

# Space

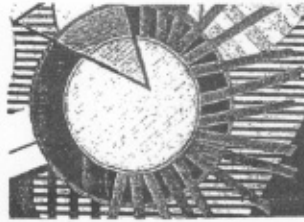
Space refers to the areas in a piece of art that can give a sense of **depth** or **flatness**. Some of the methods for creating depth are:

- Overlapping
- Size changes
- Atmospheric perspective
- One point perspective

Draw an example of each method:

Overlapping

Size Changes



Elements

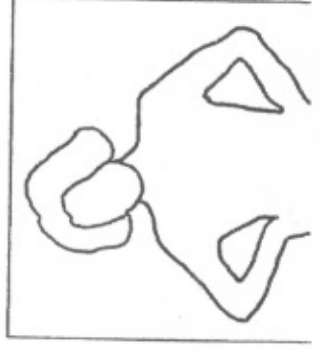
Atmospheric Perspective

One Point Perspective

**Negative Space** refers to the areas between and around the objects in the painting.

**Positive Space** refers to the objects in the painting.

Label the areas:



## Principles

# Balance

This is a sense of equilibrium in a piece of art. It refers to the “weights” of the objects in the art and how they are arranged.

**Symmetrical Balance** is when objects can be found on both sides of the picture in the same place. (If you cut the painting in half it would be the same on both sides.)

**Asymmetrical Balance** is when the picture is balanced by having different objects in a variety of placements. (If a painting has one large object on one side and two small objects on the other side that create a sense of being even.)

Draw an example of symmetrical balance



Complete the color wheel:



The **Munsell** system is a 10-step color system. The primary colors are red, yellow, blue, green and purple.

**Definition of primary colors:** If a color is primary within a system, it cannot be made as the result of mixing other colors together within that system. In other words, you can't mix color to get it.



## Elements

# Color/Value

**Color** is an element of design that identifies natural and manufactured things as being red, green etc. When sunlight shines through a prism, it breaks into a rainbow of colors called the **color spectrum**.

**Hue:** A hue is the specific or technical way of referring to the name of a color. For example, teal is a hue.

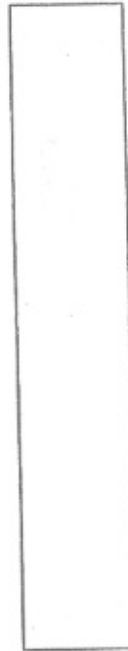
Using a colored pencil, color in the box. Name the hue: \_\_\_\_\_



The **value** of a color is the lightness or darkness of the hue. Using the same colored pencil, create a value scale of the hue.

Light

Dark



## Principles

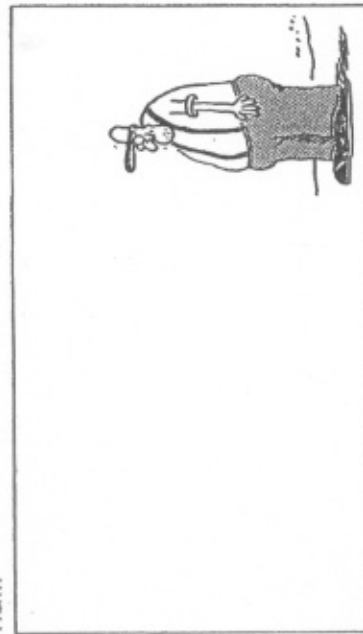
Draw an example of **asymmetrical balance**



# Proportion

This refers to the comparative size relationship between several objects or between parts of a single object. (The size of the head to the size of the body.)

Draw a chair that would make the man look very small.



## Unity



This is when there is a sense that all aspects in the piece of art look as though they belong or go together, (A consistency with the combination of the principles is achieved.)

List some of the ways in which **unity** can be achieved:

- 1.
- 2.
- 3.
- 4.

## Contrast

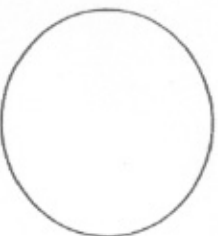
This is the use of a variety of lines, shapes, colors, textures and other parts in a piece of art to create interest. Contrasting patterns or colors can add excitement, drama and interest to a picture.

## Texture



This is the look and/or feel of the surface of a work of art. It can range from smooth and shiny to rough and dull. It can have actual texture, (i.e. rough burlap,) or appear to have texture, (i.e. brushstrokes.)

Put a coin under this sheet and make a rubbing to see its' texture.



Find something else in the room and make a rubbing to record its' texture.





Elements

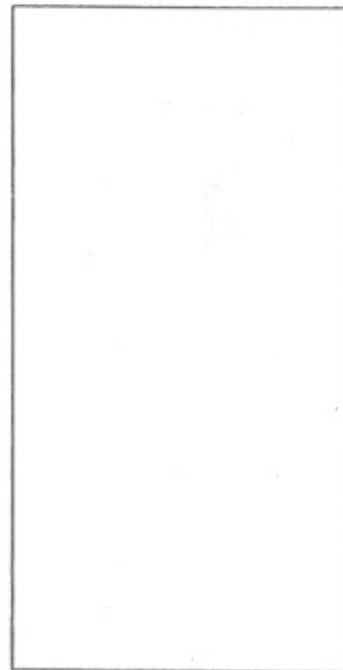
A **geometric** shape is one that is man-made.

An **organic** shape is one that is found in nature.

Create a composition using geometric shapes:



Create a composition using organic shapes:

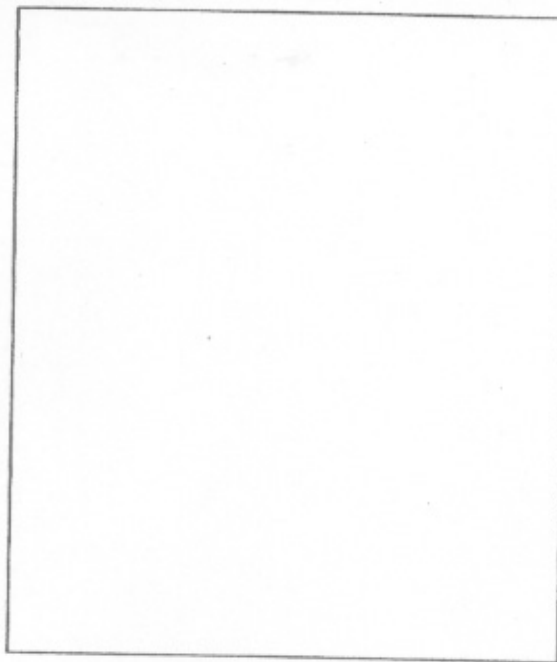


Principles

**Types of contrast:**

- Line contrast
- Shape and Form
- Texture
- Color (Colors opposite each other on the color wheel.)
- Light & dark, (value.)

Draw an example of Contrast by **value change**





## Emphasis/Focal Point

This is the way of developing the main theme in a work of art. It is the focal point of the piece (The first thing you see.) Some methods for creating a focal point include **contrast**, **isolation**, **placement** and **converging lines**.

Draw an example of emphasis by **converging lines**



Draw an example of emphasis by **contrast**



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Elements

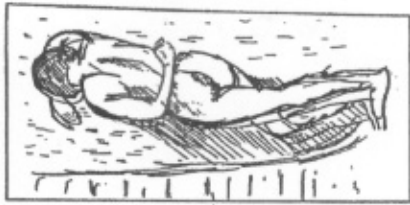
## Shape & Form

A **Shape** is the outline of some mass. Shapes can be recognizable objects, geometric or organic and abstract.

A **Form** refers to the volume of a shape. It can have actual volume, (i.e. built with clay,) or appear to, (i.e. illusion of form as in a drawing.)



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Elements

Draw an example of each:

Contour Line

Implied Line

Psychic Line

Gestural Line

Vertical/Horizontal Line

3

Principles

## Movement/Rhythm

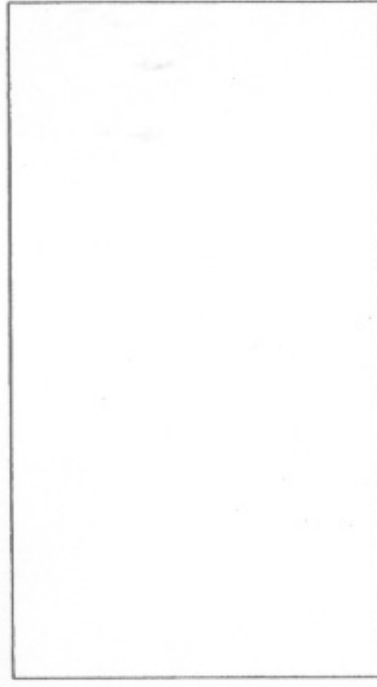
Lines, shapes and colors are organized in such a way as to **control the way the viewer looks** at a work of art.

A **pattern** is the repetition of colors, shapes or lines within a piece of art. A **motif** is the shape or object that is repeated.

Draw a **motif** in the box



Create a **pattern** using the motif



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*Principles*

## Rhythm/Movement

**Rhythm** is an indication of **movement** within a piece of art that is created by repetitive shapes and lines or by repetitive size changes of objects, (progression.)

Draw an example of **Regular Rhythm**

Draw an example of **Alternating Rhythm**

Draw an example of **Progressive Rhythm**



*Elements*

## Line:

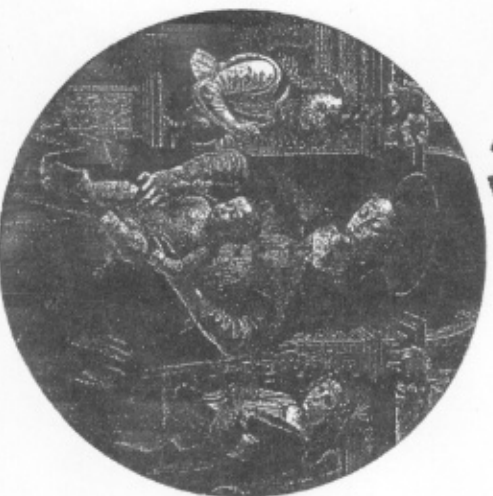


Lines begin as dots and can go off in any direction: Straight, curving, broken, thick/thin, dark/light.

**Actual** lines are created by making a mark with an implement such as a pencil or pen.

Other lines are **Implied**—lines that occur by objects that are in alignment or in a row.

**Psychic** lines are created by visual cues within the painting. These lines do not actually exist.





## **Elements:**

Basic parts which are put together to compose a piece of art. These are the basic building blocks an artist uses:

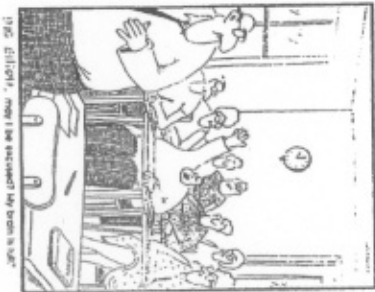
**Line**  
**Shape/Form**  
**Texture**  
**Color/Value**  
**Space**

## **Principles:**

The "Rules" an artist uses in the visual arts. These principles describe how the elements are put together:

**Balance**  
**Proportion**  
**Movement/Rhythm**  
**Unity**  
**Contrast**  
**Emphasis**

# Elements & Principles of ART



1980. Elliptical, image 1 has escaped? May 1980 in 1980

## Cover:

Richard Bosman  
(b. Madras, India, 1940)  
**Polar Bear**  
1981, woodcut, edition: 14  
Image: 60.5 x 55.8 (23 1/2 x 22)  
Sheet: 76.0 x 64.0 (30 x 25 1/4)  
Brooke Alexander, Inc., New York

