Week 2 Art Elements

ARTS 1301.05 James Cost

The Elements

Shape

DESIGN ELEMENTS

Shape in Design

Shape can be defined as:

- Enclosing an area within a continuous line.
- Surrounding an area with other shapes.
- Filling an area with solid color or texture.
- Filling an area with broken color or texture.

REVIEW

The Russian Avant Garde artists and designers used mainly elementary shapes such as circles and triangles in their compositions. They included Lazar Markovich Lissitzky and Aleksandr Rodchenko. Also other modernists and Art Deco designers concentrated on shapes as the main element in their works.

Silhouette shapes communicate clearly and quickly, particularly in profile and side views.

Shape in Design

Silhouette is particularly useful.

Lazar Markovich Lissitzky, *Constructivism*, Russia 1929

Click on image for Video

Lithographic propaganda poster by Lazar Lissitzki, ***Beat the Whites with the Red Wedge,*** **Russia 1919,**

Aleksandr Rodchenko, ***Workers Propaganda Poster***, **Russia 1020**

Joost Schmidt, ***Bauhaus Poster***, **Russia 1923**

Art Deco, ***New York Airports Poster*, 1923**

Collin Elgie, Art Deco, ***New York Transportation Poster*, 1923**

A. M. Cassandre, Art Deco, ***Nord Express Poster***, **France 1927**

In the element of shape, figure-ground relationships are defined by black or white or colors, the figure is the positive space that is the subject or the “thing” being depicted, and the ground means the background or negative space.

POSITIVE SHAPE

Shape added to the background negative shape. Positive shape is also called the figure. In this example it is the number 4.

Black positive image, the figure or subject—foreground

White negative area—background

NEGATIVE SHAPE (GROUND)

Basic compositional shape–the playing field. In this example, the negative area is the black circle.

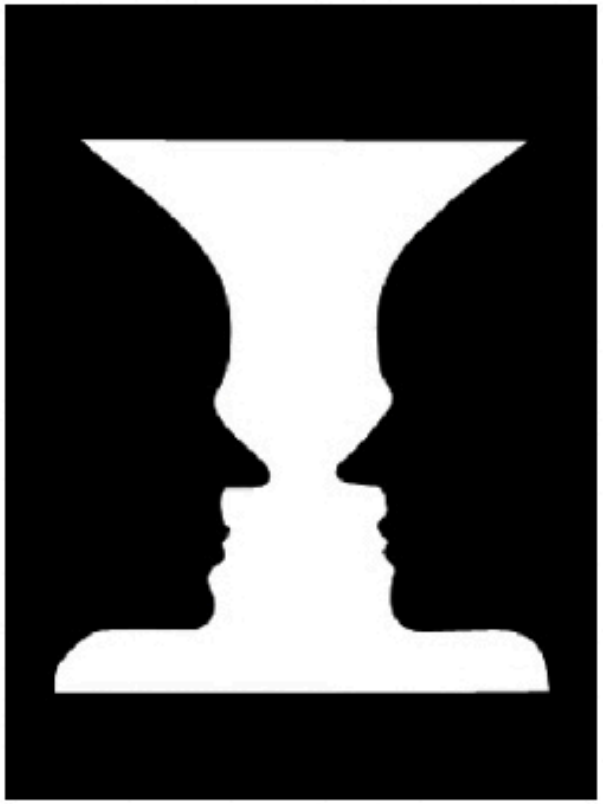
White positive image, the figure or subject—foreground

Black negative area—background

FIGURE/GROUND REVERSAL

First the positive and then the negative shapes command attention. Shifts between the black and white shapes continually animate the image.

Vase?

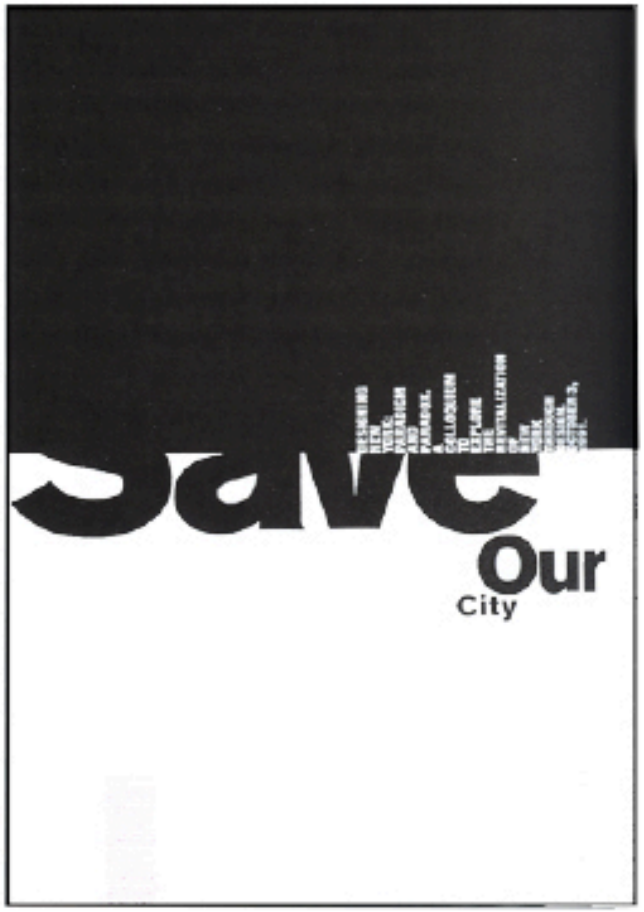


Faces?

FIGURE/GROUND REVERSAL

First the positive and then the negative shapes command attention. Shifts between the black and white shapes continually animate the image.

Do you see white type that look like buildings against a black background? Are the large black and the large white areas backgrounds in the same design?



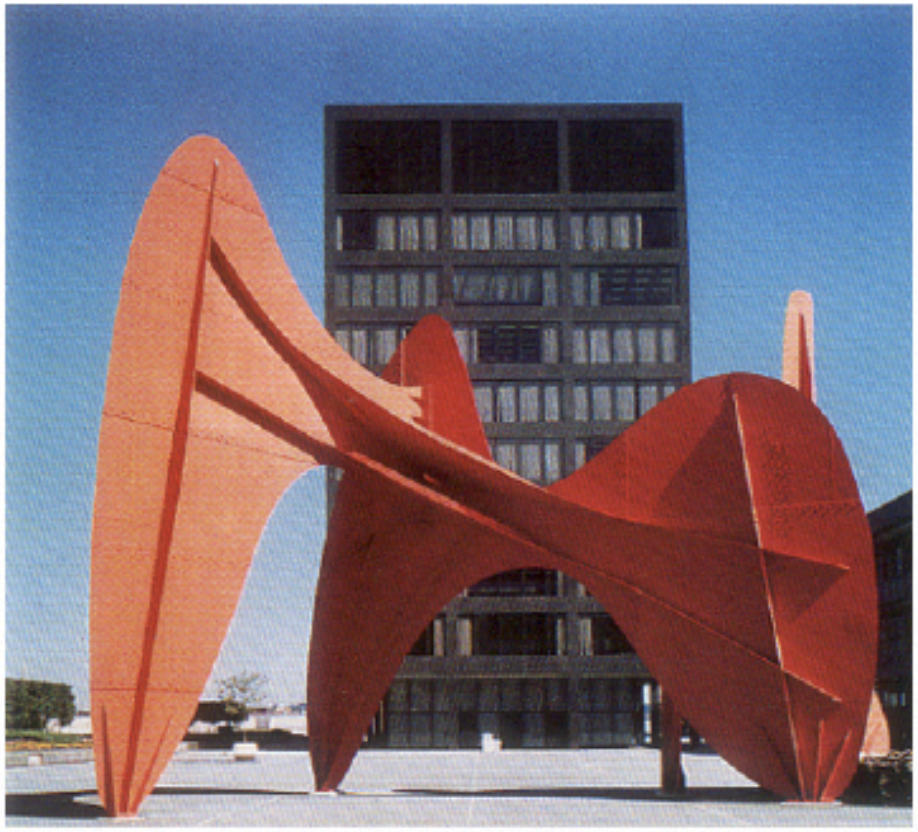
FIGURE/GROUND REVERSAL

First the positive and then the negative shapes command attention. Shifts between the black and white shapes continually animate the image.

Do you see a black man's face, a white man's face, and the shape of the African contenent?

HIGH DEFINITION

Definition is the degree to which a shape is distinguished from both the ground area and the other shapes within the design. High definition creates strong contrast between shapes and tends to increase clarity.



LOW DEFINITION

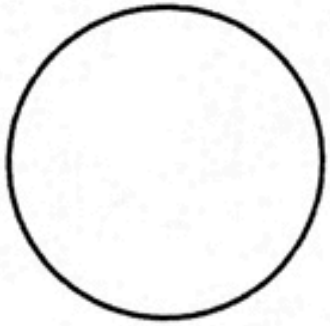
Low definition shapes, including gradations, transparencies, and soft-edged shapes, can increase the complexity of the design and often encourage multiple interpretations.

DESIGN ELEMENTS

Shape in Design

Shape is two dimensional. There are corresponding three-dimentional forms:

Shape



Circle

Volume

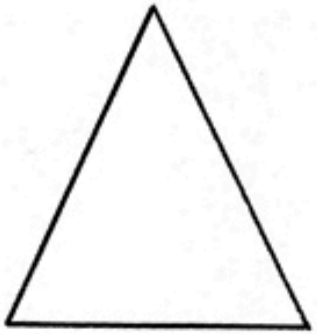
Sphere

DESIGN ELEMENTS

Shape in Design

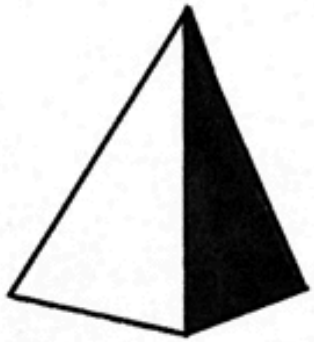
Shape is two dimensional. There are corresponding three-dimentional forms:

Shape



Triangle

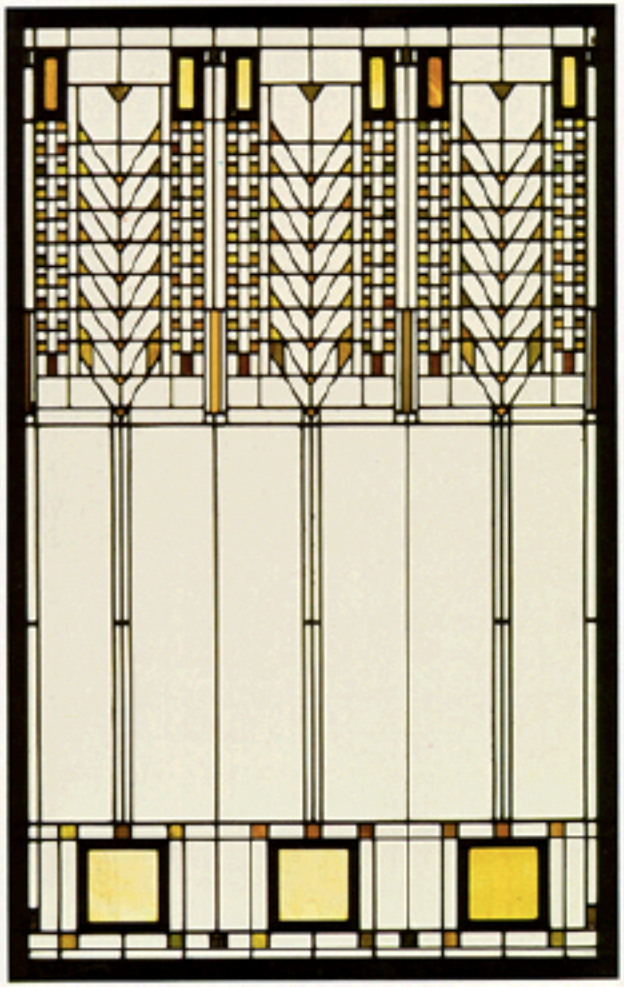
Volume



Pyramid

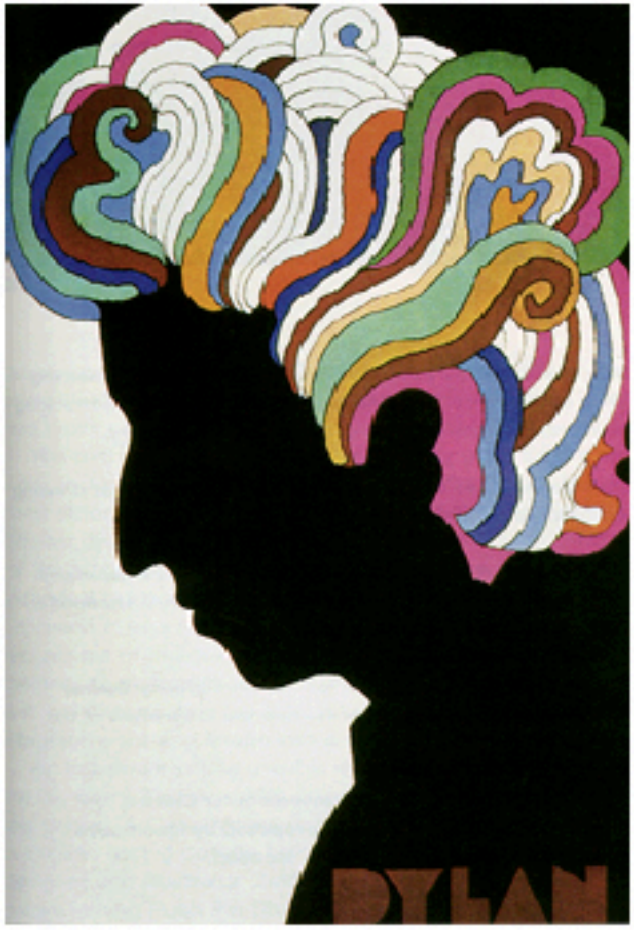
RECTILINEAR SHAPES

Dominated by straight lines and angular corners. Shapes join with lines to become part of a unified design.



CURVILINEAR SHAPES

Predominately curves and flowing lines.
Curvilinear shapes retain individuality even when they are partially concealed by other shapes.



GEOMETRIC SHAPES

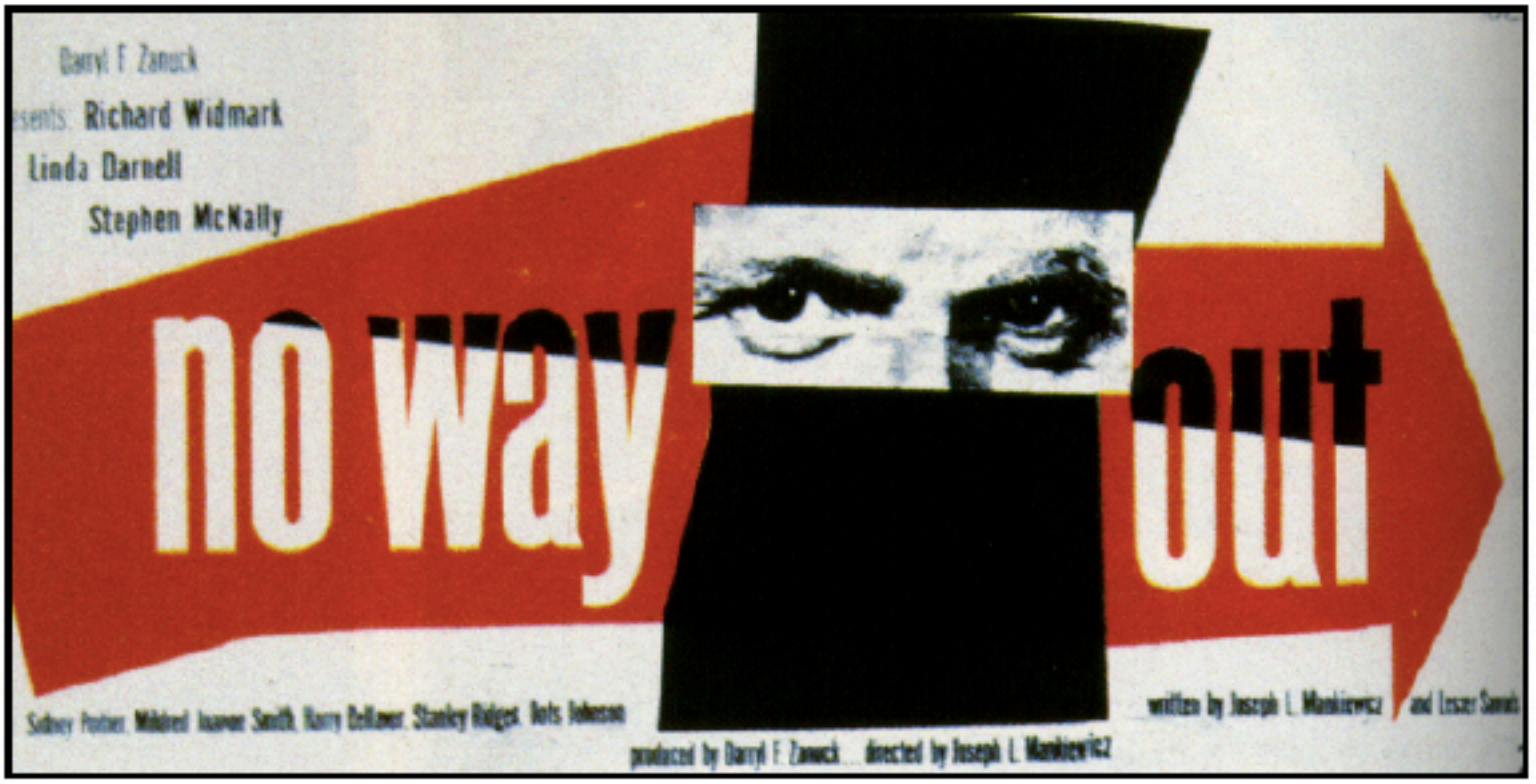
Distinguished by their crisp, precise edges and mathematically consistent curves. They dominate the technilogical world of architecture and industry.

ORGANIC SHAPES

More commonly found in the natural world of plants and animals, sea and sky, organic shapes can bring a harmoneous feeling, and an unpredictable energy in a design.

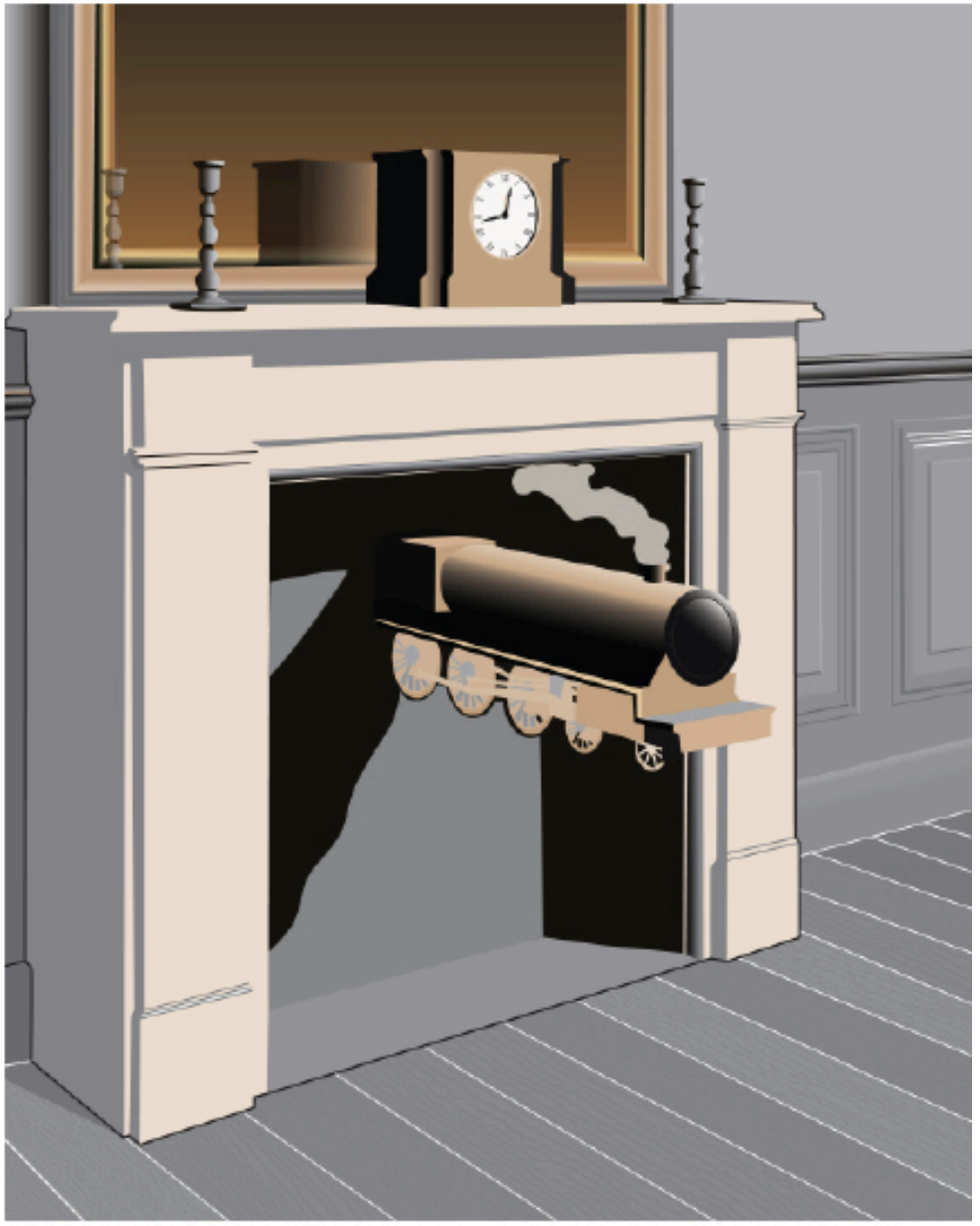
Flattened Shapes

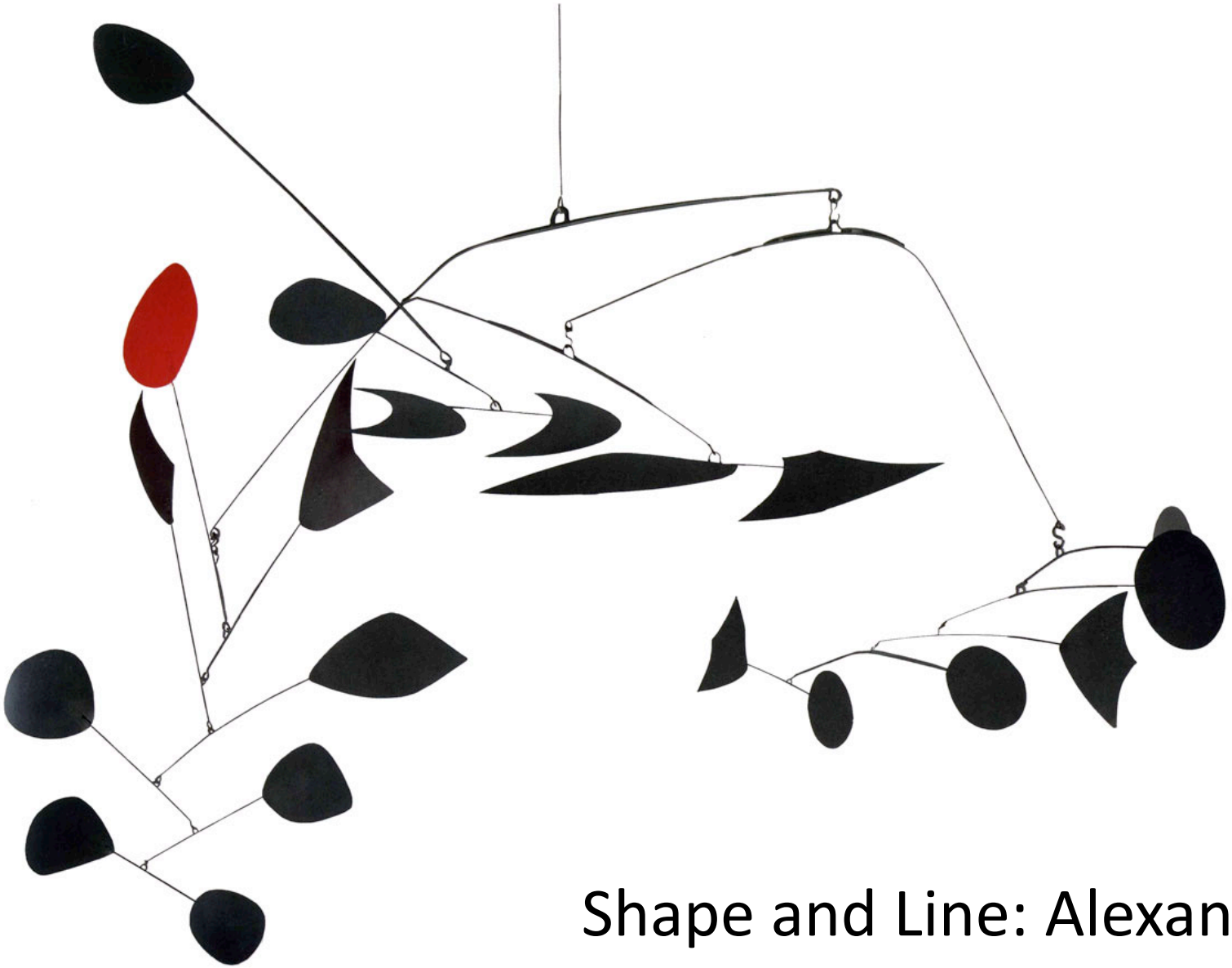
Compositions may use shapes that are flat, with little modeling. Such shapes are suitable for abstract or non-objective art. Flat shapes are often used in typography and graphic design.



Modeled Shapes

Compositions may use shapes that are made to look three-dimentional. Through modeling and shading techniques, the shapes have the *illusion* of volume.





Shape and Line: Alexander Calder’s mobiles are examples of kinetic art

The Elements

Line

DESIGN ELEMENTS

Line in Design

Line is one of the simplest and most versitle of the elements of design. It can be defined as

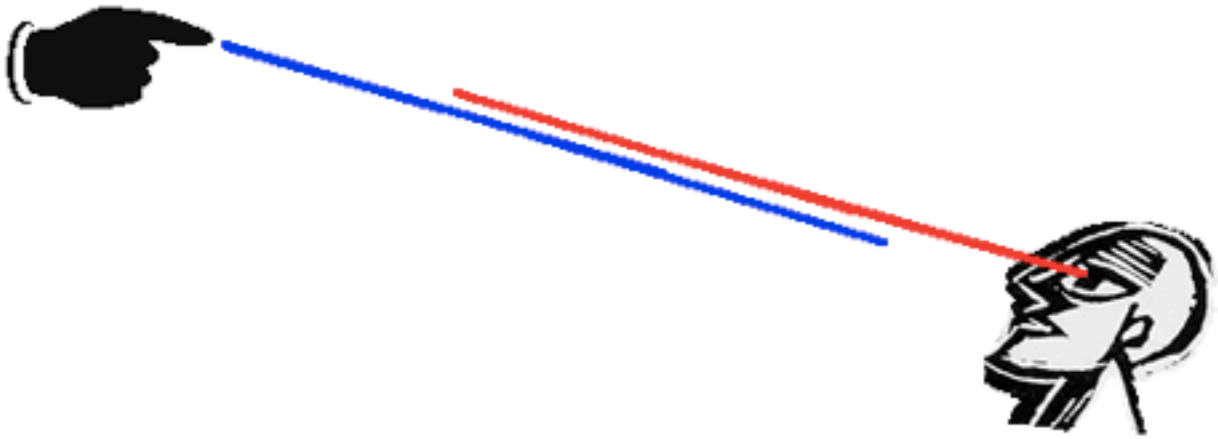
- A point in motion
- A series of connected or adjacent points
- The distance between two points
- Psychic connection

Line: A point in motion

Line: A series of connected or adjacent points

Line: A connection between points

Line: A psychic line implies connnections between points, such as gazing with the eye, or pointing with a finger.



Implied Lines

Psychic. We follow the line of direction of gazing.

Photo provided by Shutterstock

Line Quality

Every line has its own *personality* or quality. Line quality is usually determined by:

- the line's orientation
- direction
- degree of continuity
- drawing medium used
- the drawing technique

Line Quality

- Orientation. Horizontal lines are generally calming and stable. They are also associated with femininity, surface of water, and with the horizon line.

Line Quality

- Orientation. Vertical lines imply potential change and movement. They are associated with strength, masculinity, and growth.

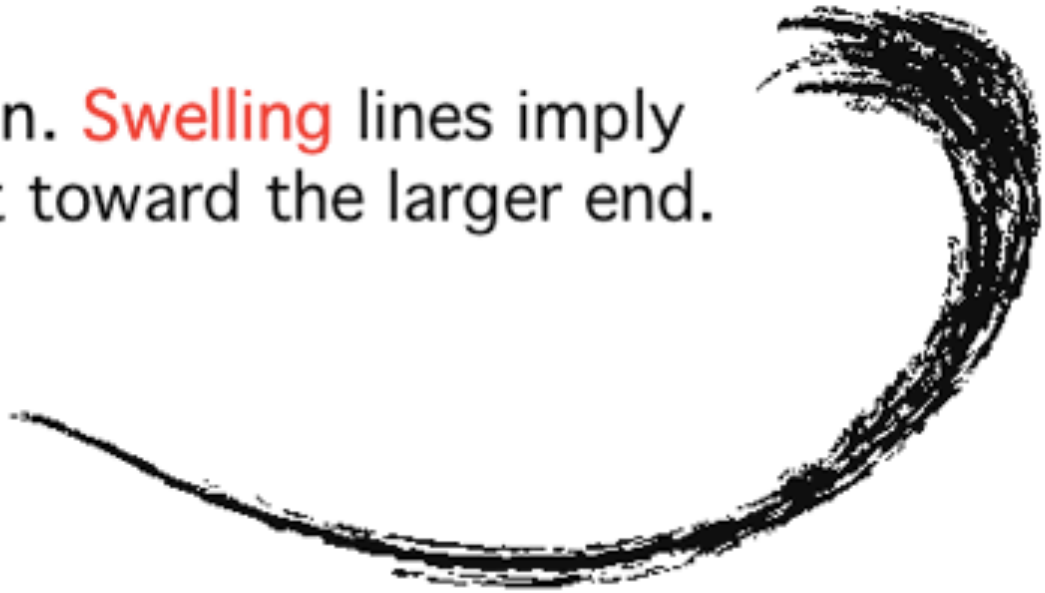
Line Quality

- Orientation. Diagonal and Curving lines are dynamic and imply the greatest movement and excitement.

FORCE
CEDAR POINT

Line Quality

- Direction. Swelling lines imply movement toward the larger end.

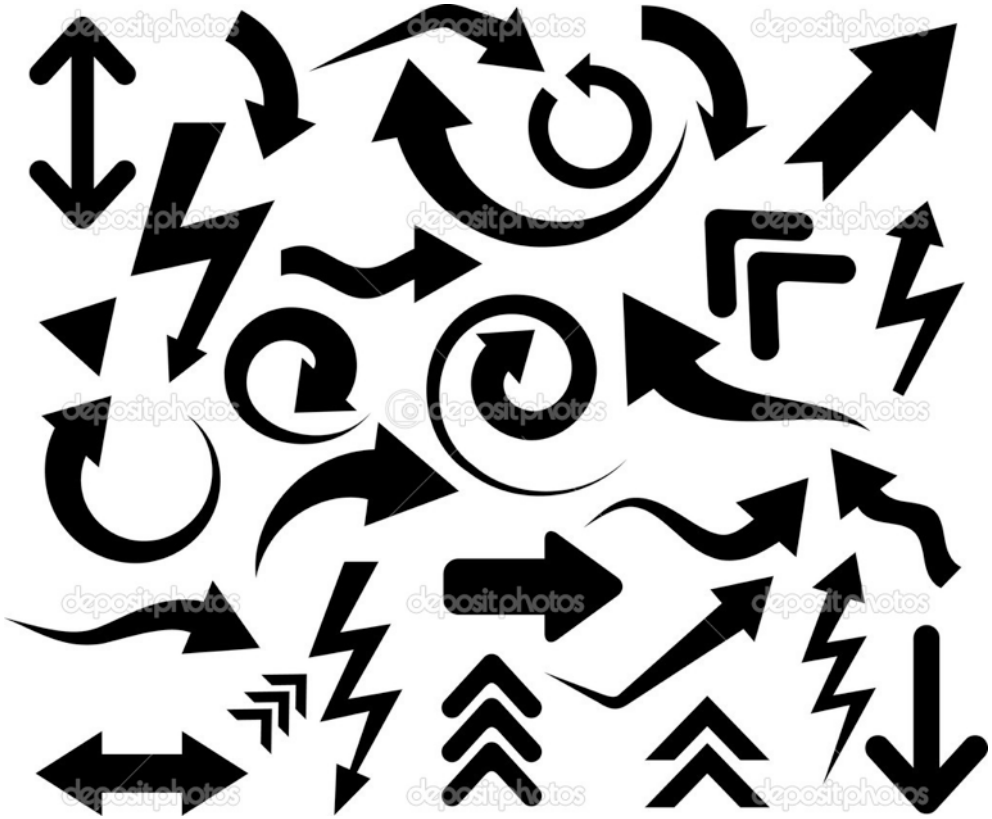


Line Quality

- Direction. Shrinking lines suggest inward movement.

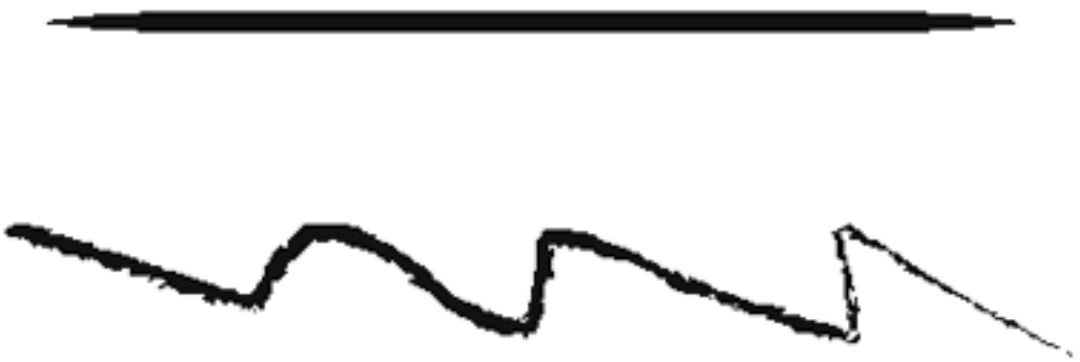
Line Quality

- Direction. Vector lines imply movement toward the arrowhead.



ONE WAY
DEPT OF TRANSPORTATION
ONE WAY
DEPT OF TRANSPORTATION

• Continuity. This is the linear flow. A straight line is more continuous and tends to generate a stronger sense of direction than does a jagged line.

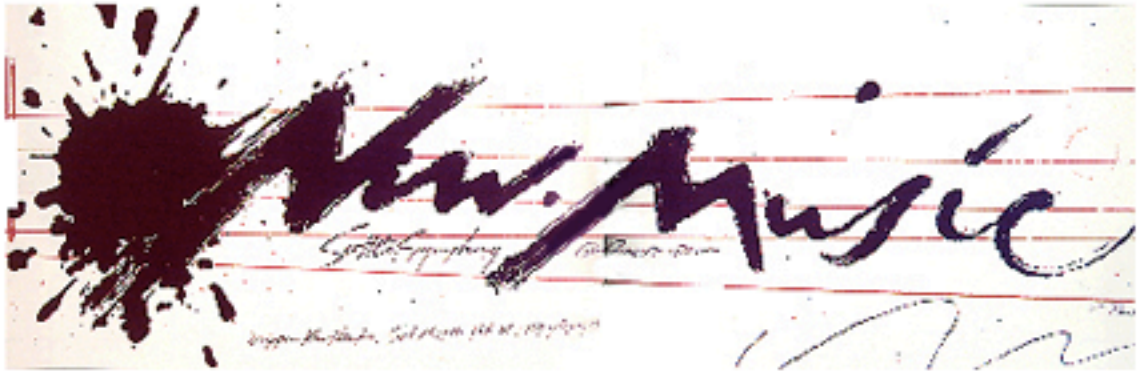


Line Quality

- Medium. Artistic medium or drawing material can be used to produce a range of distinctive lines. A strong match between line quality and the expressive intent is essential. Expressive line is determined by the sensitivity of the hand while making the marks.

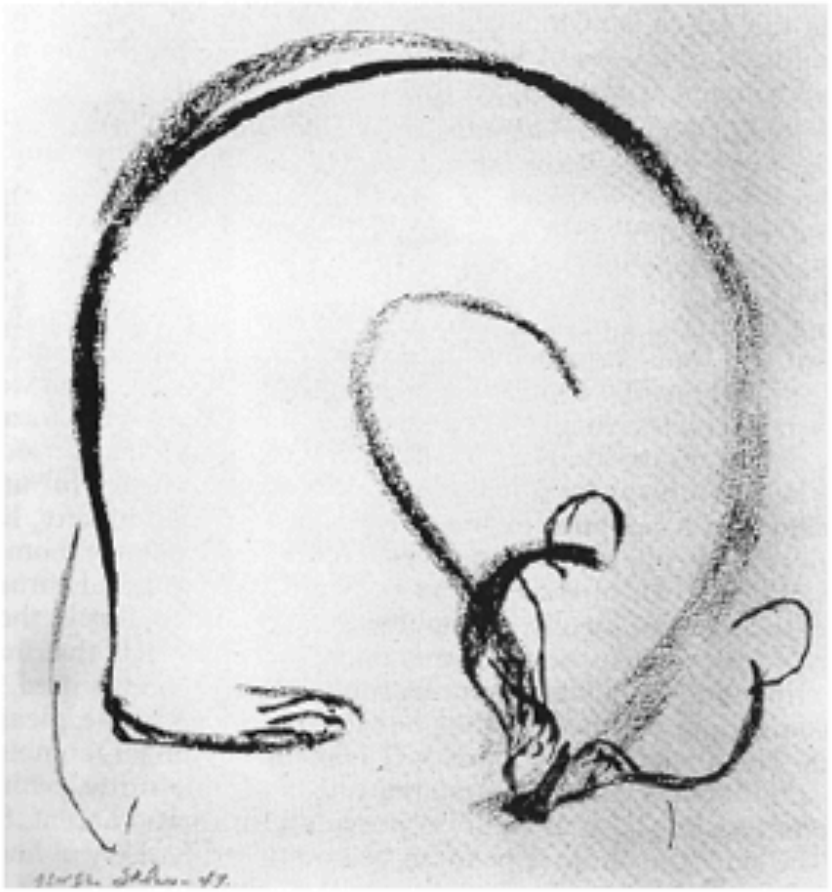
Line Quality

- Medium: Ink with brush



Line Quality

- Medium: Ink with brush

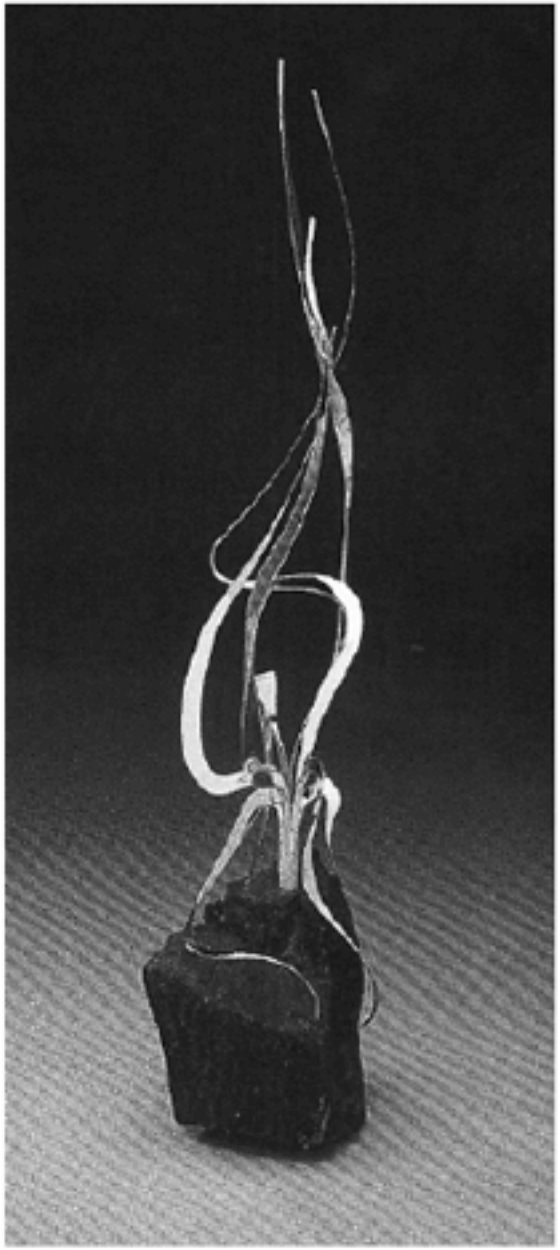


Line Quality

- Medium: Charcoal

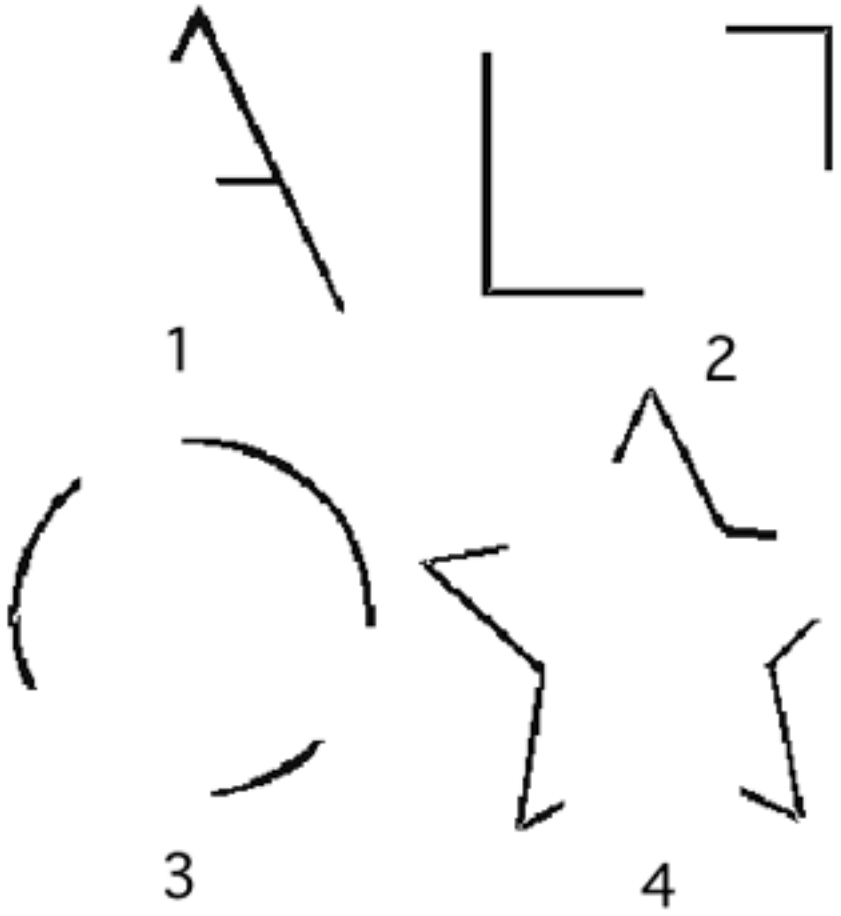
Line Quality

- Medium: Sculpture

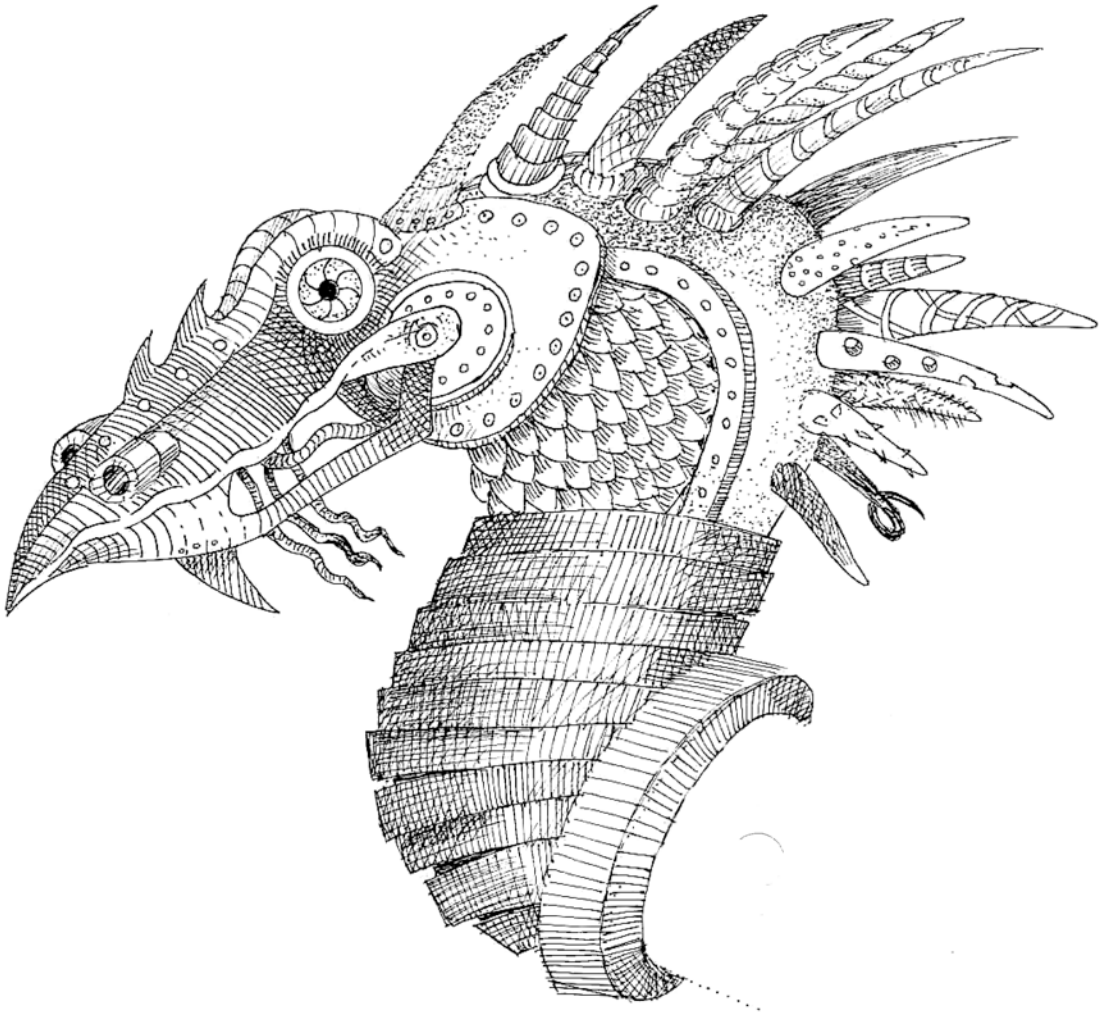


CLOSURE

Given enough clues, the human mind will combine separate visual parts by filling in the missing parts.

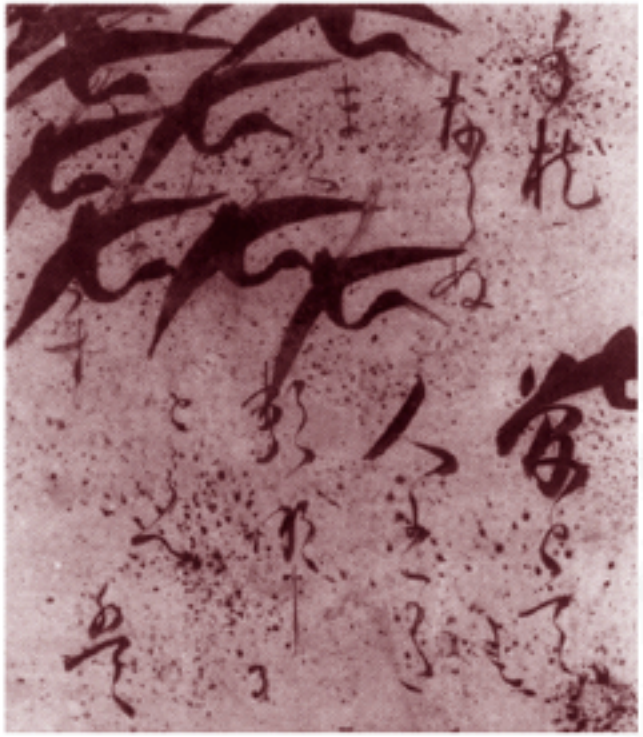


Cross-hatching technique



Actual Lines

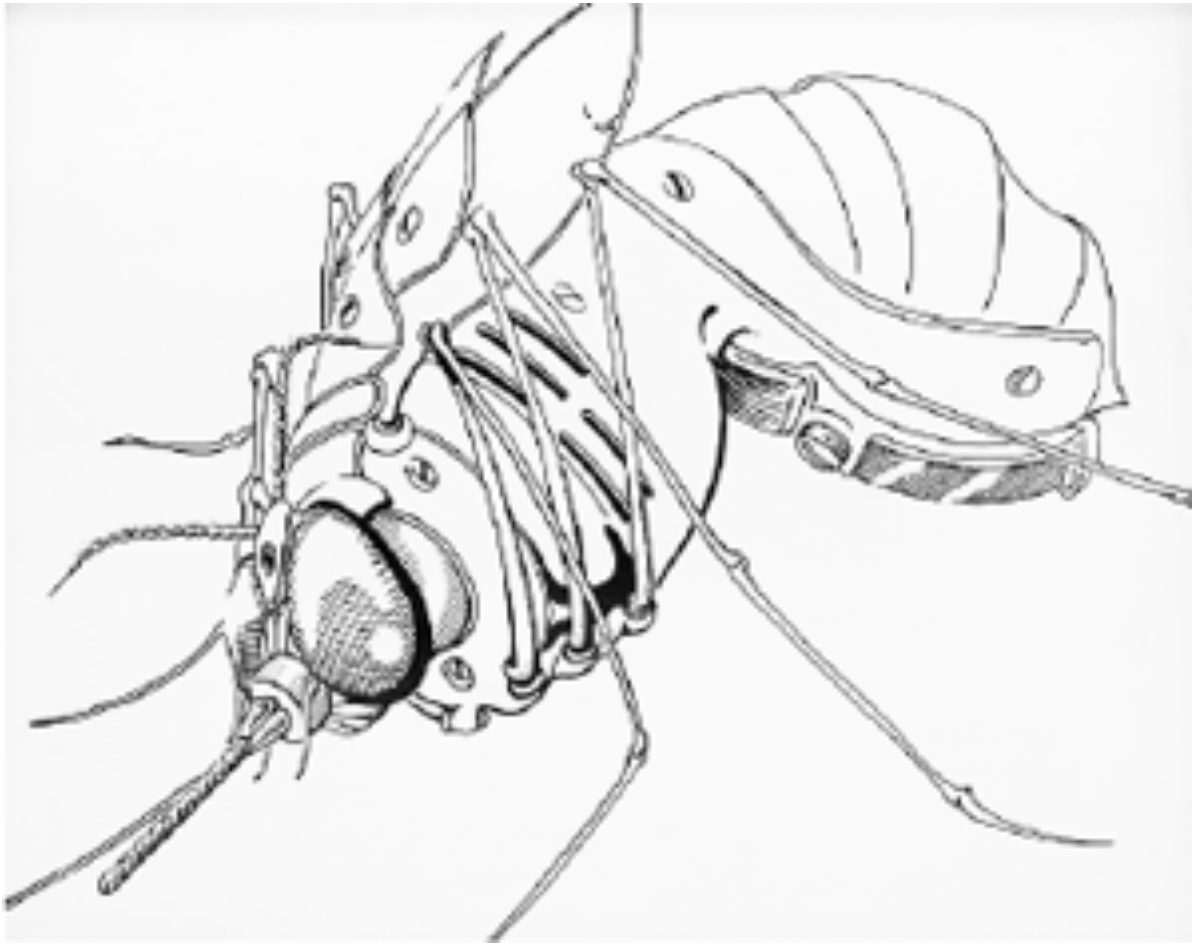
Caligraphic lines can add energy to a drawing as well. Sometimes they can actually be marks used for lettering or type we use to communicate words.



Dancing

Bloody Finger

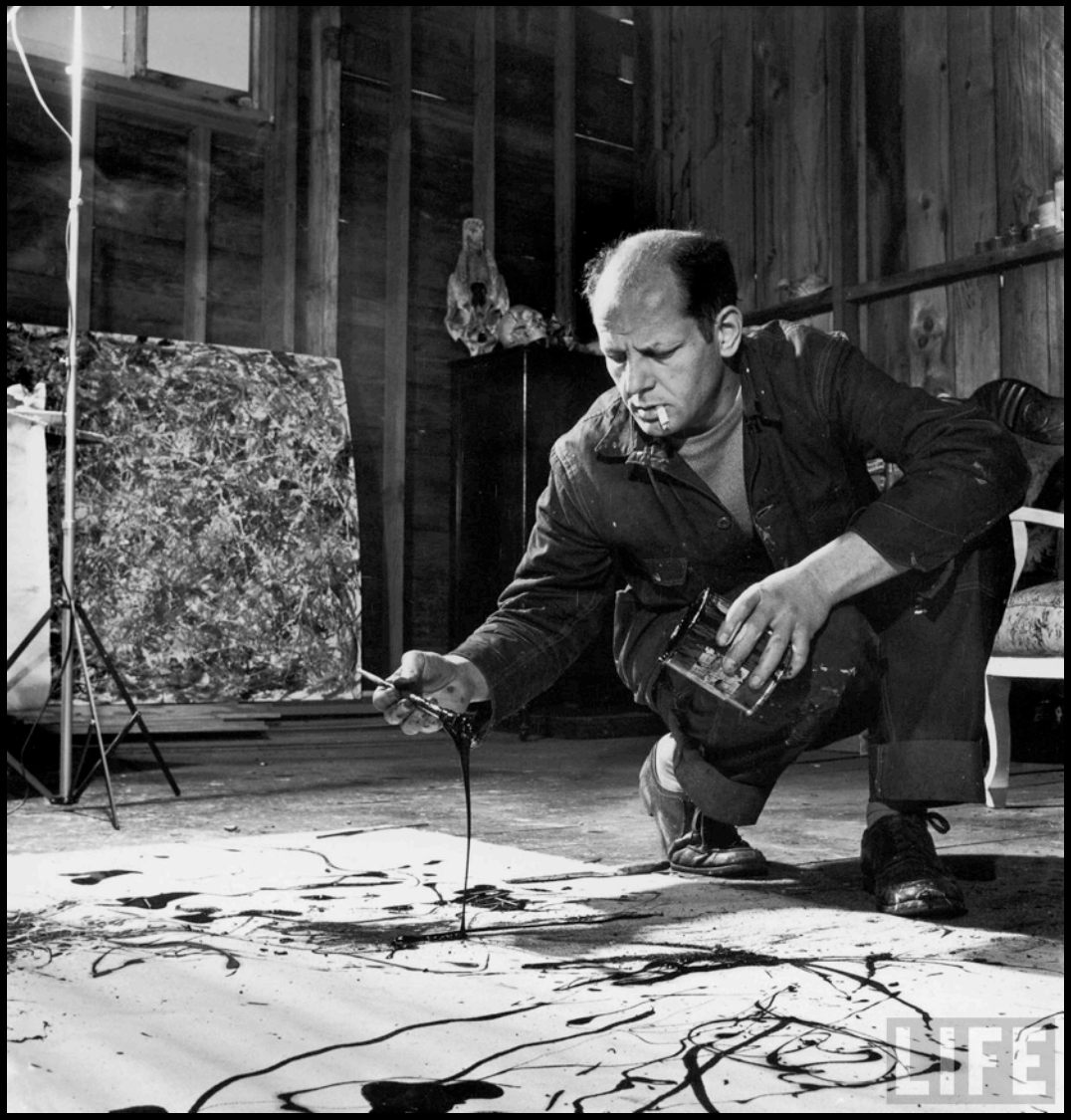
Naples Beach, Florida **Ink drawing by Steven Cost**



Contour ink drawing by AC art student

Jackson Pollock's paintings are art that not only prompts the viewer to become actively engaged with it, but also because the lines that trace themselves out across the sweep of the painting seem to chart the path of the lines. Work such as this has been labeled Action Painting.

Jackson Pollock at work



Click on image above to go to internet movie

Jackson Pollock, *Blue Poles*, 1952 USA

Franz Kline used expressive line painting on very large canvases, with color limited to black and some small areas of red.

Franz Kline, *Vawdavitch*, 1955

Franz Kline in his studio

The Elements

Light and Tonal Value

“Chiaroscuro”

Chiaroscuro

Chiaroscuro is Italian for:
Chiaro (Key arro)— Light Scuro — Dark

It means shading and blending of tonal values in black, white and grays as well as shading in color.

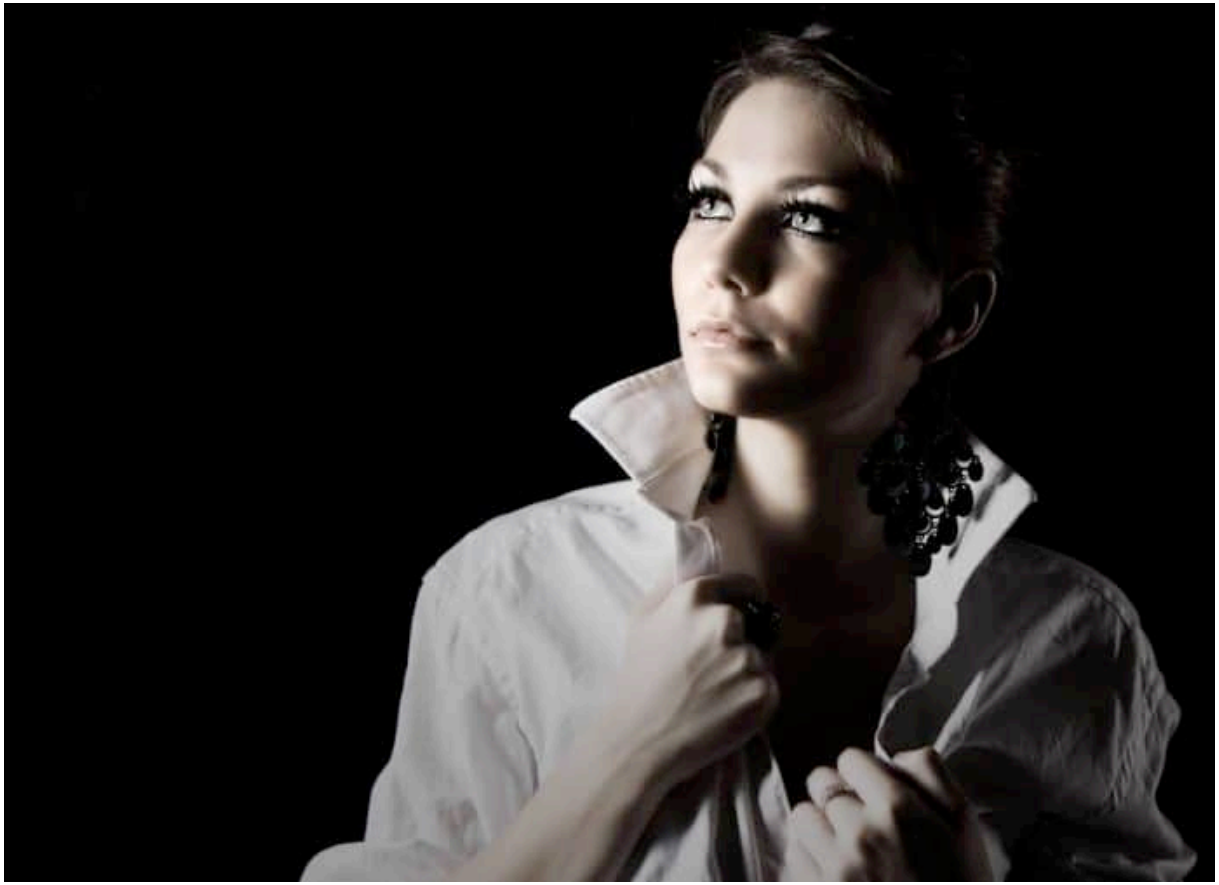
Tonal Value

In art, tone refers to the degree of lightness or darkness of an area. Tone varies from the bright white of a light source through shades of gray to the deepest black shadows. How we perceive the tone of an object depends on its actual surface lightness or darkness.

Value tones in lighting are determined by the intensity of the lighting. A key light is the major lighting source.

KEY LIGHT

The primary source of illumination. Placing this light at a 45 degree angle can enhance the illusion of space.



FILL LIGHT

When fill lighting is added, the contrast between light and dark becomes less harsh, and the subject may appear less formidable.

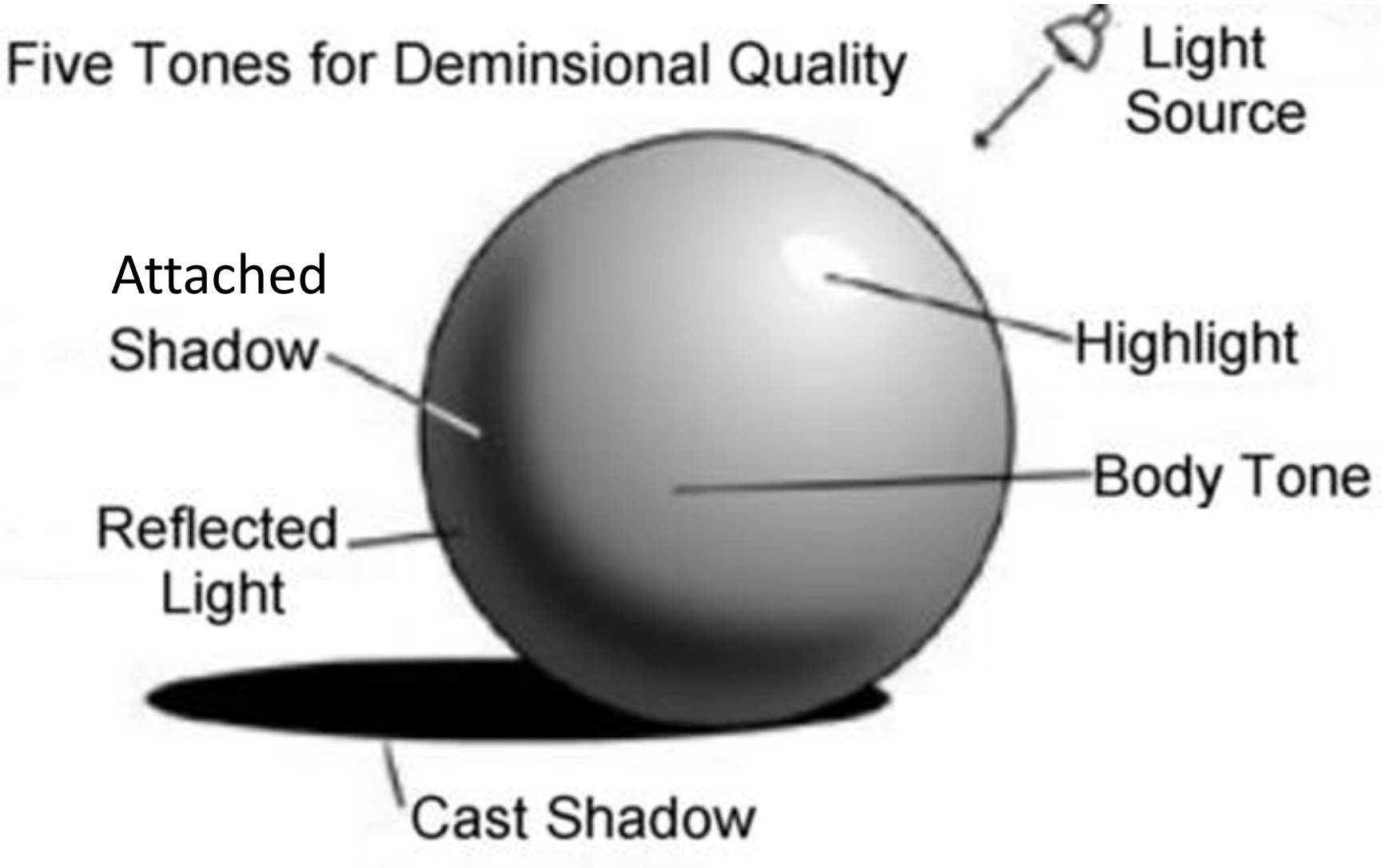
High Key

Lighting with high intensity key lighting making bright tonal values High key images are easy to see, have good definition, and usually set a friendly mood.

Low Key

Lighting with low intensity lighting making dark tonal values

Notice how the key light creates the tonal value shadows on these simple objects.



GRISAILLE

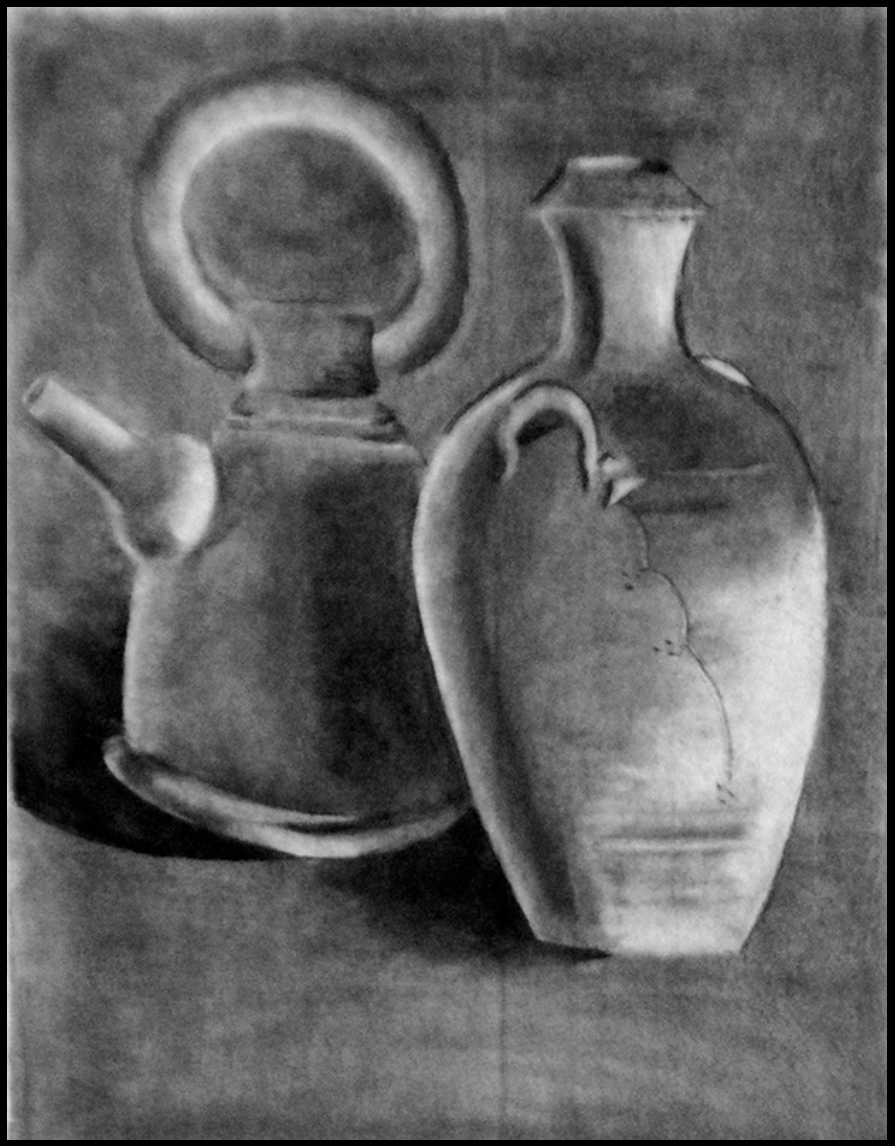
The earliest oil painters used this method of making a gray underpainting, to define volume with value.

Usually oil paints were used in the **Grisaille** technique. Color was gradually **Glazed** over the gray grisaille painting to create a full tonal value finished color painting.

Lady with an Ermnine by Leonardo da Vinci.

CROSS HATCHING

Crossing lines over one another creates a networks of hatched lines, texture and complex values.

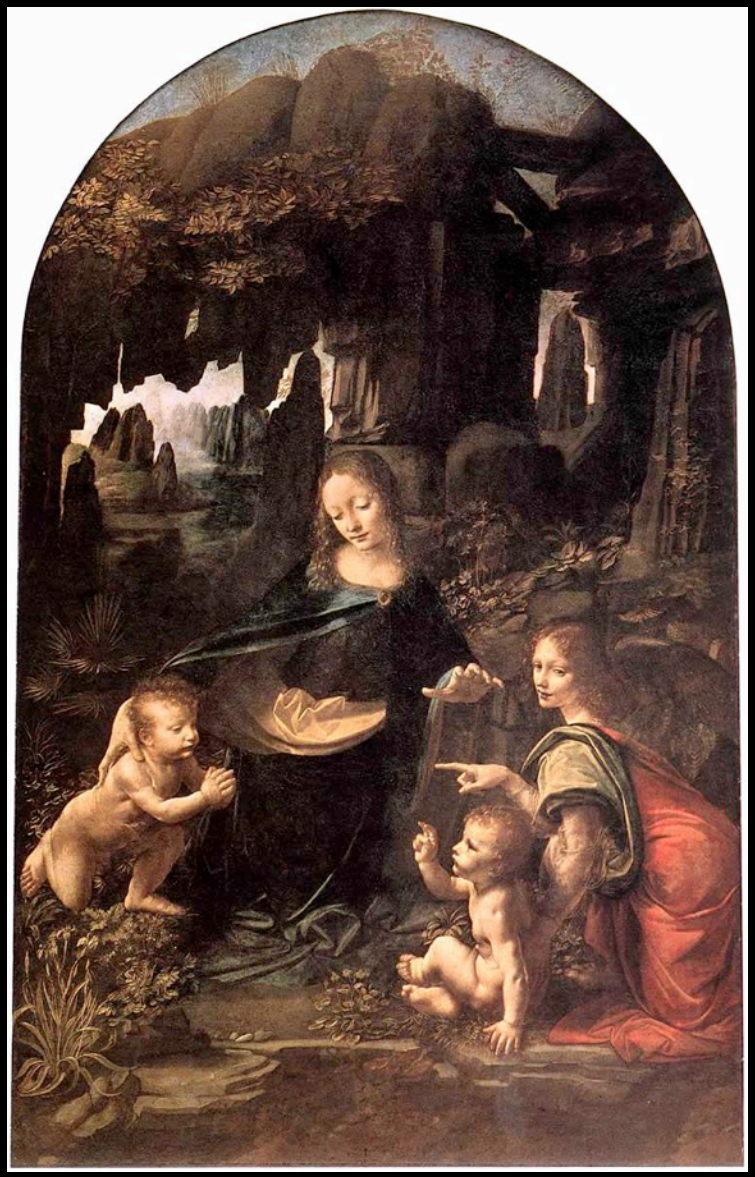


Chiaroscuro in **Charcoal**

Chiaroscuro, Ansel Adams, **Photography**

Chiaroscuro, **Artemisia Gentileschi,** ***Judith and Maidservant with the Head of Holofernes*****, 1625**

Caravaggio, ***David with the Head of Goliath***

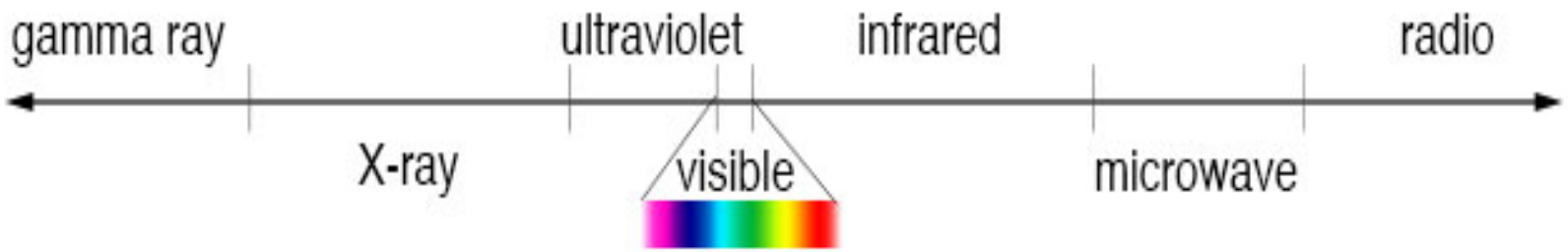


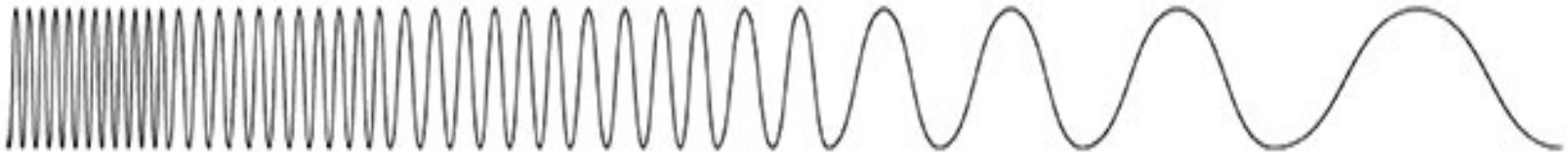
Chiaroscuro, **Leonardo da Vinci,** ***Madonna of the Rocks*****, 1508**

The Elements

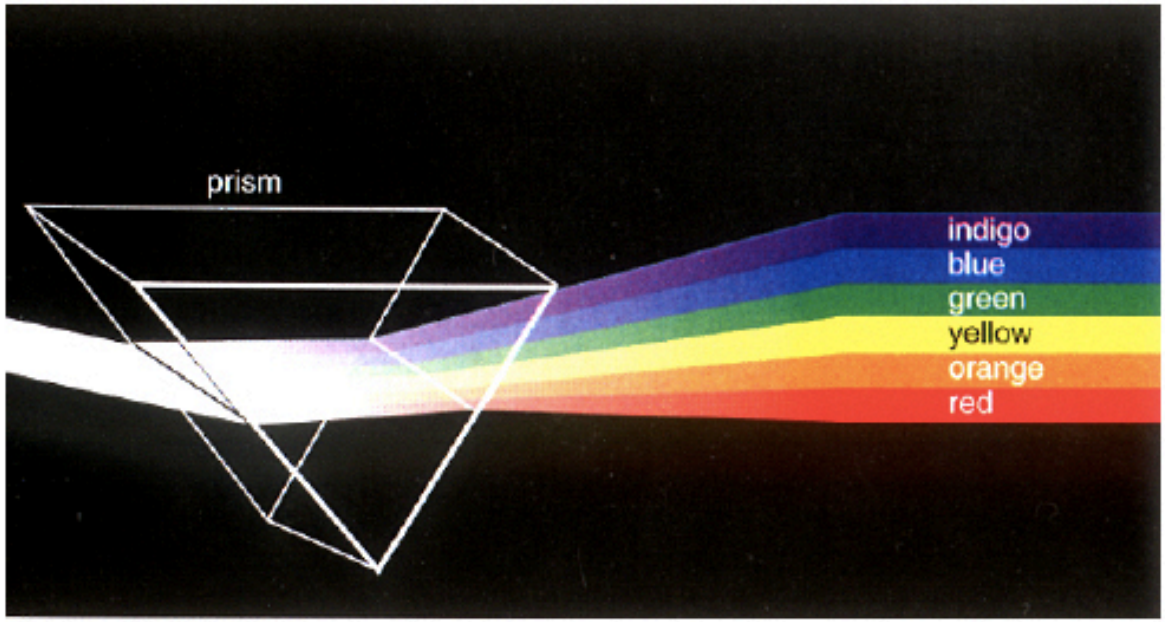
Color

The Electromagnetic Specturm



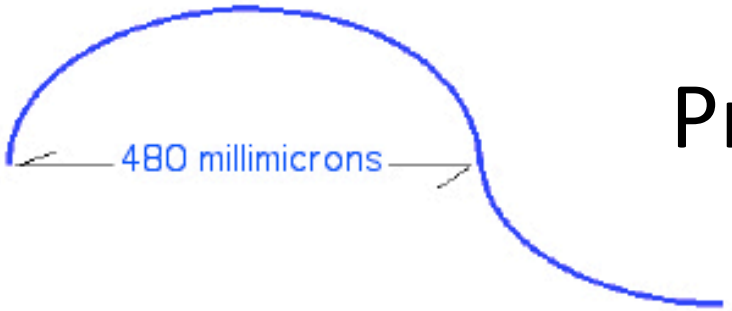


Light is both a particle and energy and moves through a vacuum at approximately the ultimate speed —180,000 *miles per second*. IWhite and colors of light are made of combinations of light waves. We can break up separate hues by using a prism. It can be a crystal, glass or even a drop of water. A **spectrum** is the band of individual colors that results when a beam of *white light* is broken into the component wavelenghts, identifiable as hues.

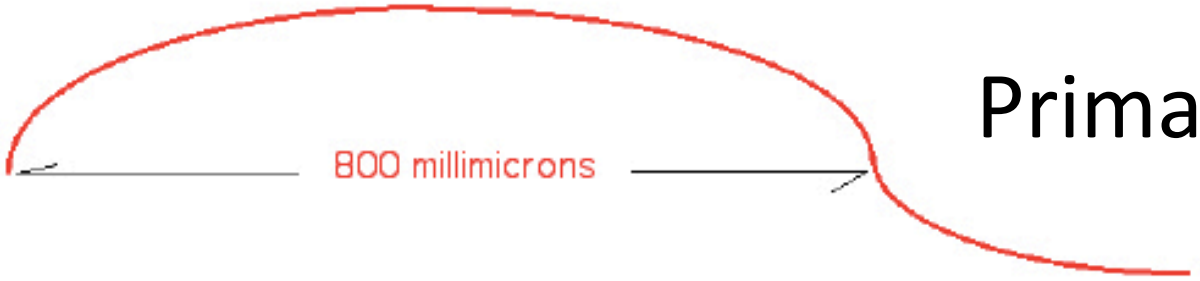


HUE

The hue of a color is scientific and determined by its **wave length**, and not by a substance such as *colbalt* blue, or by a description such as \ blue. Blue has a wavelength of 480 millimicrons and red of 800 millimicrons. Cool colors have short wave lengths and warm colors have long wavelengths.



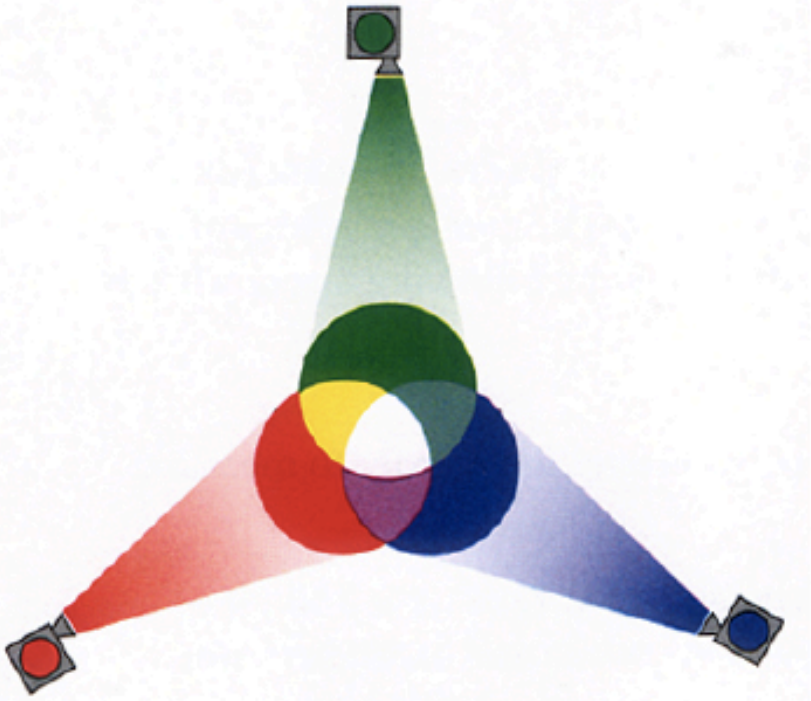
Primary Blue



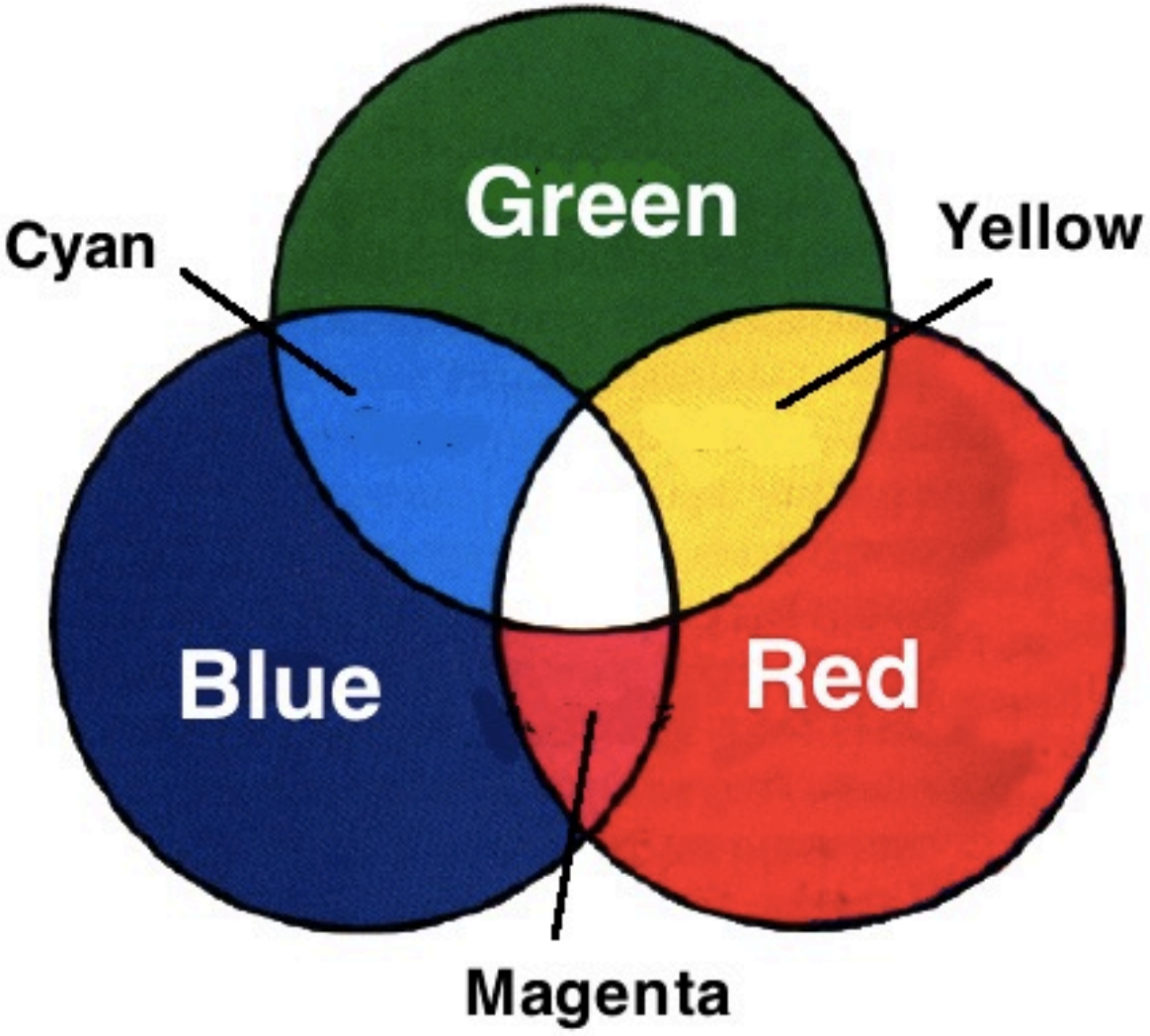
Primary Red

Color as Light

Mixing colors of light (such as with a TV) is called **additive** color. Projected light on a stage or mixing light digitally on an LCD screen is using **additive** color.



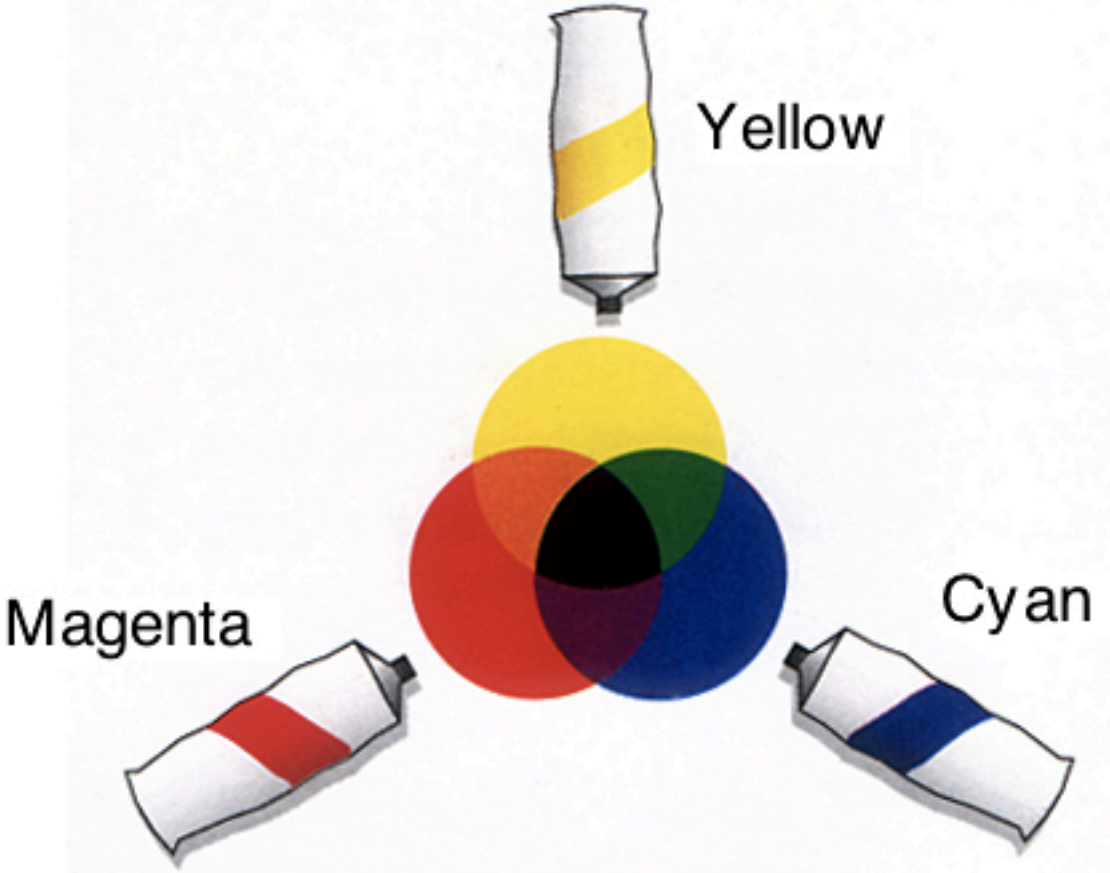
Light itself creates additive color.



This is how scientists and color supplies technicians determine the primary colors of pigment: **cyan, Magenta, and yellow**

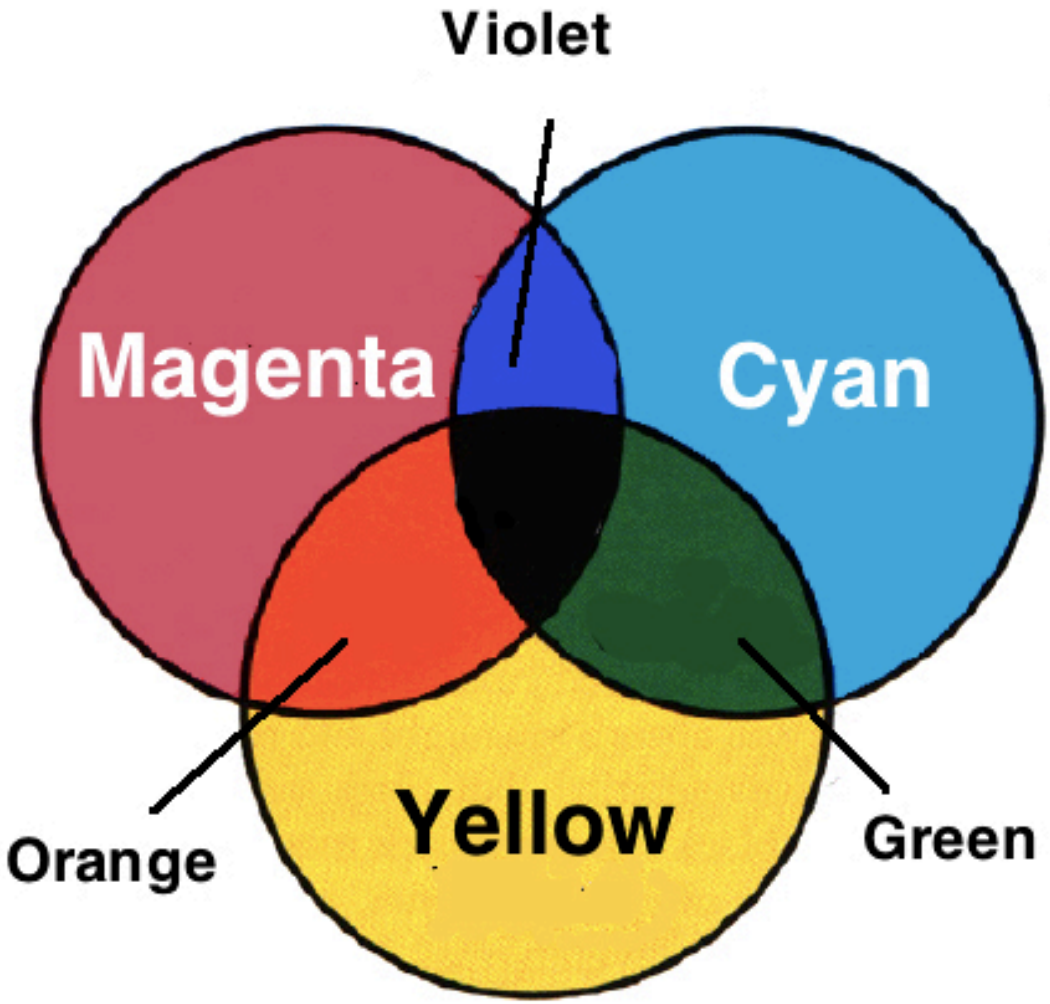
Colors as pigment

Subtractive colors are pigment, such as with ink or paint



Subtractive color is created when light is reflected off a surface.

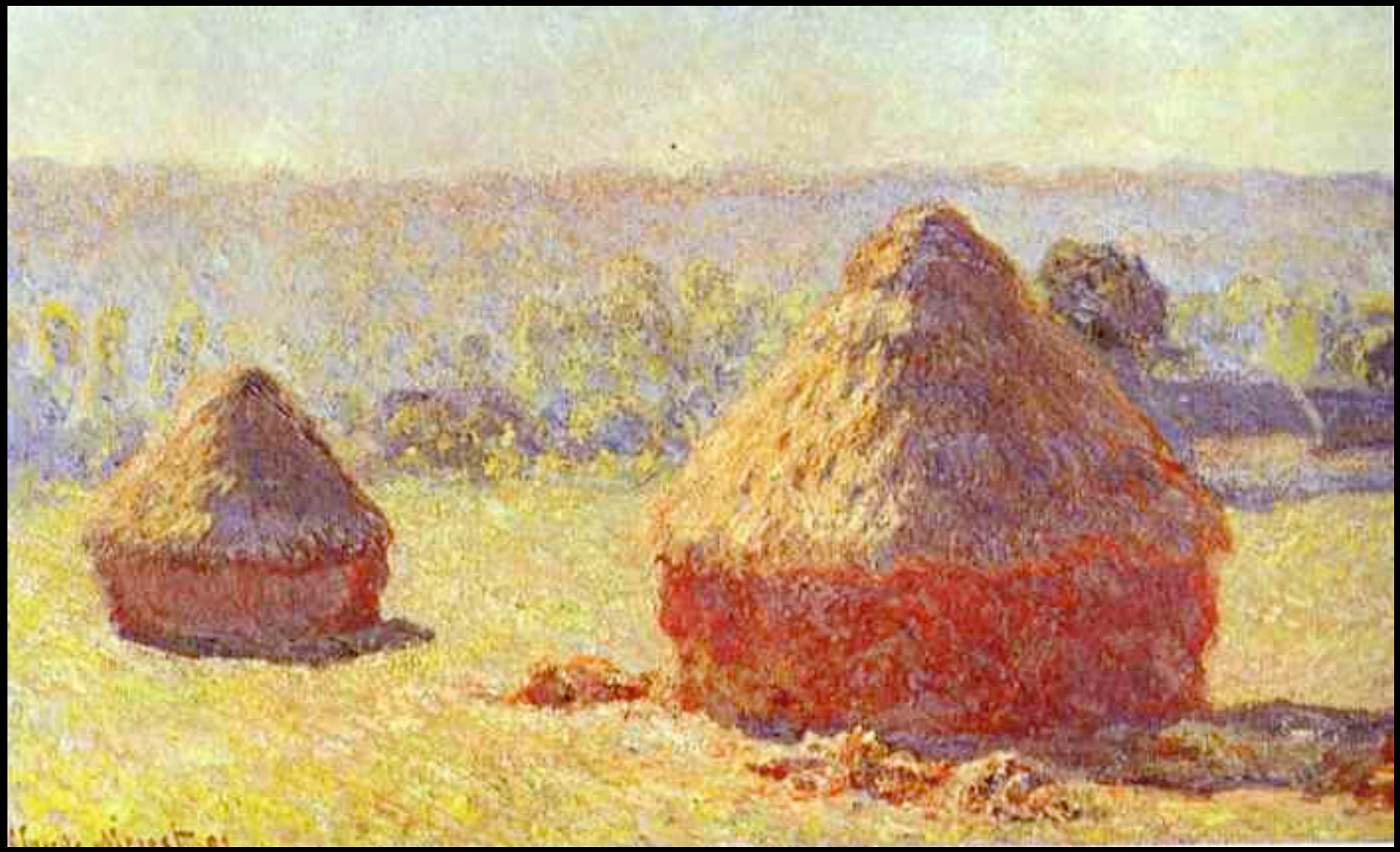
When subtractive primaries are mixed we get subtractive secondary colors



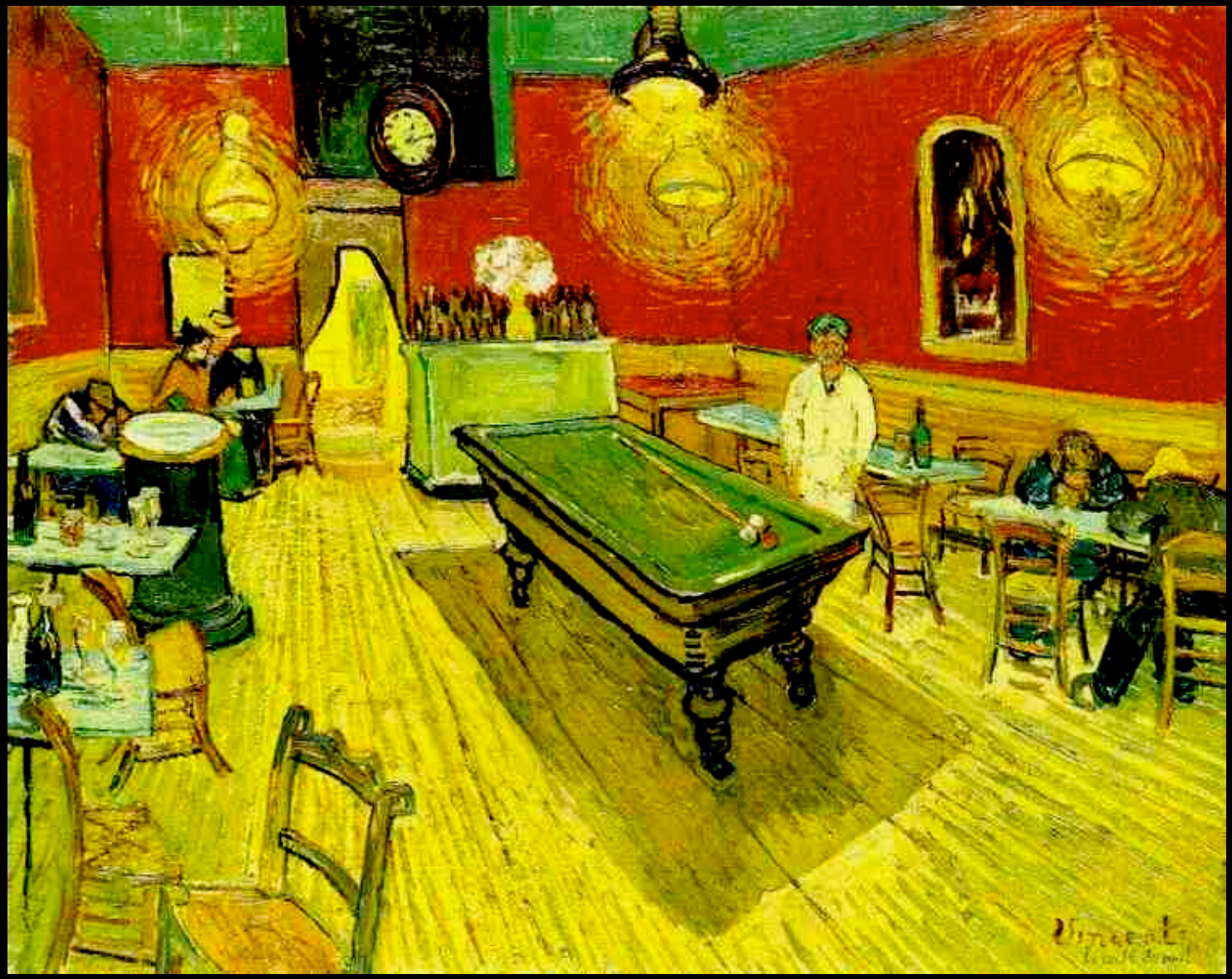
Symbolic color

To different people in different situations and in different contexts, color mens different things. There is no one meaning for any given color, though in a particular cultural environment, there may be a shared understanding of it. Red, for instance, may mean love or hate, stop, or sunset.

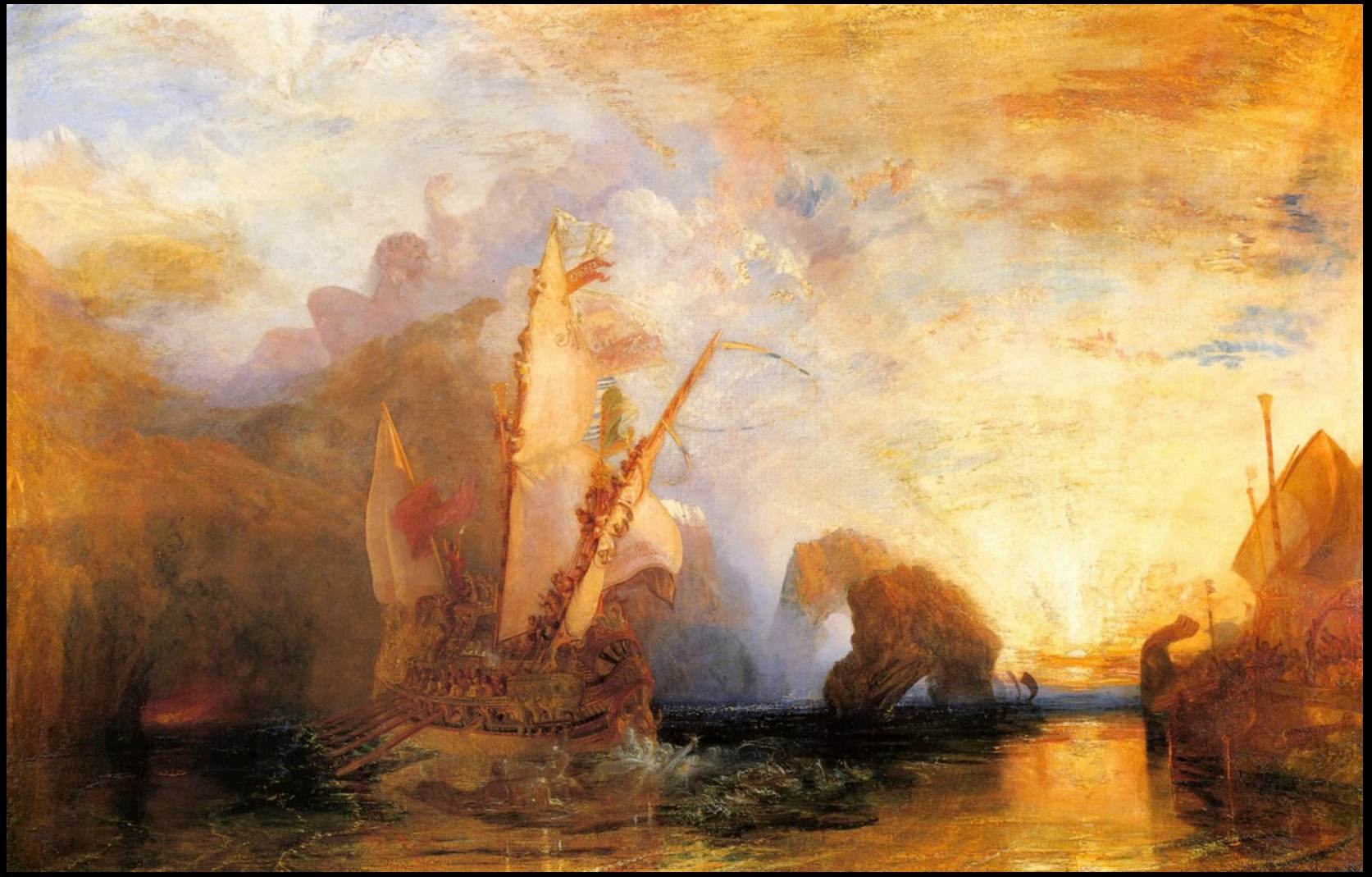
Vincent van Gogh, *Starry Night*, 1889



Claude Monet, *Haystacks — End of the Summer Morning*, 1891



Vincent van Gogh, *The Night Cafe*, 1889



j. M. W. Turner, *The fighting Temeraire Tugged to her Last Berth to be Broken Up*, **British 1838**

Henri Matisse, *Red Room — Harmony in Red*, **French 1908**

Pierre–Auguste Renoir, *Le Moulin de la Galette*, **French 1874**

The Elements

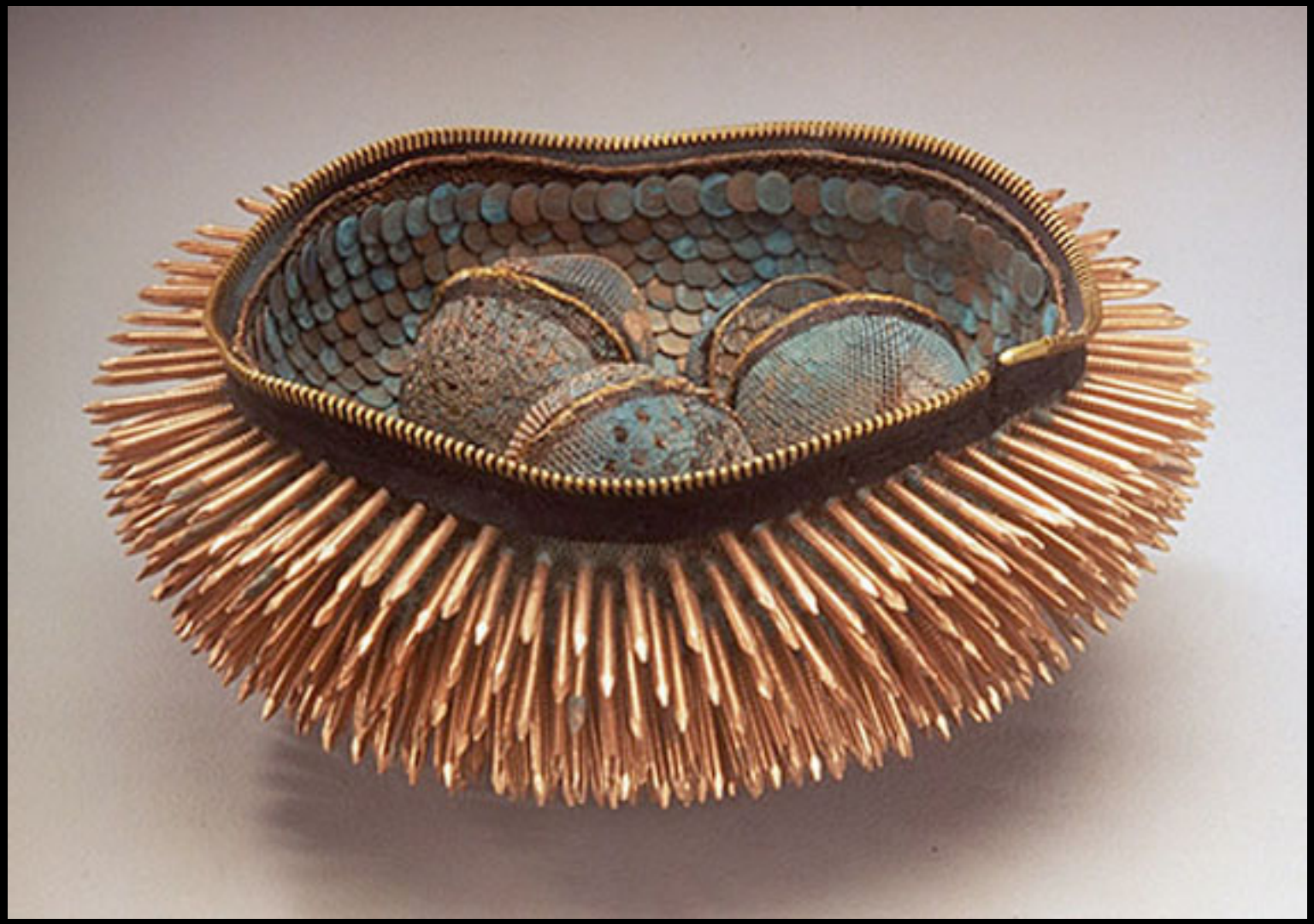
Texture

Texture we can touch and feel is called Tactile Texture.

Meret Oppenheim, *Objext*, Paris 1936

Smooth – Michaelangelo, *Pieta*, Marble 1501

Rough – Michaelangelo, *Atlas Slave*, marble 1563

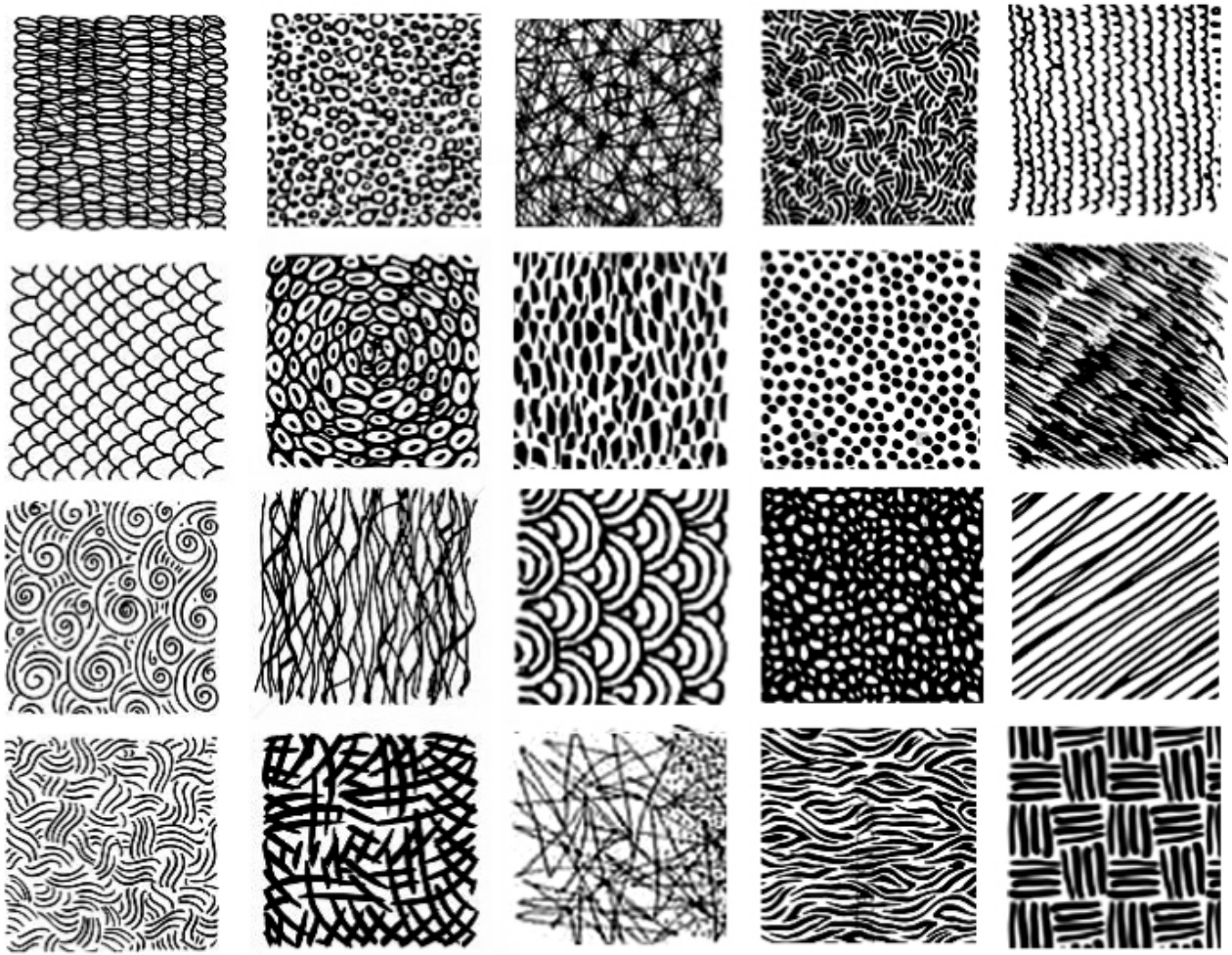


Textured sculpture

We call texture that REPRESENTS Tactile texture — VISUAL TEXTURE.

Visual Texture

Visual Textures made with an ink pen



Visual texture made with color pencil still life drawing

***Visual Texture: Brubeck*, Steven Cost, acrylics on textured canvas**