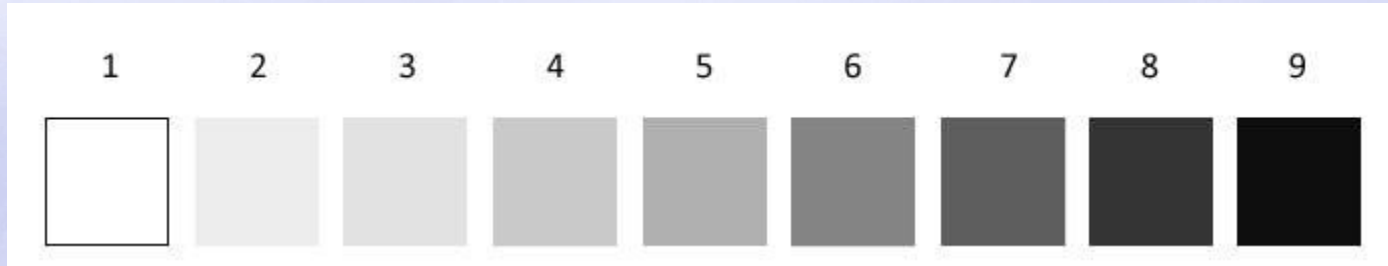


VALUE

This sphere is drawn with pencil on a piece of paper, but because of the light and dark values the artist uses, the sphere looks three-dimensional.



VALUE



VALUE SCALE

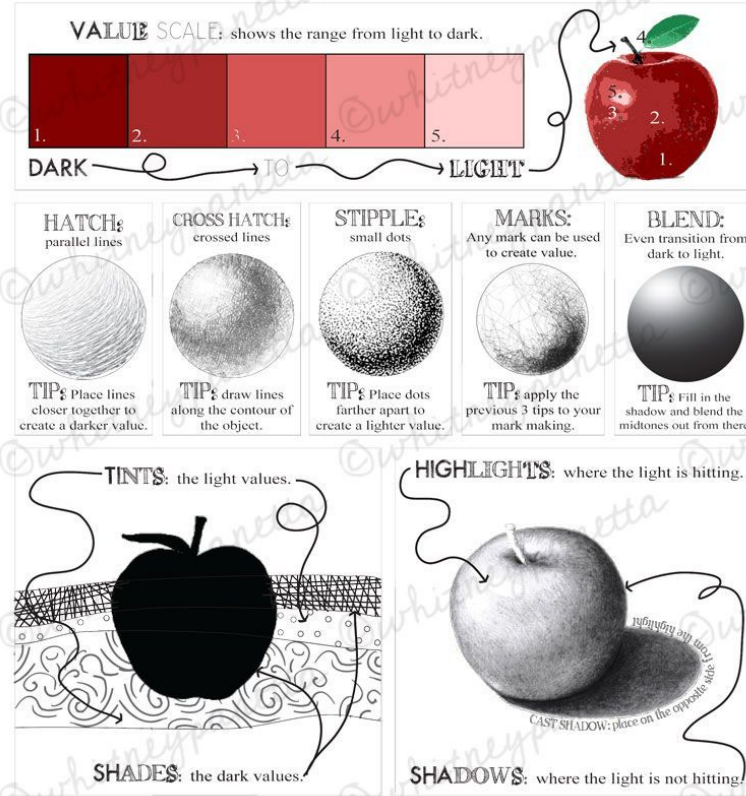
Artists use value scales to test out the range of value in a particular material. Value scales like this one typically have nine values, with one always being the lightest.

VALUE

THE LIGHTNESS OR DARKNESS OF A COLOR

In this worksheet, we can see that value applies to color as well as shades of black and white.

Also, take a look at the different marks artists can use to create value.





COLOR

COLOR

Color is the hue that is produced when light reflects off of an object.

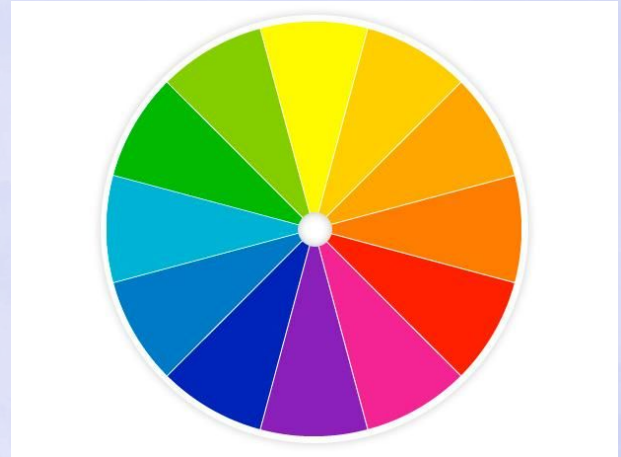
Each color has three properties—hue, value, and intensity.

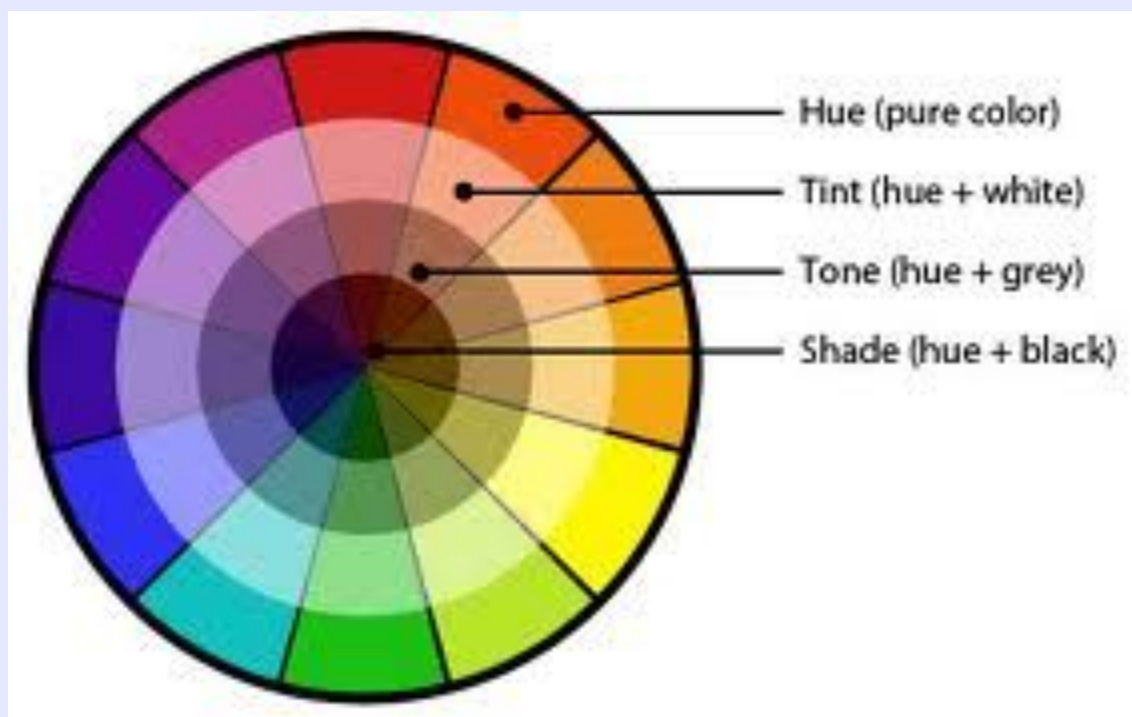
Hue is the name of a color.

Value is a color's lightness or darkness, which is altered when black or white is added.

Intensity refers to the strength of a color, often measured by boldness or dullness.

When talking about color in art we often associate colors with different families....





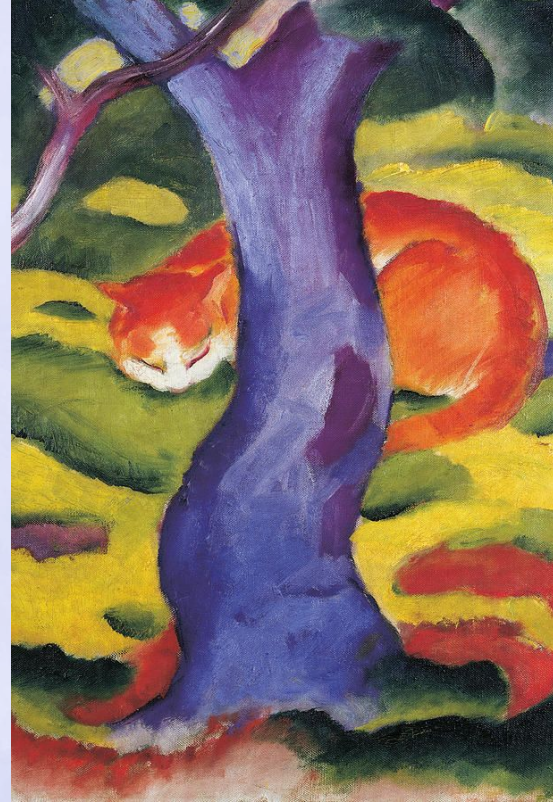
PRIMARY COLORS

All colors come from the three primary colors—red, blue, and yellow. You cannot mix any colors to create a primary color. They are the base hues for all other colors.



SECONDARY COLORS

Colors made by mixing two primary colors-- they are orange, green, and violet (purple)



COMPLEMENTARY COLORS

To find a pair of complementary colors, simply draw a line from one color in the color wheel to the color directly across. Complementary colors are called that because, when placed side by side, they are pleasing to the eye. They create an appealing contrast in artworks. Some of the basic complementary color pairings are red and green, purple and yellow, and orange and blue.



ANALOGOUS COLORS

To find a group of analogous colors, simply choose three colors that are touching on the color wheel.

Analogous colors create harmony and unity in art because they are made of the same or similar hues.



WARM & COOL COLORS

Warm colors are reds, oranges, and yellows. They pop out towards viewer, and create energy and excitement in an artwork.

On the other hand, the cool colors of blues, greens, and violets recede from the viewer's eye and create a calming effect.

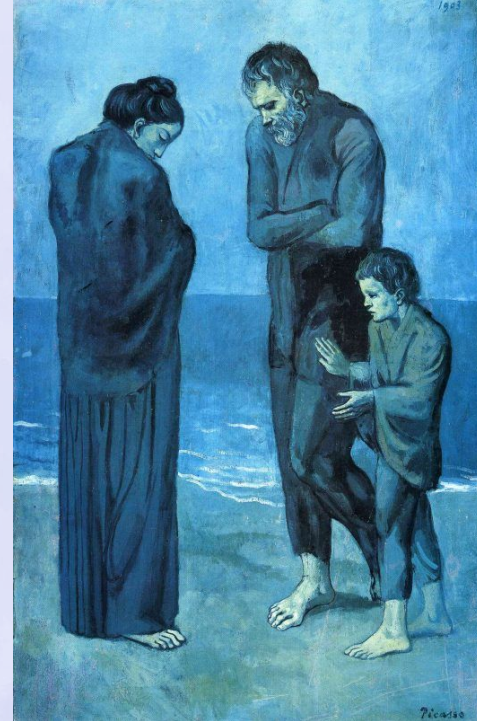


EMOTIONS IN COLOR

Whether we realize it or not, each color is tied to an emotion. Sometimes these emotional connections vary by culture.

During a sad point in Pablo Picasso's life, he went through a "blue period" where he painted a lot of sad subjects using the color blue. Nearly a hundred years later, we still associate the color blue with sadness.

Click on the next slide to see even more color associations.

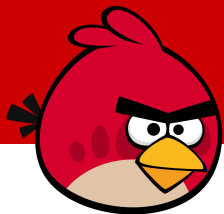


RED

Positive:
Love



Negative:
Anger



ORANGE

Positive:
Enthusiasm
Autumn



Negative:
Caution

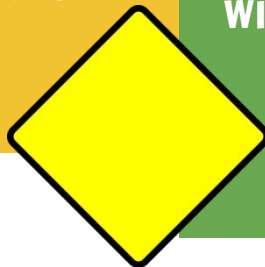


YELLOW

Positive:
Happiness



Negative:
Warning
Cowardice



GREEN

Positive:
Nature
Healthy

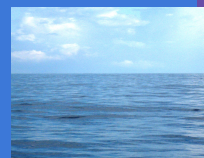


Negative:
Jealousy
"Green with envy"



BLUE

Positive:
Calm



Negative:
Sadness
"Feeling blue"



VIOLET

Positive:
Fancy
Powerful



Negative:
Arrogance

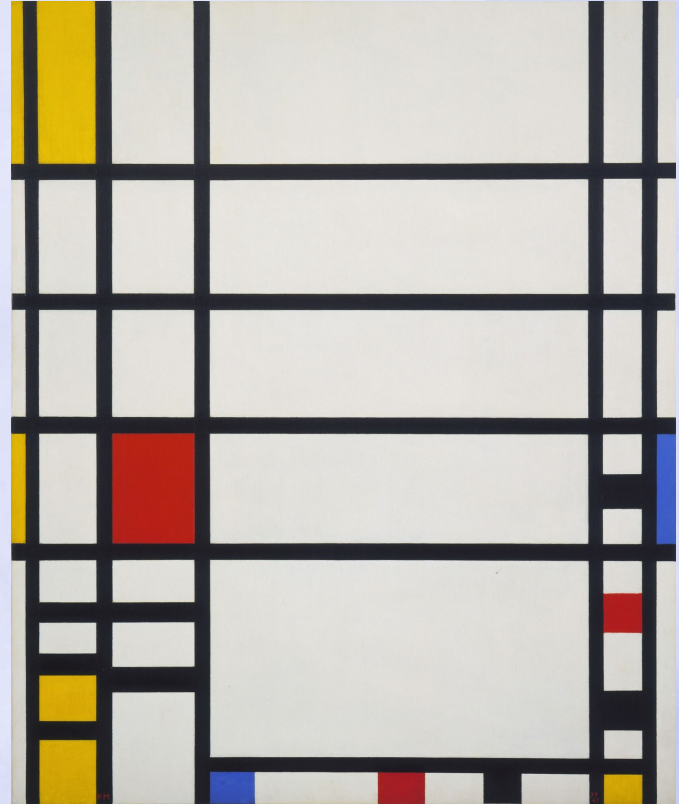


The image features a soft, abstract background of light blue watercolor washes. Several darker blue, circular and organic shapes are scattered across the frame, resembling ink blots or bubbles. In the center, the word "SHAPE" is written in a bold, dark blue, sans-serif font.

SHAPE

SHAPE

A shape is an enclosed area of two-dimensional space.



GEOMETRIC SHAPES

Geometric shapes are precise areas that can be made using a ruler or compass. These shapes can be simple or complex and generally give an artwork a sense of order.

In this example of geometric shapes in art, Picasso uses circles, triangles, crescents, and rectangles.



ORGANIC/FREE-FORM SHAPES

Organic shapes are complex and imprecise. They give works of art a natural feeling.

In this artwork, Henri Matisse uses a variety of examples of organic and free-form shapes.



ORGANIC VS GEOMETRIC SHAPES

GEOMETRIC SHAPES



ORGANIC SHAPES

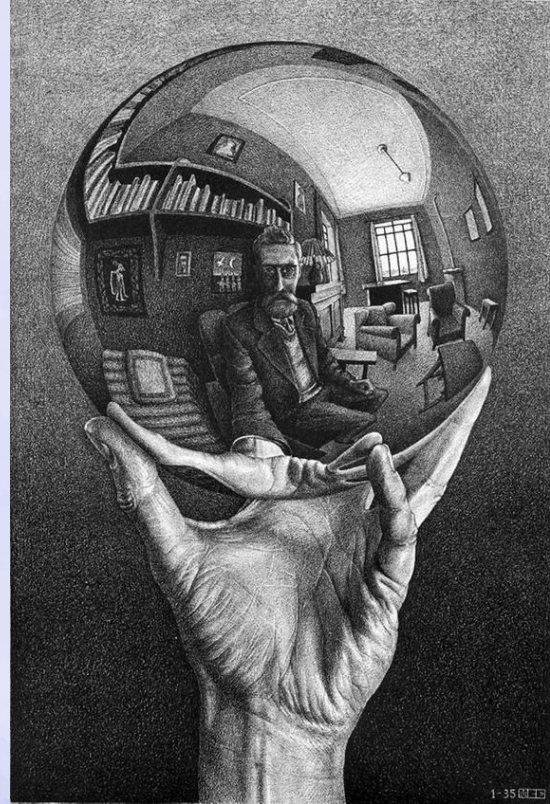


The background is a light blue watercolor wash with several darker blue, circular and organic shapes scattered around. The word "FORM" is centered in a dark blue, bold, sans-serif font.

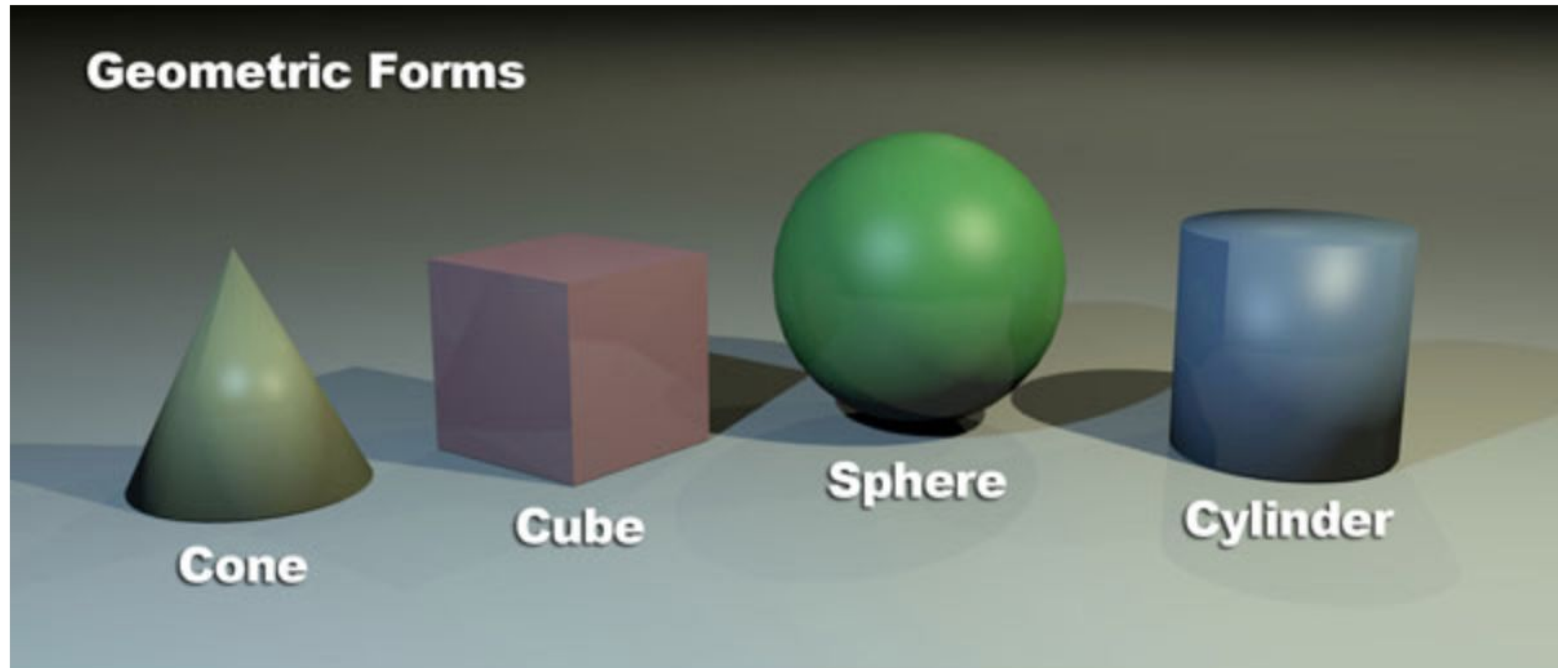
FORM

FORM

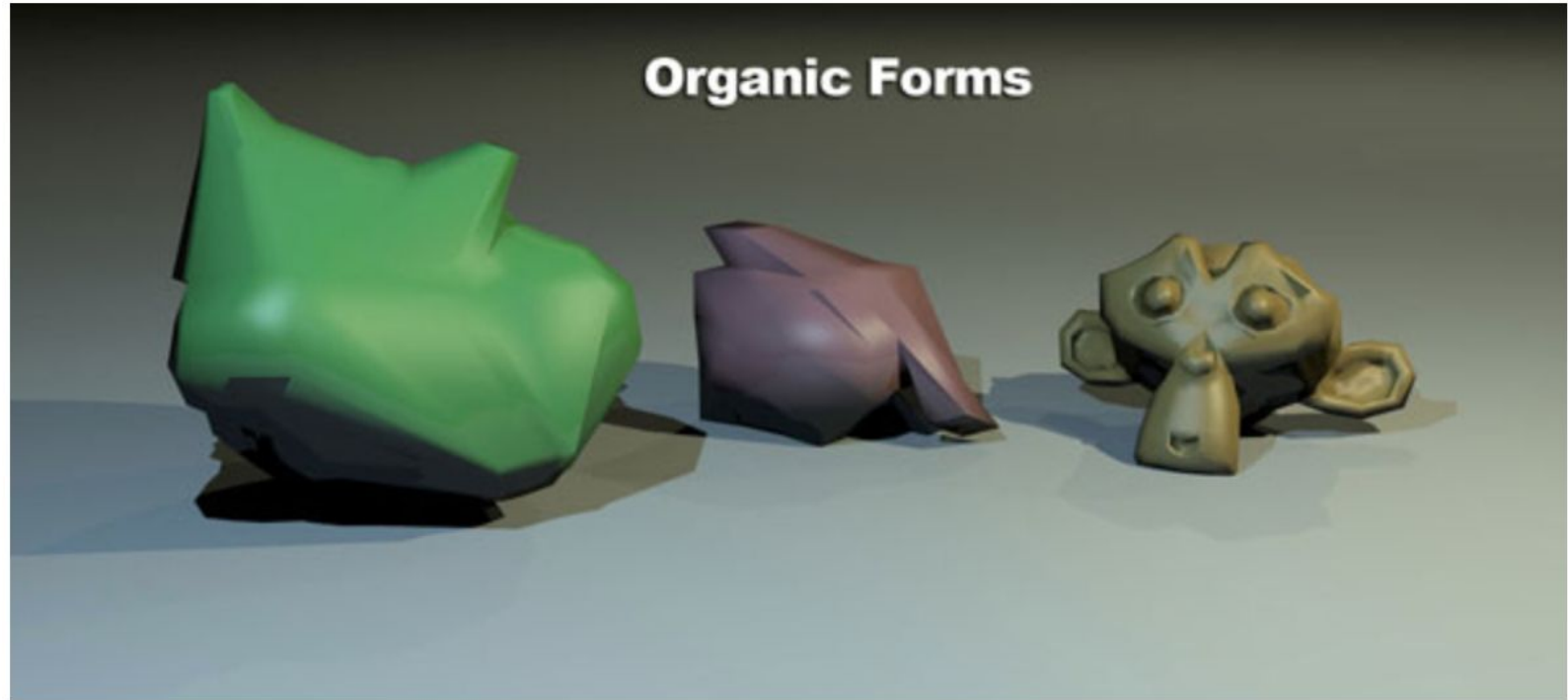
Form is an element of art closely related to shape. Like shape, form can be geometric or organic. However, unlike shape, form is always three-dimensional. A form is measurable by length, width, and height, and encloses volume. Forms can be well-defined, such as a cube, or they can be free-form, such as an animal. They can be created by combining two or more shapes and are often defined by the presence of shadow and how light plays against it in an artwork.



Geometric forms have specific names associated with them and are typically man-made.

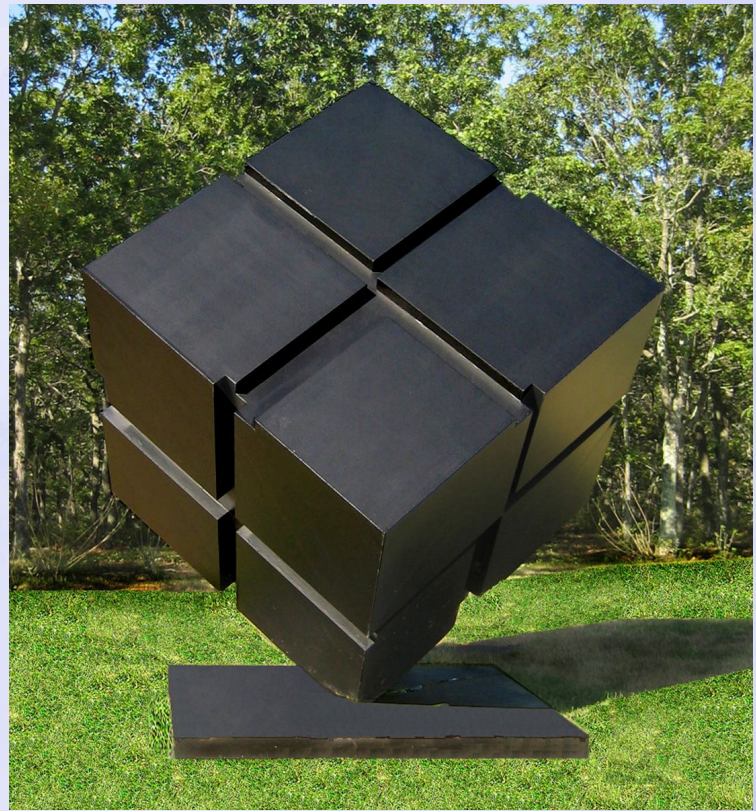


Organic forms do not have specific names associated with them and are often associated with naturally occurring forms.





ORGANIC FORM



GEOMETRIC FORM

The image features a light blue watercolor background with several darker blue, circular and irregular shapes scattered around. The word "TEXTURE" is centered in a bold, dark blue, sans-serif font.

TEXTURE

TEXTURE

Texture refers to the tactile qualities of a surface. This element of art deals with the way objects feel or the way it looks like they would feel.



TACTILE/ACTUAL TEXTURE

Tactile texture is the actual feeling of a surface that can be touched. Think of the actual texture of a sculpture or a painting created with the impasto technique.

In this example of tactile or actual texture in sculpture, Meret Oppenheim uses actual fur to cover the saucer, cup, and spoon.



TACTILE/ACTUAL TEXTURE

Impasto is the technique of applying paint very thickly to the surface. In this closeup of Water Lily Pond, you can see Monet's thick application of paint to create tactile texture.



VISUAL TEXTURE

Visual texture is the illusion of texture in an artwork. Think of a photograph of a forest. The texture of the trees and leaves is seen, but the photograph remains smooth.

Hans Holbein the Younger creates the visual texture of fur and gold cloth in his picture of King Henry VIII of England (see *the next slide for a close up image*)



oooooh.....



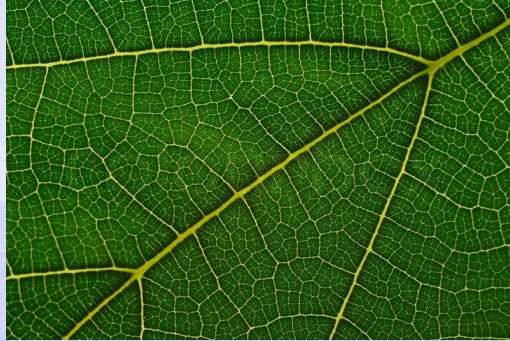
VISUAL TEXTURE

Rembrandt is building up his paint to create visual texture. Notice the metallic texture of the man's helmet compared to the soft texture of the plume of feathers.



NATURAL TEXTURE

Think of all of the examples of texture in the world around us!



The background is a soft, abstract watercolor wash in various shades of light blue and lavender. In the upper left corner, there are two circular shapes: a small, solid blue circle and a larger, more textured blue circle. The word "SPACE" is centered in a bold, dark blue, sans-serif font.

SPACE

SPACE

Space is the element of art that is concerned with how an artwork depicts depth. It is how artists make a two-dimensional surface look three-dimensional. Space can give the illusion of objects in an artwork being close, far away, or overlapping one another.





LINEAR PERSPECTIVE

Linear perspective is the mathematical system by which an artist uses lines to create the illusion of deep, three-dimensional space on a two-dimensional surface.

Piero della Francesca was one of the forerunners of linear perspective. In *Ideal City*, he used one-point linear perspective to show the depth of the space.

ATMOSPHERIC PERSPECTIVE

Atmospheric perspective, sometimes called aerial perspective, refers to how objects that are far away often appear fuzzier or less detailed than objects that are close due to the contrast between light and dark being increasingly reduced by the effects of atmosphere. Artists use value and shading to mimic atmospheric perspective and give their artworks a realistic appearance.

In this example of atmospheric perspective in art, the trees and mountains in the background are fuzzier and less detailed than the items in the foreground.



POSITIVE & NEGATIVE SPACE

In addition to space being a way to show depth, artists also use positive and negative space as elements of art. Positive space is the areas of the artwork filled with the content, and negative space is the space in between.

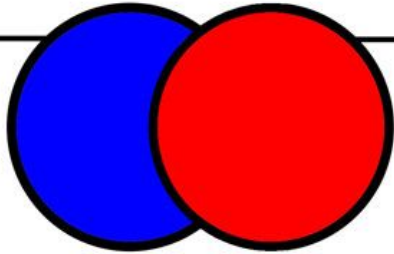
In Rodin's *The Cathedral*, the empty negative space between the hands creates as much emotion and power as the positive space of the hands.



USES OF SPACE

OVERLAPPING

Occurs when objects that are closer to the viewer prevent the view of objects that are behind them.

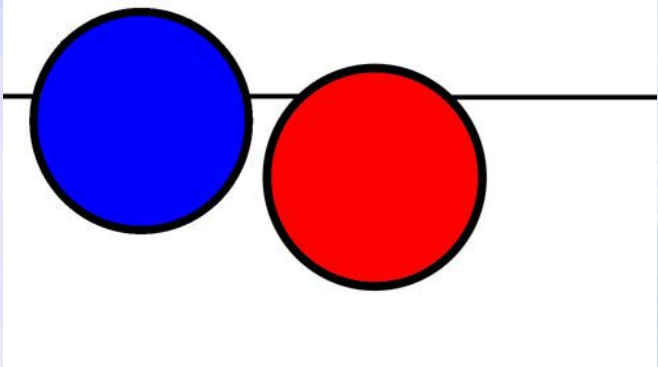


Kehinde Wiley adds more interest to his portraits by having the design of the background overlap the subjects.

USES OF SPACE

PLACEMENT ON PAPER

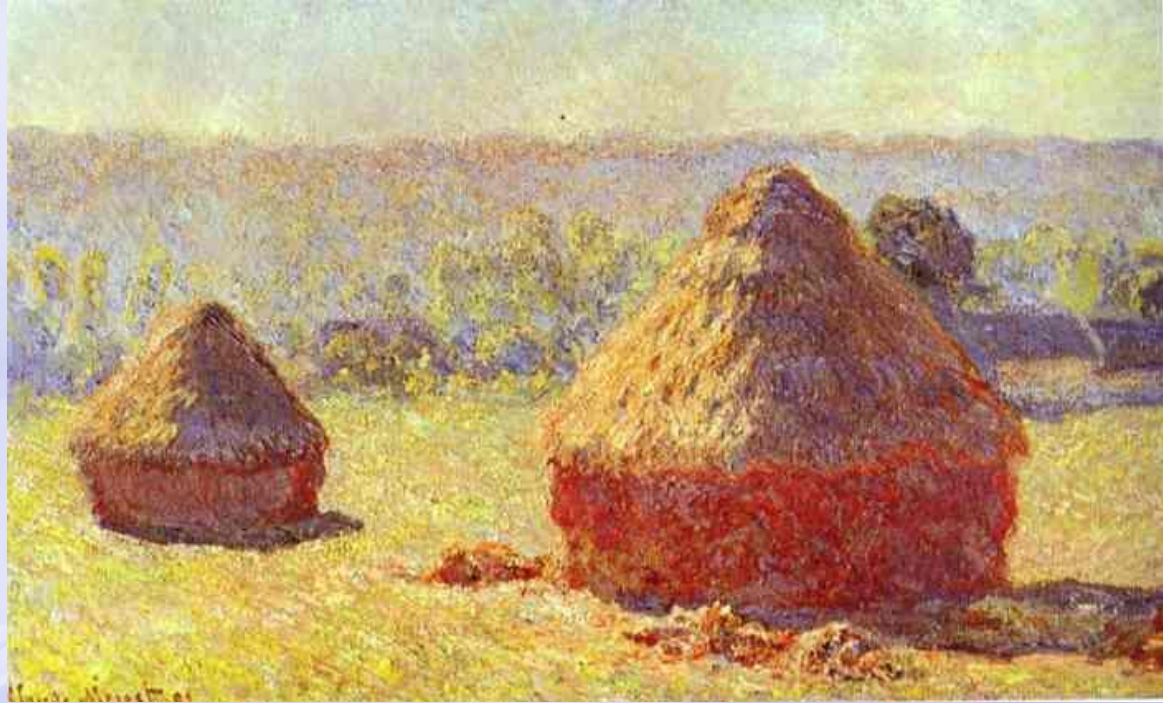
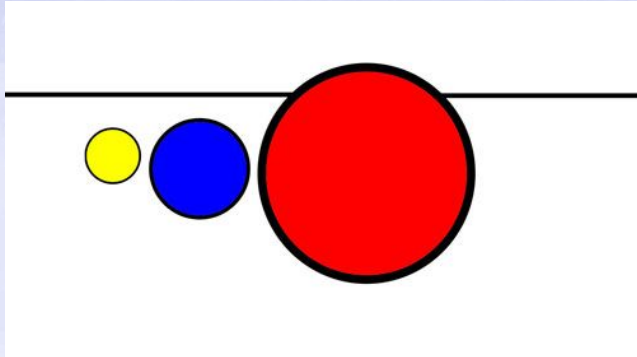
Objects placed higher within the picture plane will appear further away.



USES OF SPACE

SIZE

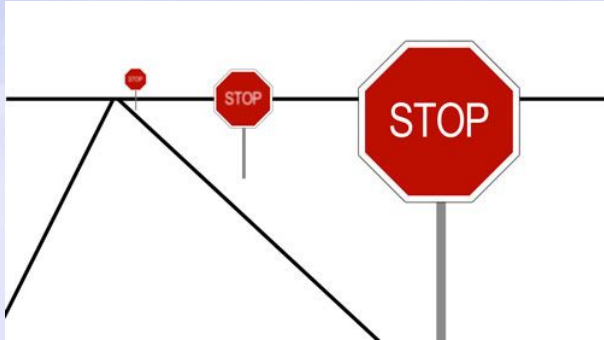
Objects that are smaller will appear further away from the viewer.



USES OF SPACE

DETAIL

Objects that are further away will have less detail than objects that are closer to the viewer.



This also helps
when conveying
atmospheric
perspective

PRINCIPLES OF DESIGN

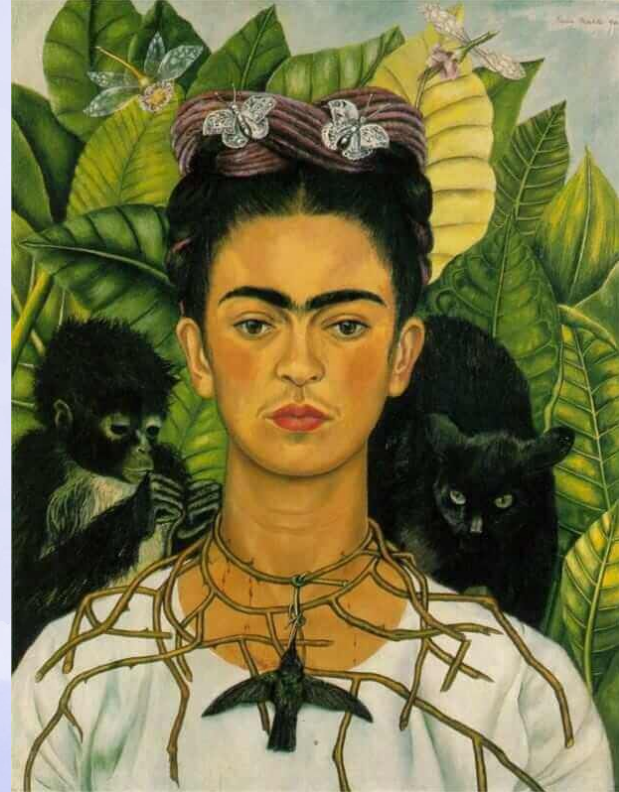
If the Elements of Art are what we use to create works of art, the Principles of Design are ***how*** we use those elements.



BALANCE

BALANCE

Balance refers to the distribution of weight in a composition.



SYMMETRICAL BALANCE

Symmetrical Balance is when one side of a composition mirrors the other exactly. When a composition is slightly symmetrical it is known as bilateral symmetry.



An example of bilateral symmetry. The background is nearly identical and the figure groupings are even, but not identical on both sides of the composition.



ASYMMETRICAL BALANCE

Asymmetrical Balance is when the work of art has different, but equal visual weight.

In this statue of Shiva as Lord of Dance (Nataraja) there are many symmetrical aspects to this work, but the crossing of the legs and the position of the hands breaks that symmetry while still providing a balanced composition.

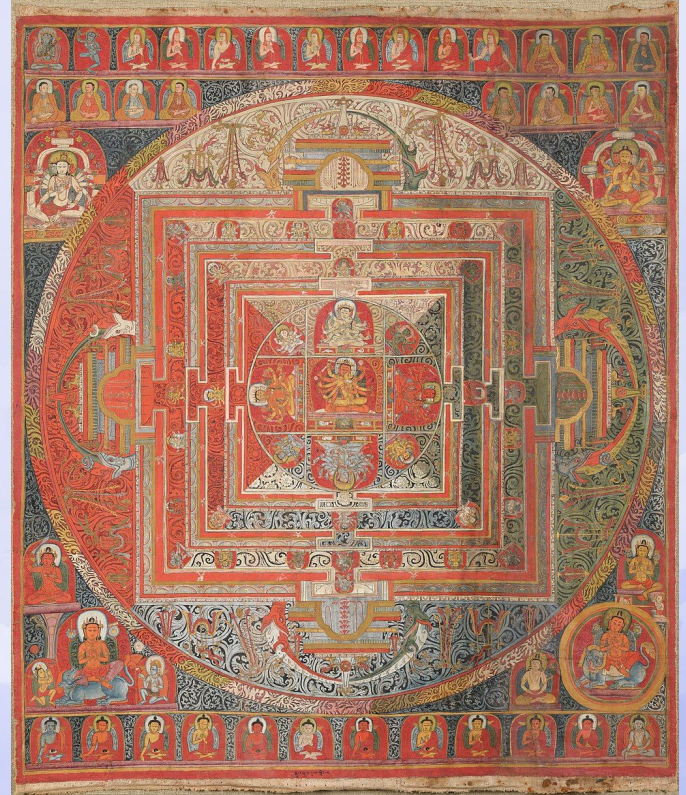


RADIAL BALANCE

An artwork with radial balance is arranged around a central point. Forms and objects in a radially balanced composition appear to radiate out of the circular focal point of the artwork.

You can liken radial balance to a pie or the image produced in a kaleidoscope.

Mandalas are a greatest example of radial balance in art.



The background is a light blue watercolor wash with several darker blue, circular and irregular shapes scattered around, resembling ink blots or bubbles. The word "PATTERN" is centered in a bold, dark blue, sans-serif font.

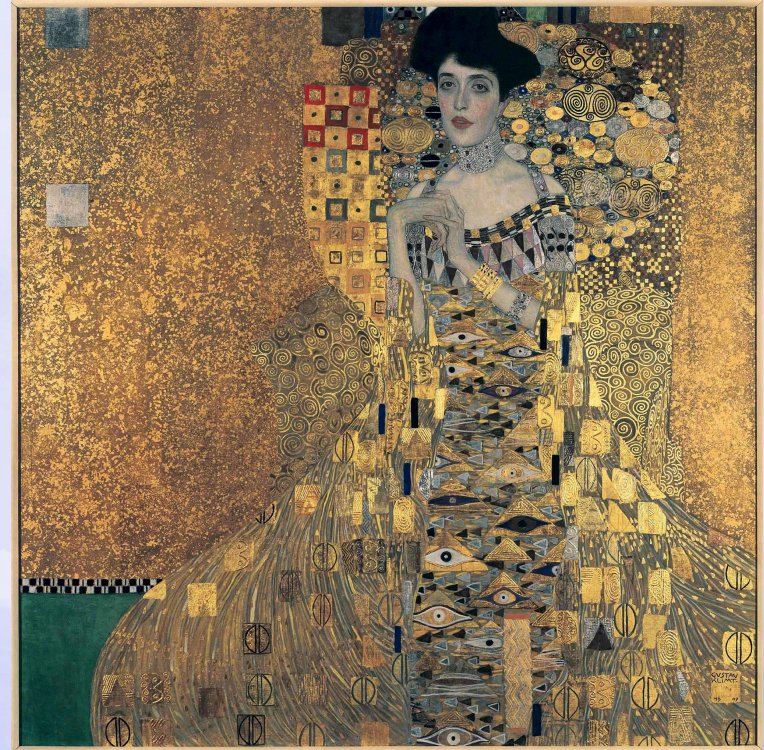
PATTERN

PATTERN

Sometimes this element is known as Repetition.

Pattern itself is the repetition of an object or symbol within a work of art.

The pattern does not necessarily have to be uniform, just consistent.



PATTERN

The pattern can be straightforward, as seen in the Escher drawing on the left, or more subtle as seen in the painting by Richard Estes with the repetition of rectangular windows on the right.





CONTRAST

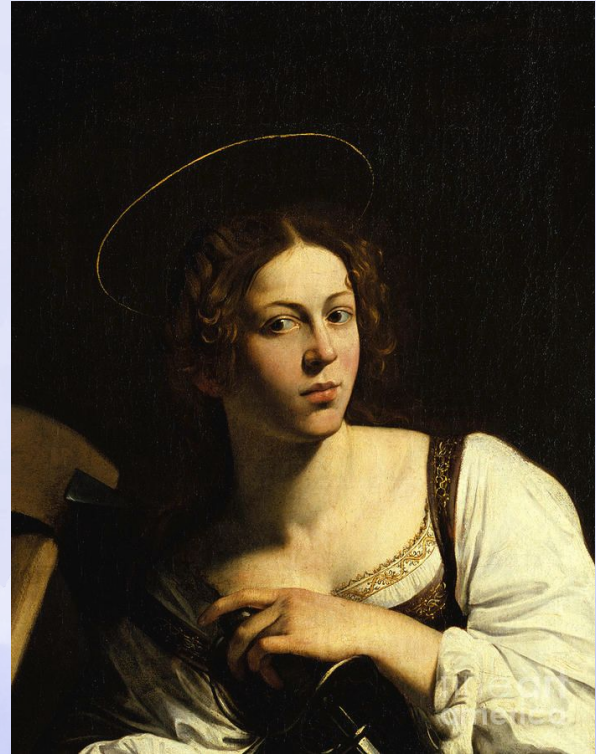
CONTRAST

Contrast refers to the juxtaposition of opposite elements within a composition.

Caravaggio popularized the Baroque use of a plain, dark background with dramatically illuminated subjects.

Contrast is what draws our eyes to the subtle halo.

This would be contrast using **value**.





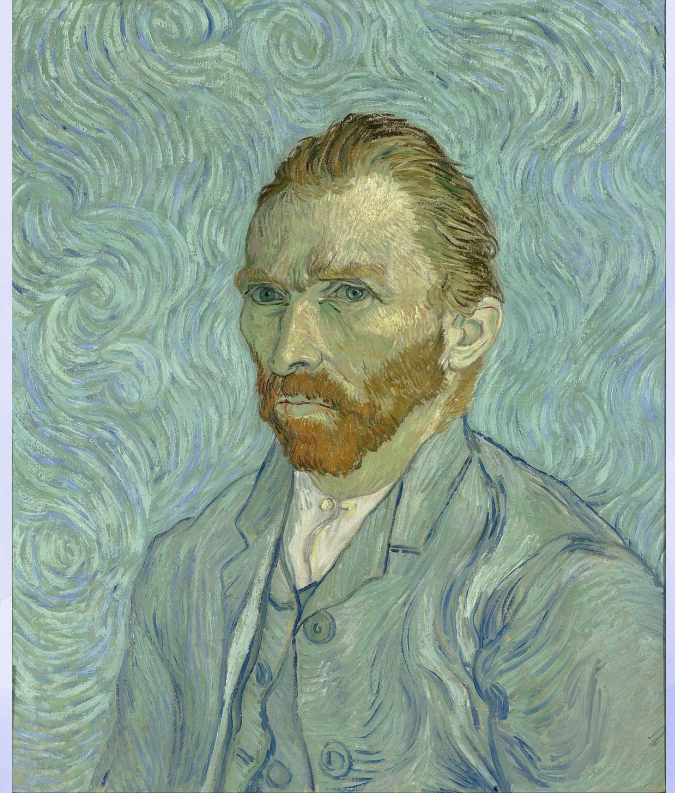
EMPHASIS

EMPHASIS

Emphasis refers to using an element to capture the viewer's attention in one specific part of a composition.

It differs from Contrast in that Emphasis is focused on highlighting a particular aspect of the composition, whereas Contrast can apply to the entire work of art.

For instance, in his self-portrait, Van Gogh emphasizes his face by using a contrasting color to draw your gaze to his hair and beard.



SHAPE & COLOR

In this painting, Alexander Calder is using both shape and color to create emphasis.



PROPORTION & SCALE

Proportion & Scale are often listed as Principles of Design. Scale, however, can be another form of emphasis.

In this tomb fragment, the figure of Nebamun is depicted as larger than the other people to indicate his importance. This is an example of Hierarchical Scale/Proportion.

This is an example of where scale is used to emphasize a specific figure.

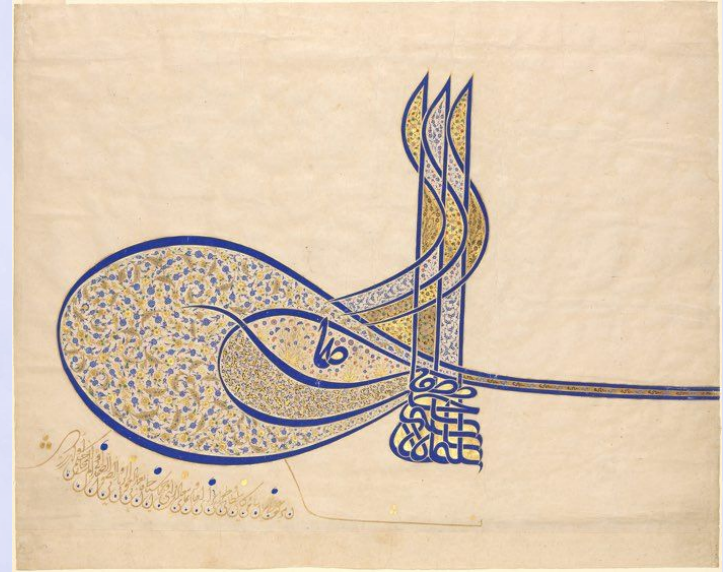




RHYTHM

RHYTHM

Rhythm is a principle of design that communicates a sense of movement. This movement is typically achieved through repetition of lines, shapes, and/or color.



Islamic calligraphy is full of rhythmic examples. This *Tughra* or official signature of Sultan Süleiman the Magnificent from the sixteenth century features sweeping curvilinear lines working with a pattern of colors to draw your eye across the page.

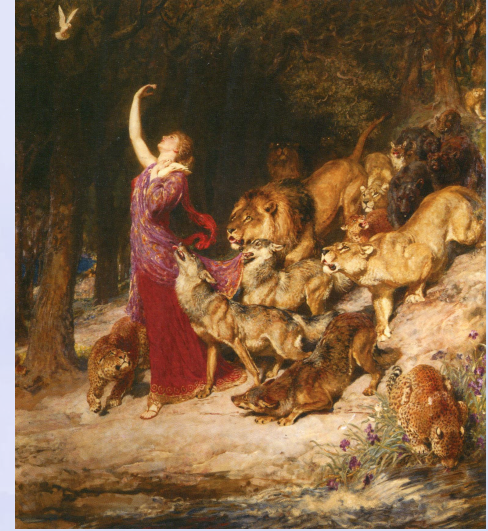
RHYTHM, CONTINUED



Caribbean artist Bernard Stanley Hoyes uses Rhythm in the curving lines of the figures as well as the bright, repetitive colors.



The interior of the Guggenheim museum in New York City designed by Frank Lloyd Wright uses the prominent circular tiers to draw your eyes up through the space.



COMPARED TO MOVEMENT

Movement is also a principle of design, but what is the difference since Rhythm also incorporates movement? Movement can be thought of as the conscious decisions the artist makes when controlling how our eyes travel across the picture. In R.A. Brighton Riviere's *Aphrodite* (1902) a distinct V shape is created from the dove flying to the outstretched hand of the figure, then traveling downward to the animals at her waist and up through the line of animals on the right side of the painting.



MOVEMENT

MOVEMENT

Movement is how a viewer's eye is directed across the composition.



MOVEMENT

In Van Gogh's *Starry Night*, our eye is carried up through the painting by the cypress tree in the foreground and then across the night sky by the swirling patterns moving left to right towards the moon.



The image features a soft, abstract background of light blue watercolor washes. Several darker blue, circular and organic shapes are scattered across the frame, resembling ink blots or bubbles. In the center, the word "UNITY" is written in a bold, dark blue, sans-serif typeface.

UNITY

UNITY

Sometimes called Harmony.

The Principle that provides the work with some sense of cohesion.

This is often accomplished by arranging similar elements together





VARIETY

VARIETY

The use of several, distinct elements used together in a work of art to generate visual interest.



VARIETY

Variety can also be used representationally as seen here in a vanitas still life by seventeenth century dutch painter Jan Davidsz de Heem who incorporates a variety of textures into his painting.

