

ELEMENTS OF ART

LINE

Line is defined as a point moving through space. It can be two or three-dimensional.

Lines can be straight, curved, dashed, wavy, horizontal, vertical, spiral, zig-zag, curly, thick, thin, and more.



Lines used to define the edges or outlines of an object are called **contour** lines.

Lines can also be used to shade the form of an object.

Artwork can even have **implied** lines. This means a line may not actually be drawn, instead an artist may arrange items within an artwork to suggest a line or move the viewer's eye in a specific direction.



Roy Lichtenstein (New York, New York, 1923 - 1997, New York, New York), *Study for "Aviation,"* 1967, graphite, crayon, and paper collage on paper, 22 3/4 x 27 1/4 in., Arkansas Museum of Fine Arts Foundation Collection: Purchase, Tabriz Fund and Museum Purchase Plan of the NEA. 1976.019.

There are many types of lines in Lichtenstein's *Study for "Aviation."* Try to describe at least 5 different types of line in the artwork below.

ELEMENT IN ACTION

Find an object you can observe. Draw a sketch of the object in the space provided. Start with contour lines to define the outline and/or edges of the object. Then use a variety of line types to add detail to your sketch. Use a ruler or edge of a piece of paper to help you create straight lines.

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COLOR

Color is defined as light reflected off of objects. Color has three main characteristics:

Hue - the name of the color.

Value - how light or dark it is.

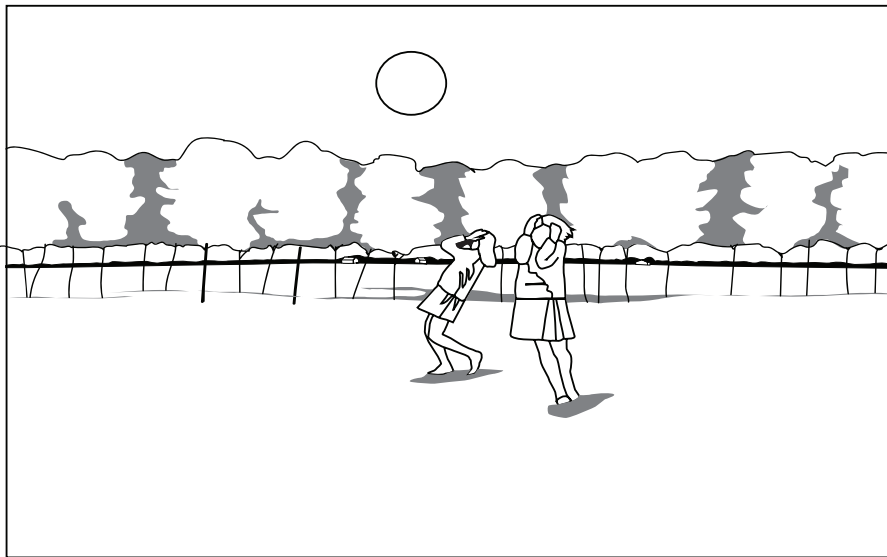
Intensity - how bright or dull it is.

Colors can affect how people feel, create emotions, and be symbolic.

Color Theory is the study of how colors interact with one another.



Carroll Cloar (Earle, Arkansas, 1913 - 1993, Memphis, Tennessee), *Moonstricken Girls*, 1968, acrylic on Masonite, 23 1/8 x 34 in., Arkansas Museum of Fine Arts Foundation Collection: Purchase, Seth Ward Acquisition Fund. 1969.016.001.



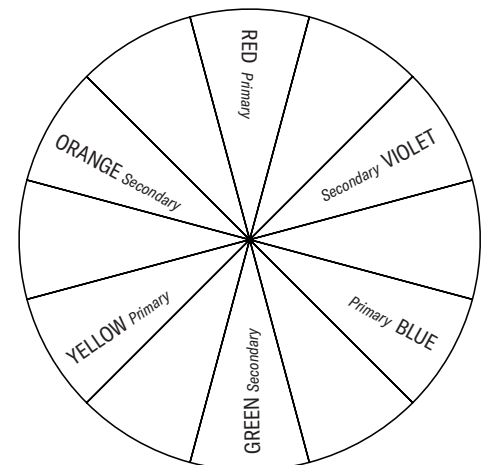
ELEMENT IN ACTION

Color can greatly impact the feeling, or mood, of an artwork. Look at the original painting above and consider what mood the colors express. Color in this sketch of Cloar's *Moonstricken Girls* with colors different from the actual painting. Then describe how the new colors change the mood.

COLOR WHEEL

A color wheel represents the colors our eyes can see, and their relationship to one another. The **primary colors** (red, blue, and yellow) are equidistant from each other on the wheel, and **secondary colors** (orange, violet, and green) and **tertiary colors** (yellow-orange, red-orange, red-violet, blue-violet, blue-green, and yellow-green) sit between them.

Write in the tertiary color names and then color in the color wheel.



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SHAPE

Shape is defined as an area that is surrounded by edges or an outline.

Shapes are flat or two-dimensional and can be measured by width and height.

Geometric Shapes are regular and can be measured with mathematical tools. Circles, rectangles, triangles, and trapezoids are examples.



Organic Shapes are free-form with irregular outlines. Many can be found in nature.



Oleksandr Bohomazov (Yampil, Ukraine, 1880 - 1930, Kyiv, Ukraine), *Cubo-Futurist Composition*, circa 1914, oil on canvas, 18 1/2 × 20 3/8 in., Arkansas Museum of Fine Arts Foundation Collection: Bequest of Andre Simon. 1995.026.007.

ELEMENT IN ACTION

In the box on the left, use only geometric shapes to illustrate a bouquet of flowers or any simple object. (See Bohomazov's *Cubo-Futurist Composition* above for inspiration.) On the right, draw the same object using only organic shapes.

GEOMETRIC

ORGANIC

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FORM

Form is defined as three-dimensional and encloses volume. Forms can be measured by height, width, and depth.

Examples of geometric forms include cubes, spheres, and pyramids. A square becomes a cube, and a circle becomes a sphere in three-dimensions.

Organic forms are free-flowing, occur often in nature, and do not typically have names.

The world we live in is made of forms!

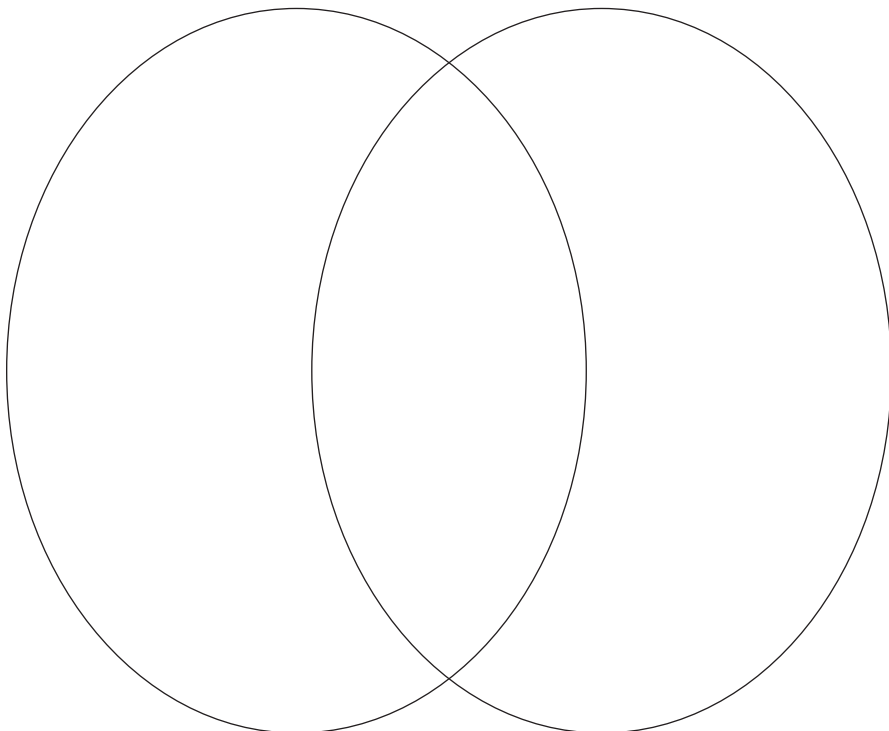


Henry Moore (Castleford, Yorkshire, England, 1898 - 1986, Perry Green, Hertfordshire, England), *Large Standing Figure: Knife Edge*, 1961, cast 1976, cast bronze, 140 7/8 in., On loan from the City of Little Rock. Photography by Jason Masters.

Henry Moore's sculpture, *Standing Figure, Knife's Edge* stands in the courtyard outside of the Arkansas Museum of Fine Arts. In the Venn Diagram below, list adjectives to describe the forms of the Museum building, the sculpture, and words that can describe both.

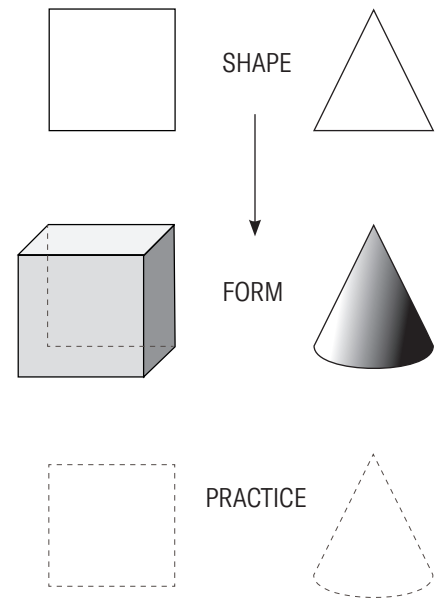
MUSEUM BUILDING

SCULPTURE



ELEMENT IN ACTION

Practice turning shapes into forms by adding lines and value to show depth.



ELEMENTS OF ART

SPACE

Space is defined as areas around and within objects or elements in a work of art.

This element helps to create a sense of depth, or three-dimensions within two-dimensional artwork.

Perspective drawing techniques help create the illusion of space.

The areas around the primary objects in a work of art is known as **negative space**. The space occupied by the primary objects is known as **primary space**.



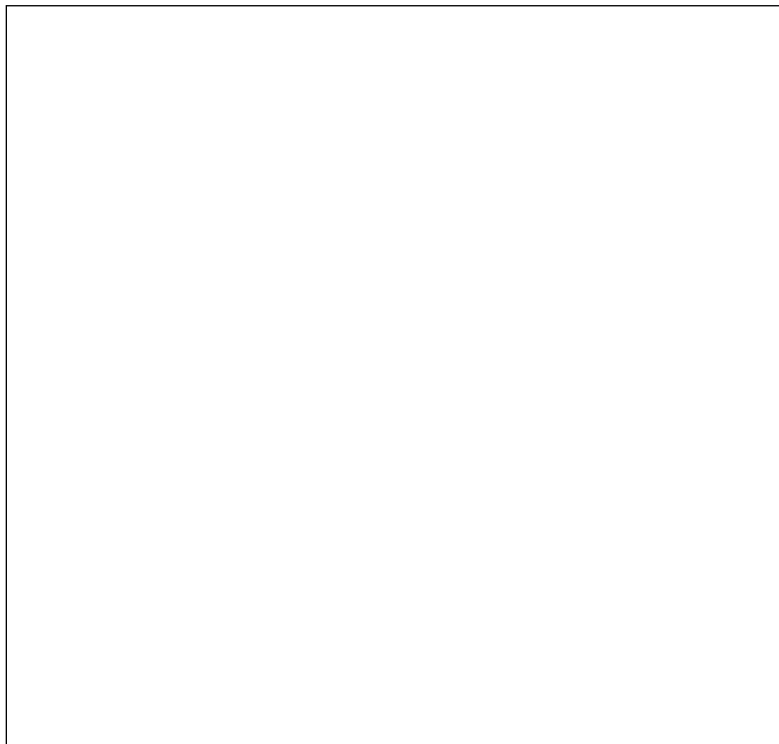
Background

Middle Ground

Foreground

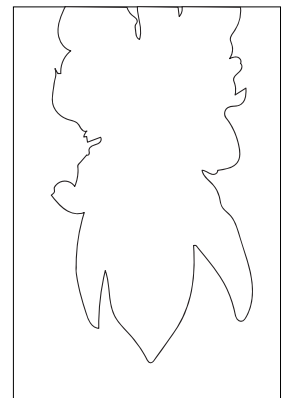
One way artists can create the illusion of depth is by dividing the picture into different planes. The **foreground** refers to the nearest area, usually towards the bottom of the composition. The **background** refers to the area of space in the distance and is usually less detailed. The **middle ground** occupies the space in between.

George Hitchcock (Providence, Rhode Island, 1850 - 1913, Marken Island, Netherlands), *Landscape with Church*, circa 1900, oil on canvas, 18 1/4 × 23 in., On loan from the Jackson T. Stephens Charitable Trust for Art. Photography by Edward C. Robison III.



POSITIVE & NEGATIVE SPACE

Emphasize the negative space of this drawing by Georgia O'Keeffe by coloring in the areas around the flower, leaving the positive space blank.



Georgia O'Keeffe (Sun Prairie, Wisconsin, 1887 - 1986, Santa Fe, New Mexico), *Special No. 30 (Banana Flower)*, 1934, charcoal on paper, 22 × 15 in., Arkansas Museum of Fine Arts Foundation Collection: Purchase, Tabriz Fund and Museum Purchase Plan of the NEA. 1974.011.008.

ELEMENT IN ACTION

Sketch a landscape with a sense of space by creating a foreground, middle ground, and background.

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VALUE

Value is defined as the lightness or darkness within an artwork or color.

Value describes light and helps artists represent the mass and volume of three-dimensional forms in two dimensions.

Artists work with a full range of value from white to black with a scale of values in-between.

Placing light values next to dark values creates **contrast**. High contrast can emphasize areas of an artwork.

In this artwork, what area or object did you notice first? What about that area or object drew your attention? Describe it's value as part of your answer.



John Stewart Curry (Dunavant, Kansas, 1897 - 1946, Madison, Wisconsin), *The Missed Leap*, 1934, lithograph on paper, 16 3/4 × 9 3/4 in., Arkansas Museum of Fine Arts Foundation Collection: Purchase, Tabriz Fund. 2018.006.

Value Scale



Shading



Stippling



Cross Hatching

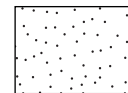


ELEMENT IN ACTION

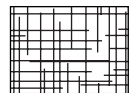
Practice creating different values. Create 3 value scales using shading, stippling, and cross hatching techniques.



Shading
(Solid Color)



Stippling
(Dots)



Cross
Hatching
(Overlapping
Lines)

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TEXTURE

Texture is defined as a surface quality that can be seen or felt.

Physical texture can be felt by touching the surface of an object. While **implied** or **visual texture** is the representation of a physical texture in an artwork.

Textures can be rough or smooth, soft or hard, or something in between.

Artists have many ways to depict an implied texture including brushstrokes, lines, patterns, and colors.

George Romney (Beckside, Lancashire, England, 1734 - 1802, Kendal, Westmorland, England), *Lady Willoughby de Broke*, 1779 - 1781, oil on canvas, 50 × 40 1/4 in., Arkansas Museum of Fine Arts Foundation Collection: Gift of the Winthrop Rockefeller Charitable Trust. 2019.006.001.

Elizabeth Brim (Columbus, Georgia, 1951 -), *Pillow #2*, 2009, fabricated, forged, and inflated steel, 8 × 24 × 30 in., Arkansas Museum of Fine Arts Foundation Collection: Purchased in part with gifts from members of the Friends of Contemporary Craft, Memorial and Honorary Gift Fund. 2010.003. Photography by Edward C. Robison III.

This pillow is made of forged steel. How does the artist's choice of material, or **physical texture** compare to a typical pillow? Why might an artist choose such a different material?





Circle the words that describe the **implied texture** of the clothing worn by Lady Willoughby de Broke in this portrait?

Rough **Satin**
Elegant **Practical**
Luxurious **Worn**

ELEMENT IN ACTION

Practice drawing implied textures then list an object that could be illustrated with each texture below

