Lines, shapes, and colors are elements

How to arrange/use the elements are principles

* Lines
  + Actual vs Implied
  + Motion
  + Organic vs Geometric
  + Weight
  + Quality
* Shape
  + Actual vs Implied
  + Basic, Simple, Complex
  + Rectilinear vs Biomorphic
  + Weight
  + Stability and Symmetry
  + Positive and Negative
* Value
  + Key, tone, brightness, luminosity
  + Perception of 3D space
  + Dependence on media
  + Use of contrast and gradation
  + Relative and Perceptual
* Scale
  + Relative
  + Spatial
  + Visual weight and hierarchy
  + Compression or truncation
* Color
  + Value
  + Hue
  + Chroma (saturation, intensity)
  + Relative and prone to illusory effects
  + Contract may be achieved using any of the 3 properties of color
  + Contrasting colors may vibrate when juxtapose, or they may merge and make mud
  + Colors opposite one another on a color wheel or model tend to contrast more
  + But color wheels and models disagree
  + Contrasting hues – qualitative
  + Contrasting values – quantitative
  + Contrasting chromes – maybe both
  + Warm vs Cool
    - Advance / Recede
    - Active / Passive
    - Exciting / Subdued
  + High Chroma vs Muted
    - Dramatic / Calm
    - Getting attention / straining the eye
  + Primary colors are bold, used for major effect, and happy
* Space
  + Sculpture,
  + Perspective
  + Positive / Negative
* Texture
  + Actual / Perceived
  + Appeal / Revulsion
* Motion
  + Film, dance, animation, implied
  + Speed
  + Consistency

A design is a plan by which various parts of an artwork are created and assembled. There are six basic elements of design: line, shape, mass/volume, perspective, texture, and color

A line is an infinite series of points that are arranged in a direction. The direction of a line may be straight (unchanging) or curved (changing). One quality of line is gesture. Gesture is the line produced by the movement of the artist’s hand, arm, or body, of a kind of dance with the material. gid tree in a windstorm will sometimes be uprooted. Contour is the line where differing areas meet and form edges. Human visual perception includes an enhanced ability to detect edges in nature. Contour lines follow the shapes of objects where they stand out from backgrounds. In mapmaking, contour lines indicate the shape of the landscape in regular increments of vertical height. On contour maps, lines that appear close together indicate a rapid change in height. Lines that are far apart indicate more gentle slopes. Crosshatching is the use of uniformly spaced intersecting lines that create the perception of value or light and dark. These crosshatching lines generally follow the shape of an object. Some lines are not drawn at all. Instead, they are implied or suggested by an intentional alignment of shapes. The image of the square inside the circle is an example of implied line. (Figure 2.37) Lines that converge beyond the edge of an artwork are another because they imply a distant intersection. A third example of a line that is not actually there is psychic line. Two people looking at one another in an artwork create a psychic line between them. Line has expressive content. By its nature, a line compels the viewer to follow Figure 2.36 | Nude Male Figure with a Sword Artist: Alexandre Cabanel Source: Met Museum License: OASC Figure 2.37 | Square inside a circle, demonstration of implied lines Author: Jeffrey LeMieux Source: Original Work License: CC BY-SA 4.0 Page | 51 INTRODUCTION TO ART CHAPTER TWO: THE STRUCTURE OF ART along its path. The character of the line can control the direction, speed, and attention of the viewer. The movement of a line can be curved or angular. It can progress smoothly or with a staccato rhythm. A line can be thick or thin, pale or bold. These qualities are “read” rationally and emotionally; thus, line can have an expressive and emotional content that can often be found by viewer introspection

Shape has two dimensions, length and width. Shapes can be regular or irregular, simple or complex. Shapes can have hard or soft edges. Hard-edged shapes have clearly defined boundaries, while soft-edged shapes slowly fade into their backgrounds. There are two broad categories of shape: geometric and organic. Geometric shapes are regular and ordered shapes using straight lines and curves. Organic shapes are generally irregular and often chaotic. In two-dimensional artworks, shapes are figures placed on a two-dimensional surface that is known as a ground. This creates a relationship between foreground and background known as the figure/ground relation. The figure is the object that appears to be in front of the ground. In some artworks this relationship is intentionally unclear. In this case, an effect known as figure/ ground reversal can occur. In figure/ground reversal, what was seen as the positive shape of the figure can also be seen as the negative space of the ground. This effect disrupts the sense of space in an artwork and disorients the viewer.

The next and final step up the dimensional ladder is volume or mass. Volume has three dimensions: length, width, and height. Volumes may have interior or exterior contours, and they may be closed or open in form. Mass is the quantity of matter, often meaning its weight. A closed form is a volume that is not pierced or perforated. Empty space surrounds a closed form but does not move through it. Conversely, empty space surrounds but also moves through an open form. Open form sculptures are closer in shape to the figures they represent and thus are more lifelike or “true” to the original reference. In three-dimensional art, positive space is the space occupied by a given volume, while negative space is the empty space within that volume. To convey the three dimensionality, mass and volume, of forms on a flat surface, artists use chiaroscuro (Italian: “clear-dark”) or varying shades of light and dark. As a form turns toward a light source it appears brighter, and as it turns away from the light source it appears darker; the shift in light and shadow creates the illusion of volume in space

Perspective in art is the illusion of space on a flat surface. Before the discovery of the geometric system of linear perspective in fifteenth-century Italy, the illusion of space was created by using three main visual cues to the recession of space. These three cues are height, scale, and overlap. Objects that are higher on the drawing surface, objects that are smaller in scale, and objects that are partially obscured by other objects all appear further away in space. (Figure 2.40) Linear perspective is based on the regular geometric recession of space. Linear perspective uses a vanishing point and horizon line. The vanishing point is the spot where all receding lines seem to converge on the horizon line. The horizon line is the set of all possible eye-level vanishing points. (Figure 2.41) Orthogonal lines are the lines that appear to meet at the vanishing point and imply the regular recession of space. Horizon lines and vanishing points can provide clues to the artist’s intent.

Intuitive perspective acknowledges that receding lines converge, but does not recognize that they converge at a single horizon line and vanishing point. There are different types of linear perspective. The main types are one-, two-, and three-point perspective. The distinction is in the number of vanishing points used. One-point perspective uses a horizon line and one main vanishing point and is normally used when simple views are depicted, such as a railway track disappearing into the distance directly in front of the spectator. Two-point perspective uses a horizon line and two separated vanishing points to present the illusion of a space that recedes in two directions. (Figure 2.44) Three-point perspective incorporates the recession of space in a third, vertical direction above or below the horizon line as well as the two horizontal directions in two-point perspective. Linear perspective is a limited tool for representing how the world looks. It is considered sufficiently “accurate” only within a limited “cone of perception” of about 60 degrees. Atmospheric perspective is the way in which the illusion of distance is created on a flat surface through the use of color and focus. In a landscape that extends into the distance, the haze of the intervening air alters the colors and clarity of objects. The further away an object is from the viewer, the more it approaches the color of air, which is a light blue-gray tone. Dark objects become lighter and more blue as they recede from the viewer. Additionally, the contrast between light and dark colored objects and the perception of detail decrease with increasing distance.

The term texture describes the surface quality of an artwork. Texture is an important element of design because it engages the sense of touch as well as vision. Objects can be rough or smooth, wet or dry, sticky or slick, hard or soft, brittle or flexible. The two main approaches to texture are actual texture and implied or simulated texture. Actual texture is primarily—though not exclusively— sculptural, while implied texture is primarily used in two-dimensional works of art. Rembrandt van Rijn (1606-1669, Netherlands) is well known for his use of impasto, or very thick application of paint, in order to heighten the sense of reality in many of his paintings by adding actual texture

Color is the most prominent element of design and is one of the most powerful and yet subjective elements in art. The term “color” describes the sensation caused by variations in the wavelength and intensity of light as it interacts with the human eye. Visible light is the small portion of the electromagnetic spectrum that can be seen by humans. When the white light of the sun is passed through a prism, it is refracted into the colors of the rainbow from red through orange, yellow, green, and blue to violet. Color as perceived by humans can be broken into three discrete parts: hue, saturation, and brightness. (Figure 2.49) Hue is the wavelength of a given color. Longer wavelength colors appear on the red end of the spectrum, while shorter wavelength colors are on the violet end. Hue is the color “name,” e.g., red, yellow, blue, green, etc. Color can be either subtractive or additive. Saturation is the purity of a color and ranges from a neutral gray to the pure color while holding brightness as a constant. Brightness is the lightness or darkness of a color and ranges from fully illuminated (the pure hue) to fully darkened (black). Each pure hue also has a relative brightness, for example, pure yellow has a greater brightness than pure blue. Subtractive color, or reflective color, occurs when white light is reflected off a surface, and all the colors of the spectrum are absorbed by that surface except for the color that is reflected back to the viewer. Subtractive color mixing starts with the primary colors of red, yellow, and blue. When these colors are mixed, the secondary colors of green, orange, and purple, are created. Mixing yellow and blue makes green, mixing red and yellow makes orange, and mixing red and blue makes purple. Additive color, or transmission color, occurs when light of different colors is projected. The primary hues of additive color are red, green, and blue. This is the RGB color model. Consider Impression Sunrise by Claude Monet (1840-1926, France), one of the first Impressionist paintings. (Figure 2.53) Looking for more than a moment at the expanse of blue in the painting “exhausts” the sensation of blue and creates a complementary afterimage response, which is orange. Then when we look at the orange of the rising sun, we see not only the orange pigment on the painting itself, we also have the additional effect of “tired blue” in our retina. For this reason, the orange paint of the sun looks brighter than it would if we saw that color by itself. The Fauves were a group of artists in the early twentieth century who used intuitive color as the basis of their approach to making art. They were more interested in the expressive power of color than robotically reporting the local or observed color of their subjects. Another aspect of color used by artists is color temperature. Colors can be either warm or cool. The warm end of the spectrum includes red, orange, and yellow. The cool end of the visible spectrum contains green, blue, and purple. That said, even yellow can be cool, and even blue can be warm. Warm and cool colors interact in different ways and artists are trained to notice and use this difference; for example, warm colors seem to “advance” while cool colors “recede” in space and consequently shapes represented in those colors appear to be at different depths. A monochromatic color scheme uses a single color. A complementary color scheme uses colors opposite to each other on the color wheel. An analogous color scheme uses only one area of the color wheel. If the color green is chosen as the anchor color for the scheme, for example, the artist will use colors that occur between the yellow and blue points on the wheel.