

Mrs. Cherie Roshau  
225-5509  
Trinity High School  
Art Department  
cherie\_roshau@goesp.com

## **Fundamentals of Art Quarter One (Dual Credit-Art 122) Elements**

The following is a basic list of the definitions, explanations, descriptions and expectations and assignments concerning the elements of art.

The following are the elements of art: color, line, form, shape, value, texture and space. In a landscape painting these art elements are combined to look like trees and hills and fields and sky. As you admire the way the artist painted such a realistic scene, you should not limit your attention to the subject matter alone. The elements become the "tools" of an artwork while the principles become the "rules" of an artwork. The following are the principles of art: balance, movement, rhythm, contrast, emphasis, pattern and unity.

The elements are the building blocks for a work of art. Artists use the elements in planned and organized ways...they are organized according to the principles of art. Generally when one uses a principles, he /she will more often than not use several elements to express the principle.

The following is a list of the elements and the definitions:

- ◆ **Line**-is the path or continuous mark of a moving point. Lines define the edges of shapes and forms. The **types of line** are: outline (defines and outer edge); contour (outline plus surface texture); gesture (quick expressive lines that show direction, mass and movement); sketching (suggests shape, texture and values). **Implied lines** don't really exist...they show the "edges" of an object if the object were silhouetted against the light. **Contour lines** outline the edges of forms or shapes and actually describe shapes and forms in the simplest way. **Hatching and cross-hatching** is a method of showing value by placing many lines next to each other. Hatching is the use of parallel lines and cross-hatching is the use of parallel lines and the crossing of parallel lines. Lines can be **expressive** such as nervous, wavy, thick, thin, erratic etc. The **functions of line** are: show direction, show emotion, show texture and describe shape.

- ◆ **Color**-is the most expressive elements of art and is seen by the way that light reflects off a surface. There are three **primary colors**: red, blue and yellow. The three **secondary colors** can be achieved by mixing two primary colors: red + yellow = orange; red + blue = violet; yellow + blue = green. The six **intermediate (tertiary) colors** can be achieved by mixing a primary color and a secondary color: red-violet, red-orange, blue-violet, blue-green, yellow-green, and yellow-orange. Color has *three properties*: **1. Hue**-which is the names of the colors; **2. Value**-which refers to the lightness or darkness of a hue (color); **3. Intensity**- refers to the purity of the hue (often changed by adding its complementary color to "neutralize" the color). *Warm colors* are those colors from yellow to red-violet on the color wheel. They seem to advance or come forward in a painting. *Cool colors* are those colors from yellow-green through violet on the color wheel. They seem to recede or back in space in an artwork. **Complementary colors** are those colors opposite from one another on the color wheel. Christmas (red and green) Minnesota Vikings (purple and yellow) Denver Broncos (blue and orange) are an easy way to remember some sets of complementary colors. Complementary colors become very bold when they are placed next to each other and when they are mixed together the colors become dull. **Monochromatic color** is the use of one color in various tints, tones and shades. A tint is the color plus white; shade is color plus black and tone is color plus it's complement. If you begin the color wheel with blue, red is always to the right.
  
- ◆ **Shape**-is an area that is contained within an implied line, a visible line or is seen and identified because of color or value changes. Shape is an area enclosed by a line. Shapes are either negative or positive. *Positive shapes* are the object or shape itself and *negative shape* is that space that is occupied outside of said shape or object. Shape has two dimensions; length and width. Shape can be geometric or free form. All shapes can be described with two basic terms: *geometric shapes and organic shapes*. Geometric shapes-squares, triangles, triangles; organic shapes- free-form, biomorphic (curvilinear) such as found in nature in trees, mountains, clouds, animals and humans. Geometric shapes are usually based on manmade objects, which are visually strong and static (stable). The organic shapes are based on nature, which are less predictable and are visually dynamic (energetic with movement). Abstract shape usually reduces things to their simplest form. Nonobjective shape is shape that represents nothing.
  
- ◆ **Form**-describes volume and mass, or the three-dimensional aspects of objects that take up actual space. (Shape is two-dimensional.) Forms can and should be viewed from many angles. When you hold a football or a book, you are aware of their curves, angles, indentations, extensions, textures, edges...their form. *Architectural forms* usually contain enclosed spaces and most are geometric forms, but some architects use *curvilinear forms* in their building design. Rocks, trees, mountains, flowers, animals and people are examples of natural forms. *Sculpture* can have geometric form (squarish, cubistic or straight

edged) or organic form (rounded, flowing and undulating). *Abstract forms* simplify forms to their basic characteristics and *nonobjective forms* do not represent and natural forms at all. *Realistic forms* depict people, animals, birds and plants as they may actually appear.

- ◆ **Value**-is the lightness or darkness of a color. It is often referred to when shading but value is also important in the study of color. *Value contrasts* (the difference between light and dark) help us to see and understand a two-dimensional work of art. This type can be read because of the contrast of dark letters and light papers. Value contrast is also evident in colors, which enables us to read shapes in a painting. Some *pure colors* (yellow and orange) are light in value; other pure hues are dark in value (purple and blue) and others (green and red) are medium in value. *High-key paintings* are made mostly of light values and contain a minimum of value contrast. Light values suggest happiness, light joy and airiness. *Low-key paintings* use dark valued hues and contain little value contrast. Dark values suggest sadness, depression, loneliness and sometimes mystery. To make value changes in a color, add white to make it lighter and black to make it darker. Value changes help us to “feel” the shape of an object by showing us how light illuminates these forms and creates shadows on them. The entire object may be the same color but varying amounts of light give it different values. *Value describes form. Value creates a focal area or center of interest. Value defines space.*
  
- ◆ **Texture**-refers to the surface quality, both simulated (appearance only, not real) and actual of an artwork. Techniques used in painting serve to show texture (i.e. the dry brush technique produces a rough simulated quality and heavy application of pigment with brush or other implement produces a tough actual quality). Color and value contrasts help you to “feel” the textures with your eyes. *Tactile* refers to touch and *actual texture* that one can actually feel. *Simulated textures* (also known as visual textures) occur when smooth painting surfaces (such as paper) appear to be textured. Painting stones in a wall or grasses in a field show texture. *Real or actual texture* is being able to touch and feel something like fur, feathers or sandpaper. *Simulated texture (implied)* just looks like fur, feathers or sandpaper. Texture appeals to the eyes and sense of touch. Texture can add interest and indicated a focal point, but too much can become confusing. Vincent Van Gogh used large amounts of texture in his paintings.
  
- ◆ **Space**-is the illusion of objects having depth on the 2-dimensional surface. *Linear and aerial perspectives* are used. *Actual space* is a three-dimensional volume that can be empty or filled with objects. It has width, height and depth. Space that appears three-dimensional in a two-dimensional painting is an illusion that creates a feeling of actual depth. Various techniques can be used to show such visual depth or space. Sculptures, architectures, and various craft

pieces occupy *actual or real space*. You are aware of actual space in a large room or in an open field. If people overlap in a painting, we sense space between them. If overlapping is combined with size difference, the sense of space is greatly increased. Linear space is a way of organizing objects in space. *One-point perspective* is used if the artist is looking along a street or directly at the side of an object. *Two-point perspective* is used when looking directly at the front corner of a box, building, automobile, or other form. Combining two-point perspective with light and shadow greatly increases the sense of space. Aerial perspective is a way of using color or value (or both) to show space or depth. Distant elements (such as a series of hills overlapping one another) appear lighter in value; have less details and less intense colors. Some of the illusions one can demonstrate are: the closer to objects are to the viewer, the greater amount of overlapping occurs; the closer the object is to the viewer, the greater the detail; the closer the viewer is to the object, the greater the value contrast; the closer the viewer is to the object, the warmer the colors become; the closer the viewer is to the object, the bigger the object becomes; the closer the object is to the viewer, the lower they are placed on the drawing page or the canvas.

## Demonstrations of the Art Elements

### *Projects that Demonstrate Knowledge of the Elements*

All projects should always be neatly demonstrated and identified through labeling.

(Example: Element: Line, Project One, "Line Tools", Date, Name

#### Line (Date Due \_\_\_\_\_)

1. On a colored paper create various lines using the following tools: a stick, pen, pencil, chalk, brush, marker and the edge of a cup
2. Use line to show dimension such as a box or a circle.
3. Find a photograph of a drawing (or create your own) from a magazine that demonstrates the use of hatching and cross-hatching to show values, shape and shading.
4. Looking at a lemon or an apple, draw its contour using thick and thin lines.

5. With a classmate in an action pose as a model, do a quick gesture drawing without lifting your pencil or marker from the page. Can you see the implied movement?
6. Demonstrate the various emotions of lines through ten different types of line.

### **Color (Date Due\_\_\_\_\_)**

1. Make two different value scales using two separate colors from the color wheel. Each demonstration will include five separate values of a color by adding white and five separate values using black.
2. Make two different intensity scales by choosing two sets of complementary colors. Each demonstration will include ten changes in color intensity.
3. Select five photographs from magazines that show complementary harmonies in nature.
4. Make a color value painting to show an illusion of depth by painting waving bands of color from warm, intense colors in the foreground to cool lightened value colors in the background.
5. Create a color wheel by using only the primary colors.

### **Shape (Date Due\_\_\_\_\_)**

1. From six different colored sheets of paper, cut six organic shapes. From the same sheets of paper, cut six geometric shapes. Arrange all the organic on the lower half of the pieces of colored paper and arrange the geometric shapes on the upper half. Glue the pieces down.
2. Place on organic shape as the focal area or center of interest on the geometric shapes of the first activity. This creates a non-objective collage.
3. Take a large piece of tissue paper and bleed a variety of watercolor hues together. Allow it to dry and cut various organic shapes that would be abstract representations of flowers and leaves. Cut a simple vase for the flower arrangement. Glue the shapes down, overlapping each one, on a large piece of watercolor paper, leaving very little white showing through. Once the glue is dried, cut out around the outside edges of the tissue paper. Glue the project down on a black background. Mat your work if you are able to.

### **Form (Date Due\_\_\_\_\_)**

1. Cut from a magazine, pictures illustrating different forms from nature and architecture.
2. Use a container that is at least one foot wide, one foot deep and one and a half foot high to pour plaster of Paris. Allow the plaster of Paris to sit for about twenty-four hours (...but you should keep it from completely drying out, cover up if necessary). Create a nonobjective sculpture, one that does not represent any natural form. The original shape of the container must not be recognizable to the eye. The final sculpture can be painted. Make sure that it is level on the bottom. Use felt to glue on the bottom to prevent any damage to the sculpture or furniture that it sits on. You may use any tool that works for carving such as knives, screwdrivers, files etc. Remember, once you remove an area, that becomes a permanent change.

### Value (Date Due\_\_\_\_\_)

1. Make a chart with pencil, charcoal, or white and black paint that used three values: light, medium and dark. Then, make one with five values and finally one with ten values ranging from white to black.
2. Using only black and white tempera paint, paint five or six 4 x 6-in. pieces of paper in different values of gray. Draw the shapes of fruit, bottles, jars, and vegetables on them and cut them out. Make a collage by arranging and gluing the shapes on a larger piece of paper.
3. Find six different values of colored paper in a magazine and tear them into strips about two inches wide. Collage them to a piece of paper overlapping the pieces and placing the lightest value at the top of the paper to create the illusion of space.
4. Find a "larger" picture in a magazine that demonstrates a "low-key" painting and then find another picture that demonstrates "high-key" paintings.

### Texture (Date Due\_\_\_\_\_)

1. Create actual texture by making a "rubbing" or "frottage". Place thin paper over a rough object (raised pictures on a card, bottom of a tennis shoe, name plates, flat carvings) Use crayons, chalk or graphite with broad strokes. Experiment with watercolor washes with the crayon. Create an interesting collage with your frottage collections.
2. From a magazine, cut out samples of simulated textures into various shapes. Arrange them into a landscape and glue them down on a piece of paper.
3. Go outside and gather natural textural objects such as seeds, tree bark, leaves, small pebbles sand etc. Bring them into the classroom and arrange them into a collage.

### Space (Date Due\_\_\_\_\_)

1. Cut out people shapes, dog shapes, flower or fruit shapes from different colored paper in different sizes. Cluster them together in groups on a white piece of paper placing the larger ones below or on top of the smaller ones or both. You have developed a sense of space. Rearrange the shapes several times.
2. Draw a box using one-point perspective.
3. Find a magazine photograph that shows deep space (such as a cityscape, roadway disappearing into the distance or a fence line that seems to get smaller as the eye is drawn to the back of the picture). Place a vanishing point where you think it should be, and then use a ruler and marker to draw converging lines along the buildings, rooflines, roads, etc.