

The Elements of Art

Every creative process has its own tools and ingredients. Writers use paper and pen or computers to put together the ingredients of language, such as nouns and verbs. Artists and designers might use brushes, paint and canvas to combine the basic ingredients of art: The Elements of Art.

The Elements of Art include:

Line, Shape/Form, Colour, Value, Texture, Space

You can see the elements all around you: nature offers an almost unlimited supply of them. The element of line, for example, can be seen in the thin stem of a flower, the curving ridge of a sand dune, or the intricate markings of a tropical fish.

Although the Elements of Art are the basic part of any artwork, there are many ways to use them. An artist might choose to express ideas and feelings visually in a pastel drawing, a digital photograph, or a mixed media sculpture. A designer might choose to express his/her ideas in the design of a handbag, the architectural design of a museum or the design of a poster for an upcoming movie.

We will be looking closely at each element of design individually, however, it is important to remember that they are rarely seen on their own. Each of the elements works together with other elements to form interesting works of art.

The Elements Portfolio

Over the course of the next few weeks, we will be completing assignments that represents each of the elements of art. You are required to complete all of the assignments but you will be choosing your best three to be marked.

Learning Goals:

- ✓ Demonstrate your knowledge of a variety of drawing media and techniques
- ✓ Demonstrate an understanding of each of the elements of art and how to apply them in your work
- ✓ Learn how to document your creative process in a portfolio

Hand in your portfolio with **ALL of your assignments**, and **check off below the three that you want marked (not including the colour projects)**:

- ✓ Colour- Wheel
- ✓ Colour Theory Project
- Value- Crushed Can
- Shape- Henry Matisse Shape Collage
- Texture- Imaginary Animal
- Line- Line Designs
- Space- Futuristic City

The Elements Portfolio Rubric

Name: _____

Due Date: _____

KNOWLEDGE	Self Evaluation	Comments	Teacher Evaluation	Level									
Demonstrates a knowledge of the Elements of Art and the concepts and processes of each project.	INC 1 2 3 4		INC 1 2 3 4										
THINKING	Self Evaluation	Comments	Teacher Evaluation	Level									
Demonstrates creative thinking and problem-solving skills.	INC 1 2 3 4		INC 1 2 3 4										
COMMUNICATION	Self Evaluation	Comments	Teacher Evaluation	Level									
Use of conventions in drawing (techniques and styles) (shading, stippling, cross-hatching, texture rubbing, colour theory, etc...)	INC 1 2 3 4		INC 1 2 3 4										
APPLICATION	Self Evaluation	Comments	Teacher Evaluation	Level									
Application of materials.	INC 1 2 3 4		INC 1 2 3 4										
Application of the creative process (organization of portfolio, completion of projects)	INC 1 2 3 4		INC 1 2 3 4										
FEEDBACK													
SUCCESSSES													
<ul style="list-style-type: none"> <input type="checkbox"/> Knowledge of the Elements of Art <input type="checkbox"/> Demonstration of your process (complete portfolio) <input type="checkbox"/> Communication of ideas <input type="checkbox"/> Use of drawing techniques <input type="checkbox"/> Creativity and problem-solving 		<ul style="list-style-type: none"> <input type="checkbox"/> Compositional layout (use of space) <input type="checkbox"/> Personal style and expression <input type="checkbox"/> Use of resources <input type="checkbox"/> Application of media <input type="checkbox"/> Application of the creative process (organization of portfolio) 											
AREAS FOR IMPROVEMENT													
<ul style="list-style-type: none"> <input type="checkbox"/> Knowledge of the Elements of Art <input type="checkbox"/> Demonstration of your process (complete portfolio) <input type="checkbox"/> Communication of ideas <input type="checkbox"/> Use of drawing techniques <input type="checkbox"/> Creativity and problem-solving 		<ul style="list-style-type: none"> <input type="checkbox"/> Compositional layout (use of space) <input type="checkbox"/> Personal style and expression <input type="checkbox"/> Use of resources <input type="checkbox"/> Application of media <input type="checkbox"/> Application of the creative process (organization of portfolio) 											
GRADING SCALE													
INC	1-	1	1+	2-	2	2+	3-	3	3+	4-	4	4+	4++
Below 50%	50-53 %	54-56 %	57-59 %	60-63 %	64-66 %	67-69 %	70-73 %	74-76 %	77-79 %	80-85 %	86-90 %	91-96 %	97-100 %
Incomplete	Limited demonstration of (KTCA)			Some demonstration of (KTCA)			Considerable demonstration of (KTCA)			Excellent demonstration of (KTCA)			Exceptional

Name: _____

COLOUR THEORY

PRIMARY: _____

SECONDARY: ____ primary colours mixed together.

(Red + Yellow =) _____

(Yellow + Blue =) _____

(Blue + Red =) _____

TRIADIC:
 A colour scheme that has _____ colours equally spaced from each other on the wheel.

 Example:

TERTIARY: One _____ and one _____ mixed together.

Red-_____ Yellow- _____

Red-_____ Yellow- _____

Blue-_____ Blue- _____

COMPLEMENTARY: A _____ of colour _____ on the wheel.

Colour in each primary colour and its complementary colour:

--	--

Red _____

--	--

Yellow _____

--	--

Blue _____

SPLIT-COMPLEMENTARY:

Choosing _____ colour and the colours on each side of its _____ on the wheel.

INTENSITY:

Refers to the _____ or _____ of a colour.

To change the intensity of a colour you add its _____.

Pick one primary colour and gradually add its complement:

--	--	--	--	--	--	--

Primary Colour

Neutral

Complementary Colour

TEMPERATURE: Colour in 3 examples of warm and cool colours:

WARM colours:

--	--	--

COOL colours:

--	--	--

TINT: colour + _____ **tone:** colour + _____ **SHADE:** colour + _____

Pick one secondary colour and gradually add a tint tone or shade.

--	--	--	--	--	--	--

Secondary Colour

White, Gray or Black

ANALOGOUS:

_____ colours that are _____ each other on the colour wheel.

Colour in an example of an analogous colour scheme:

--	--	--

MONOCHROMATIC: A colour scheme that uses any shade, tint, tone or intensity of _____ colour.

COLOUR THEORY PROJECT

Colour has often been associated with different moods. Artists use their knowledge of Colour Theory to communicate feelings and moods to their audience.

Complete the following assignments using your knowledge of Colour Theory.

1. COMPLEMENTARY COLOURS

Colour in the following pop art pictures. Use a **COMPLEMENTARY** colour scheme for one and an **ANALOGOUS** colour scheme for the other!

COMPLEMENTARY



ANALOGOUS



VALUE

- Value refers to the degree of lightness or darkness of a colour
- To change the value of a colour without changing its hue, black or white must be added
- The highest degree of contrast is in the use of black and white
- black is the absence of all colour
- white is the presence of all colour

A **Tint** refers to the addition of white to a colour. Examples:

red + white =	<input type="text"/>	blue + white =	<input type="text"/>
green + white =	<input type="text"/>	orange + white =	<input type="text"/>

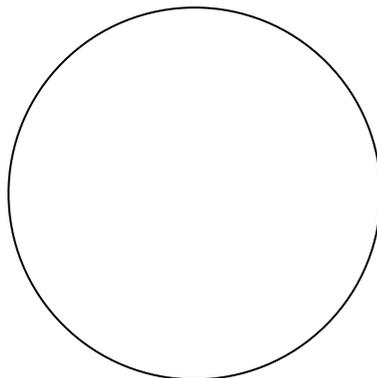
A **Shade** refers to the addition of black to a colour. Examples:

blue + black =	<input type="text"/>	red + black =	<input type="text"/>
----------------	----------------------	---------------	----------------------

Fill in the squares below (pencil) with values varying from pure white on the left to black on the far right. Fill in all of the middle gray values in the center squares.

white			gray			black

Value is often used in drawing to give an illusion of 3-dimensionality to a form. Imagine a light shining down from the top right corner onto the circle below. With your pencil, determine where the shadows would be cast. Your circle will be transformed into a sphere that appears 3D.



Value - The Crushed Can

Learning Goals:

- ✓ Demonstrate your ability to draw from life
- ✓ Demonstrate an understanding of value in pencil & colour

Assignment:

To practice drawing from life and creating value using a crushed can as your "model". Shade one can in pencil and one in colour.



Process:

- With a ruler and light pencil marks, divide your paper in half.
- On the left side of the paper, sketch the crushed can on your desk. Use very light pencil marks. Make sure your drawing fills the page.
- Add value to the can using your pencil. Make sure you have a range of values-- black, grays and white.
- Turn your can around (a different view). Sketch the can on the right side of the paper.
- Using your pencil crayons, add colour to the can. Shade using your pencil crayons. Add value to the can by using various shades, tints, tones and intensities.



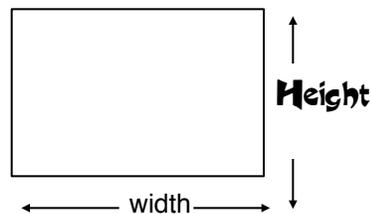
Checklist:

- I have drawn two cans that fill the space of my page
- I have shaded one can in pencil
- I have shaded one can in pencil crayon
- I have at least 7 different shades
- I have added details to my cans

SHAPE

A shape is a flat, enclosed area that has two-dimensions- length and width. We can see a shape because it is either surrounded by a line, or because a change in colour or value allows us to see its edges. When we paint on a flat sheet of paper, we make shapes of many kinds.

- **A shape** is a 2-dimensional object. That means it has height and width. A painting or a drawing is 2-dimensional.

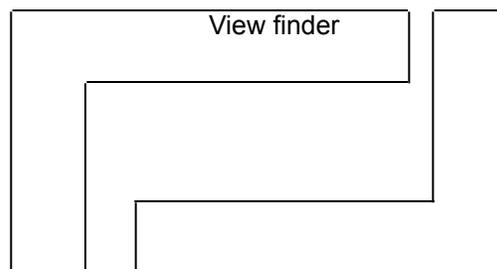


Organic / Irregular Shapes= are found in nature- flowers, leaves, etc...

Geometric Shapes = have hard edges, are precise and are regular- triangles, squares, circles, etc...

- A shape can also be **positive or negative**. *This is often referred to as positive or negative space.* The positive shapes are the shapes that stand out to the viewer's eye. The areas that surround the shapes are called negative shapes.

Construct a view finder from the paper provided...it should look like the diagram below:

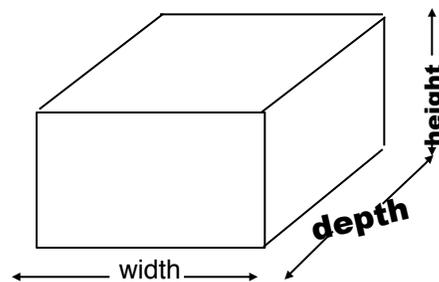


Use it to experiment with "re-framing" your sketch book drawings and the art work found around the classroom. What is the effect of creating more or less negative space (shapes) in a composition?

FORM

Form describes objects that are three-dimensional- having height, width and depth. While a two-dimensional shape can be seen from only one side, a three-dimensional shape can be viewed from many sides. Forms take up space, whether they are natural or made by a designer. Forms include rocks, sculpture, people, bottles, balls, and automobiles. We are surrounded by forms.

- **A form** is a 3-dimensional object. That means it has height, width, and depth.
- Examples: boxes, sculptures, and buildings are all 3-dimensional.



Organic Form = Rocks

Geometric Form = Buildings



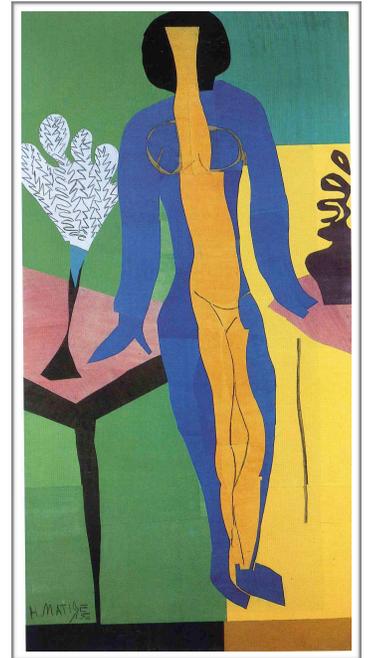
ShapeCollage

Learning Goals:

- ✓ Demonstrate your knowledge of geometric and organic shapes
- ✓ Use your prior knowledge of colour theory to come up with a creative colour scheme
- ✓ Use your creative thinking skills to create a unique collage

Assignment:

Create a shape collage in the style of Henri Matisse's cut-outs. Your collage needs to contain both organic and geometric shapes AND at least one human figure.



Process:

- Cut both organic and geometric shapes from pieces of coloured paper.
- Experiment with drawing human silhouettes on your coloured paper. Add at least one person to your composition.
- Arrange your various pieces of paper. Experiment with overlapping your shapes and re-arranging them before you glue them to the background paper.
- Attach your shapes with glue.

Checklist:

- My shape collage is unique and creative
- I have demonstrated my knowledge of shape by creating both organic and geometric shapes
- I have demonstrated my prior knowledge of colour theory through my use of colour
- I have added at least one person
- I have applied my materials (cutting and gluing) neatly and precisely

TEXTURE

Texture describes the feel of an actual surface. Sculptures, ceramic ware, or collages may have rough or grainy surfaces- or actual textures you can feel. A drawing, print, or painting can be made to look like a textured surface and has an implied (simulated) texture, because it may look like texture, but actually is on smooth, flat paper.

- Texture refers to the surface quality of an object
- It describes the nature of that surface...some objects may have a smooth texture (glass) and some objects may have a rough texture (sandpaper)

List examples of words used to describe the **texture** of something:

- Besides actual texture in the 'real' world, there is also simulated or implied texture.

Actual Texture: Is the texture you can feel and see, that exists on real material – such as the texture of tree bark

Simulated Texture: Is a careful copy of textures
– such as a painting of a tree where the bark looks 'textured' and real

Pencil techniques for creating texture:



RUBBINGS

Fill in the chart below with as many textures (rubblings using you pencil) that you can find around the classroom.

TEXTURE

IMAGINARY ANIMAL

Learning Goals:

- ✓ Demonstrate your knowledge of simulated texture
- ✓ Demonstrate your creative thinking through the design of a unique animal

Assignment:

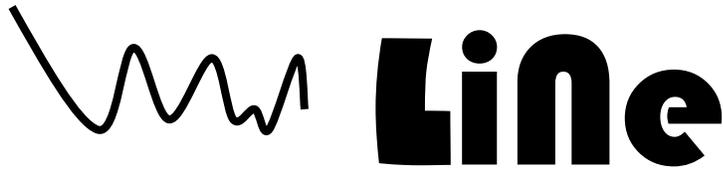
Create an imaginary animal drawing that contains at least **5 different simulated textures**. Use your “Texture Rubbings” page as inspiration for your various textures.

Process:

- Use your sketchbook to create some rough sketches of imaginary animals. Hint: Try combining the features of different (real) animals together!
- Choose one of your ideas to draw (in light pencil) on the paper provided.
- Add at least 5 simulated textures to your animal. (You may choose to draw them or rub them on your page!)
- Add a background that suggests where this animal may live.
- Finally, add colour using your pencil crayons. Remember to shade to create value!

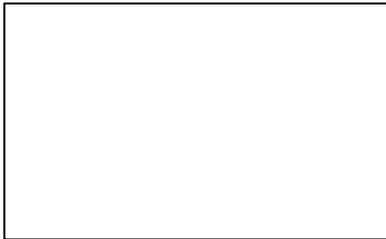
Checklist:

- My animal is unique and creative
- My animal fills the space of my page
- I have added a background
- I have demonstrated my knowledge of how to simulate texture
- I have at least 5 textures
- I have added details and shading to my drawing



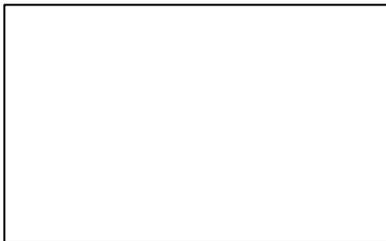
A line is any point or mark made on a surface that connects to another point. There are two types of lines that we are concerned with in Visual Arts:

1) **STRUCTURAL LINE**



This line has a hard even quality. It is used mainly for architectural drafting.

2) **EXPRESSIVE LINE**



This line is free-flowing, loose and has a varied weight. It is used mostly by creative artists in drawing. An example of this is gesture (action) drawing.

INTENSITY The intensity of a line is the boldness or strength of a line and its ability to dominate.



BOUNDARY A boundary is a line or lines that form edges around shapes. This is also called an outline.



FORMAT A format is the shape contained by boundary lines, for example, vertical or oval format.



CONTOUR A contour line maps out surface changes in the object and uses line to show different surfaces. It shows more detail than an outline drawing.



GESTURE Gesture lines (sometimes called movement lines) emphasize direction and fluidity. By looping, twisting and changing direction, gesture lines quickly describe a figure.



LINE DESIGNS

Learning Goals:

- ✓ Demonstrate your understanding of different types of lines (structural, expressive, intensity...)
- ✓ Demonstrate creative thinking in your use of space (composition), line designs, and colour choices

Assignment:

Create an abstract line design based on the criteria below.

Process:

- Divide your paper into 4 equal rectangles leaving a 1 cm border (white) dividing your four quadrants
- In each of the four quadrants, complete the following:

1	2
3	4

1	2
3	4



Draw **structural line**

- ▶ vertical flow
- ▶ using **marker**

Draw **expressive lines**

- ▶ horizontal flow
- ▶ using **pencil**

Draw **structural lines**

- ▶ horizontal/vertical/diagonal
- ▶ using **pencil crayon**

Draw **structural lines & expressive lines**

- ▶ Your choice (horizontal/vertical/diagonal)
- ▶ Using **marker & pencil & pencil crayon**

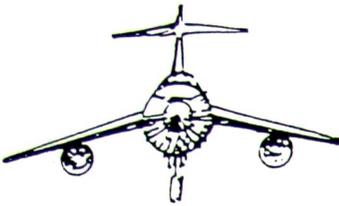
Checklist:

- My line designs are unique and creative
- I have followed the directions and have used both structural and expressive lines
- I have used my prior knowledge of colour theory to choose my colours
- I have applied the materials precisely and have added details

PERSPECTIVE-POINTS OF VIEW

When looking at an object, such as the jet below, you get a different picture of the jet depending on your point of view.

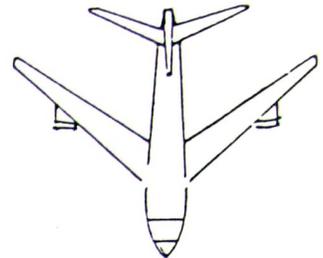
Front View



Side View

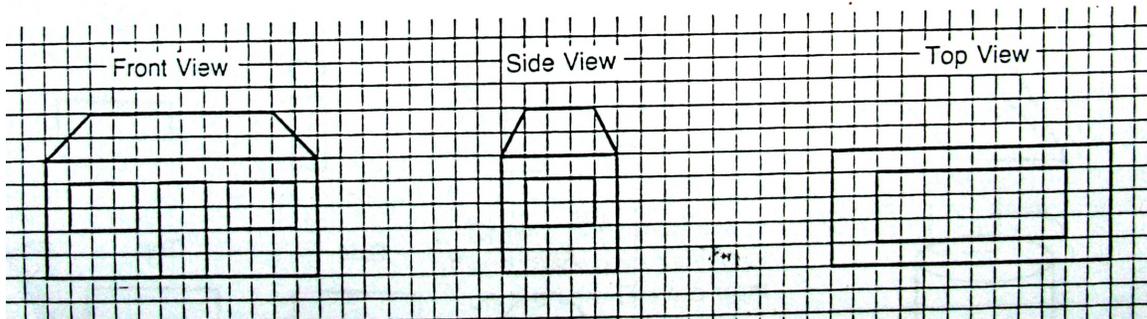
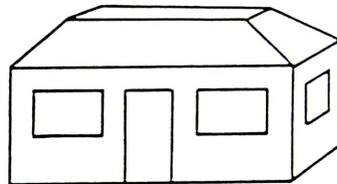


Top View



These three views give you a clear picture of the object. The view that you see depends on your position.

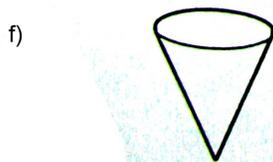
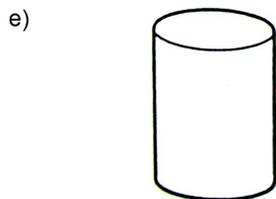
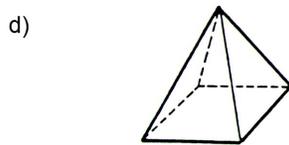
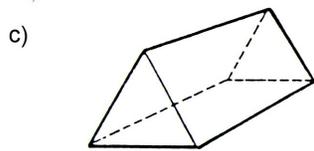
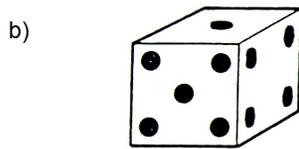
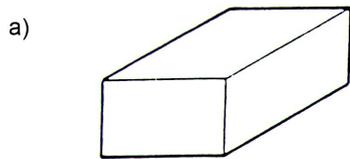
The following picture of a house can be drawn on graph paper from its front view, side view, and top view:



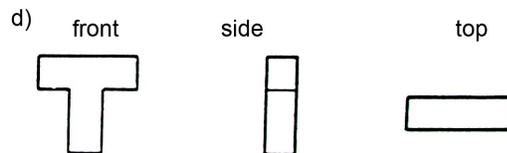
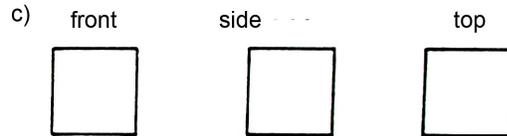
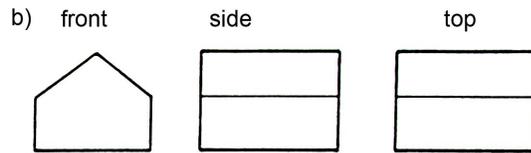
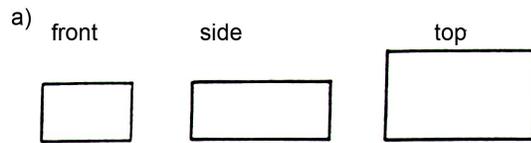
EXERCISE IN PERSPECTIVE

On a piece of drawing paper or in your sketchbook, complete the following activities:

1. Draw the front, side, and top views of each of the following solids:

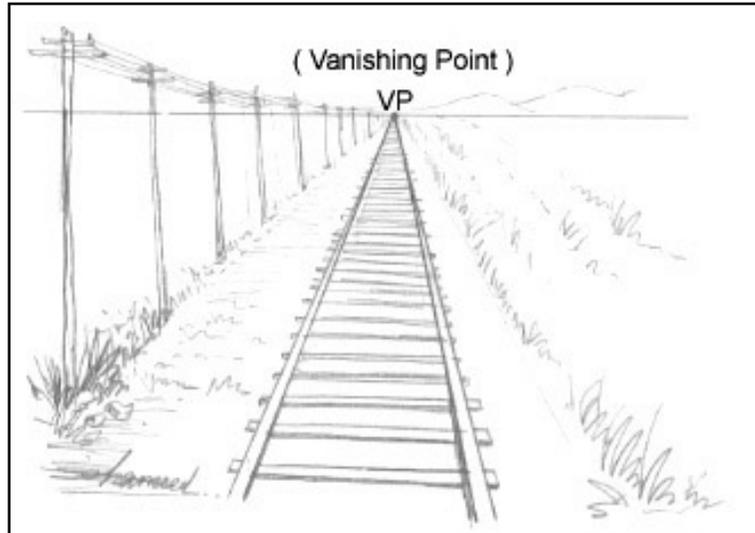


2. The front, side and top views are shown for several solids. Sketch the solid in three dimensions that the three views describe.

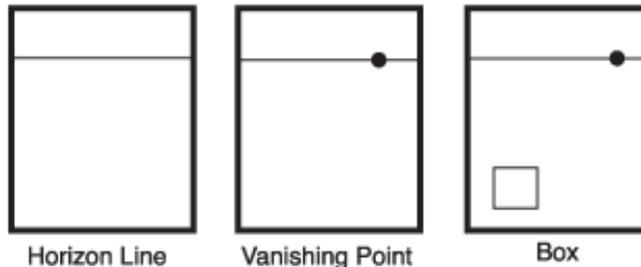


SKETCHING USING PERSPECTIVE

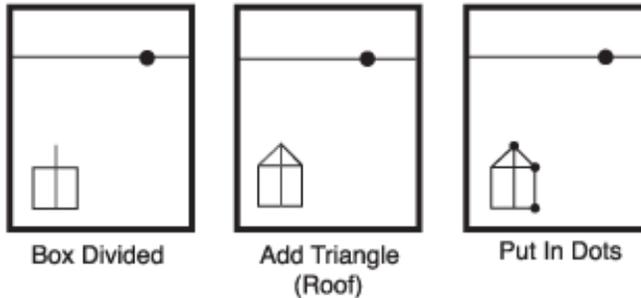
Many three-dimensional objects seem to get smaller as they go off into the distance. Parallel railway tracks seem to intersect at a vanishing point (V.P.).



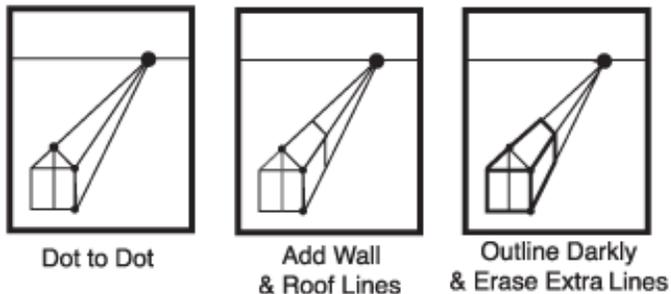
1. Draw a horizon line and mark a vanishing point on the line. Draw a front face of a cube.



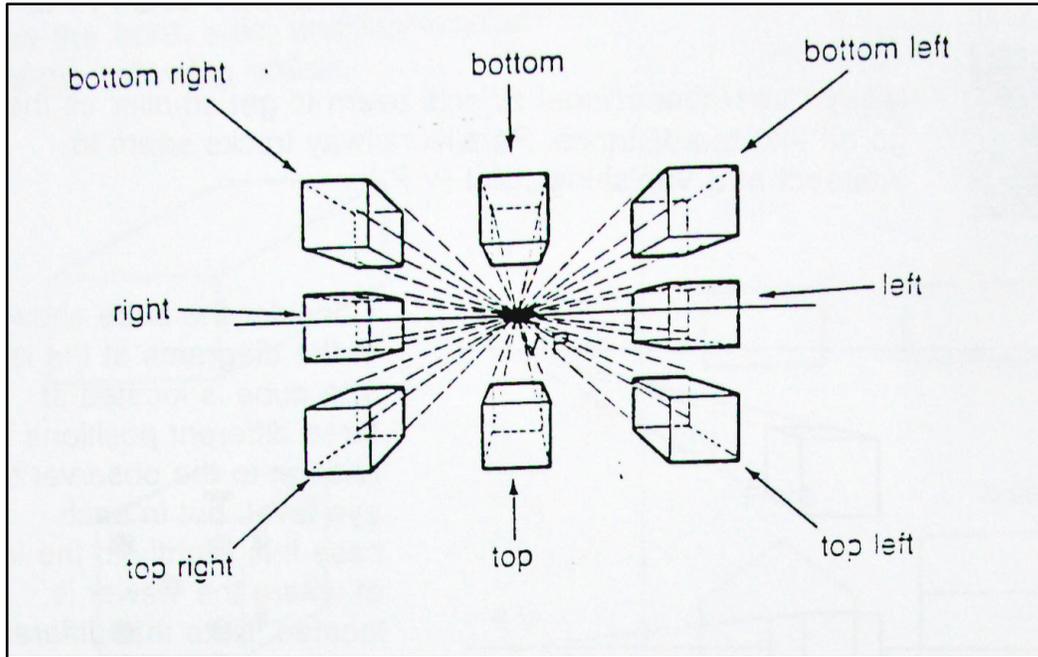
2. Draw straight lines from each corner of your square that lead to the single vanishing point.



3. Use these lines to connect the edges of the cube together to complete your sketch.

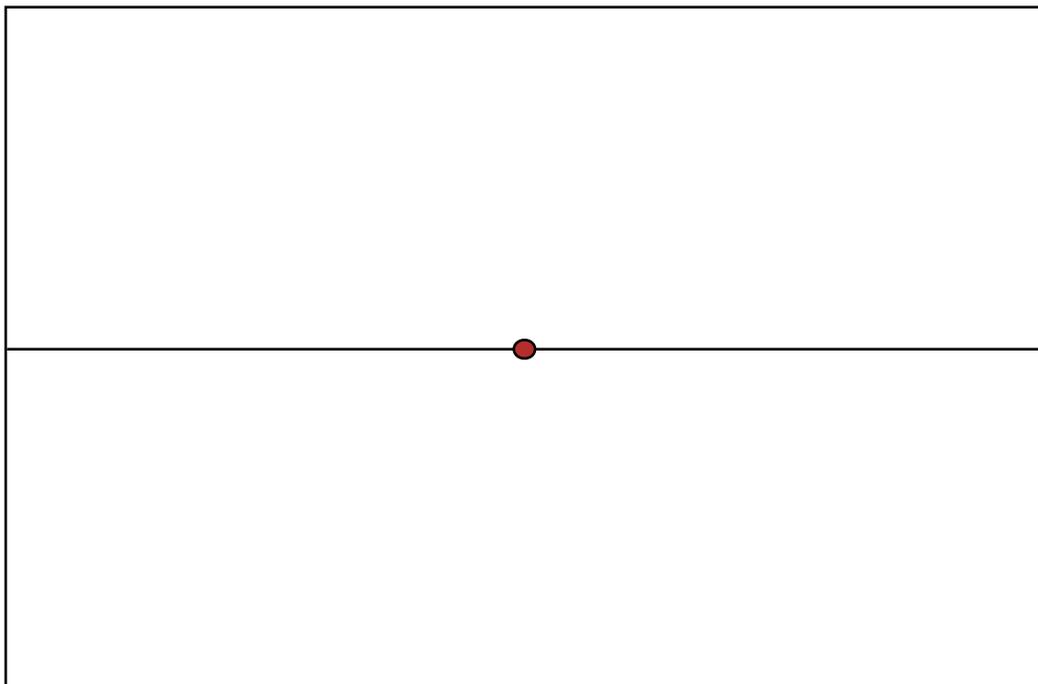
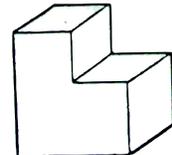
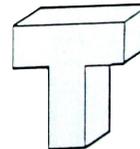
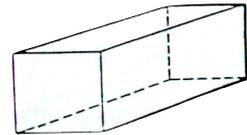


MULTIPLE VIEWS OF ONE OBJECT



EXERCISE

1. (a) Draw the bottom right view of the rectangular prism.
(b) Draw the left view of the rectangular prism.
2. Draw the bottom left view of the "T" shape solid.
3. Draw the top view of the "L" shape solid.



SPACE

Sculptors, craftspeople, and architects work with actual space. Their forms have three dimensions- height, width, and depth. Painters and other artists work with two dimensions- height and width. If they want to show depth in their flat work, they must make it appear to have depth. There are several ways to create this illusion.

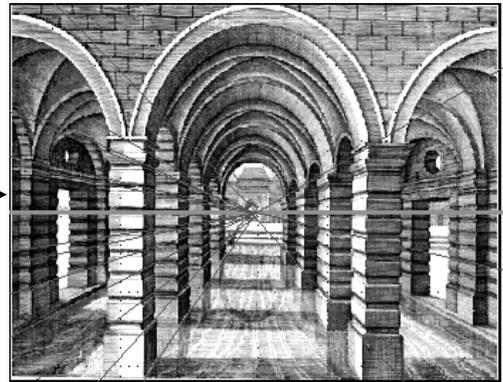
- **Linear Perspective** is a mathematical system for projecting the apparent dimensions of a sculptural (3-D) object onto a flat surface.

The **HORIZON LINE** is the viewer's eye level in the picture.

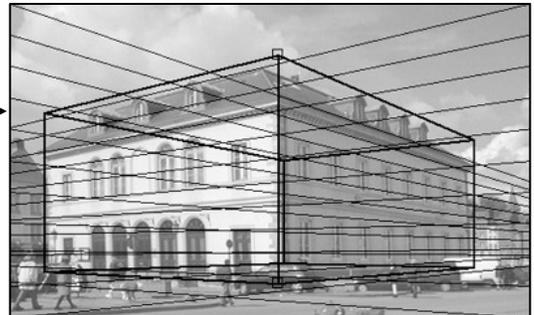
The **VANISHING POINT** is always on the horizon line. It is where all things appear to disappear. It represents an infinite distance away.

The **CONVERGING LINES** are those that project the sides of an object back into space. They always come together (converge) at the vanishing point.

One point Perspective occurs when the lines receding into the space appear to converge at a single point on the eye level.



Two Point Perspective is used when the lines receding into space appear to converge at two vanishing points on the eye level.



- **Overlapping Objects-** Objects in the background will be smaller than objects in the foreground.
- **Atmospheric Perspective-** A way of using colour and value to show depth. Distant things appear lighter in value and have less detail and less intense colour than things close up.
- **Positive and Negative Space-** In sculpture the object is the positive space, and the space around it, the air touching its surface, is the negative space. In drawing, the white space surrounding the picture is negative space.

SPACE. PERSPECTIVE. FUTURISTIC CITYSCOPE

Learning Goals:

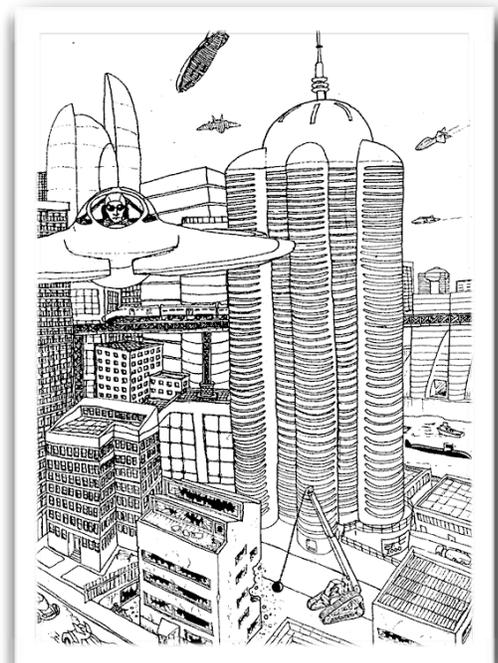
- ✓ Demonstrate your knowledge of perspective drawing (one or two-point perspective, overlapping objects...)
- ✓ Demonstrate creative thinking in the design of your city

Assignment:

To design a futuristic cityscape using your knowledge of space and perspective.

Process:

- Sketch some rough ideas for your cityscape in your sketchbook.
- Draw a horizon line on the paper provided. Add buildings and streets.
- You are required to use:
 - ➔ One OR two point perspective
 - ➔ Overlapping objects
- Add interesting details to your drawing: a background, people/aliens, space ships, etc...
- Complete your drawing by shading in pen (using the hatching/cross-hatching or stipple techniques learned in class)



Checklist:

- My futuristic city is unique and creative
- I have used one or two point perspective to create the illusion of 3D form
- I have used overlapping objects to create the illusion of space
- I have applied the materials precisely and have used cross-hatching or stippling to create value