

# ART CRITICISM:

## elements//principles

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### ELEMENTS OF DESIGN

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LINE

SHAPE

FORM

SPACE

TEXTURE

COLOR

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### PRINCIPLES OF DESIGN

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RHYTHM

MOVEMENT

BALANCE

EMPHASIS

VARIETY

UNITY

PROPORTION

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# ELEMENTS

## building blocks of art & design

COLOR	TEXTURE
Color is light reflected off of an object.	Texture is the look or feel of an object's surface.
<b>BASICS</b> <b>Hue:</b> color <b>Primary colors:</b> cannot be created; create all other colors (RED, YELLOW, BLUE) <b>Secondary colors:</b> created by mixing two primary colors (VIOLET, ORANGE, GREEN) <b>Intermediate:</b> created by mixing a primary with its secondary (RED-ORANGE, YELLOW-ORANGE, YELLOW-GREEN, BLUE-GREEN, BLUE-VIOLET, RED-VIOLET) <b>Value:</b> lightness (tint) or darkness (shade)  <b>COLOR SCHEMES</b> (plan for organizing color) <b>Complementary:</b> colors that are directly across from each other on the color wheel; complements provide maximum color contrast. (violet & yellow, blue & orange) <b>Analagous:</b> colors that are next to each other on the color wheel and share a common hue. (red, red-violet, violet) <b>Monochromatic:</b> one hue and tints and shades of that hue. (green, light green, dark green) <b>Warm:</b> colors associated with heat; reds, oranges, yellows <b>Cool:</b> colors associated with cold; blues, violets, greens	<b>KINDS</b> <b>Visual texture:</b> the illusion of a 3D surface <b>Simulated texture:</b> imitates a real texture (drawing of carpet) <b>Invented texture:</b> patterns created by repetition of elements <b>Actual texture:</b> the literal feel of an object's surface  <b>TEXTURE DESCRIPTIONS</b> <b>Rough:</b> reflects light unevenly (tree bark) <b>Smooth:</b> reflects light evenly (skin) <b>Matte:</b> reflects soft, dull light (paper) <b>Shiny:</b> reflects bright light (glass)

LINE	SPACE
A line is a path in space.	Space is the area around or within an object.
<p><b>KINDS</b></p> <p><b>Horizontal:</b> straight across</p> <p><b>Vertical:</b> straight up and down</p> <p><b>Diagonal:</b> a line on an angle (between horizontal and vertical)</p> <p><b>Zigzag:</b> combination of diagonal lines</p> <p><b>Curved:</b> a line that gradually changes direction</p> <p><b>VARIATIONS</b></p> <p><b>Length:</b> long or short</p> <p><b>Width:</b> thick or thin</p> <p><b>Texture:</b> rough or smooth</p> <p><b>Direction:</b> horizontal, vertical, diagonal</p> <p><b>Degree of curve:</b> high degree (big curve), low degree (small curve)</p> <p><b>WAYS TO DRAW WITH LINE</b></p> <p><b>Implied line:</b> a series of points that the viewer's eye automatically connects</p> <p><b>Outline:</b> a line that defines the outer edge of an object only</p> <p><b>Contour line:</b> a line that defines the outside lines and the inside lines</p> <p><b>Gesture line:</b> a line that captures expressive movement</p> <p><b>Hatching/Crosshatching:</b> a way to create shading by placing lines close together</p>	<p><b>KINDS</b></p> <p><b>Positive space:</b> area an object takes up; the object itself</p> <p><b>Negative space:</b> area around an object</p> <p><b>CREATING THE ILLUSION OF PERSPECTIVE</b></p> <p><b>Perspective:</b> creating the illusion of depth on a 2D surface</p> <p><b>Overlapping:</b> placing an object on top of another object will make it appear closer to the viewer.</p> <p><b>Size:</b> Making an object bigger will make it appear closer to the viewer.</p> <p><b>Placement:</b> Placing an object further down on the picture plane will make it appear closer to the viewer.</p> <p><b>Detail:</b> The closer an object is to the viewer the more detail it will have.</p> <p><b>Atmospheric perspective:</b> Colors become more faded/dull further away.</p> <p><b>Converging lines:</b> as lines move away from the viewer, they appear to get closer together and lead to a single vanishing point. One-point perspective uses converging lines.</p> <p><b>Chiaroscuro:</b> Using light and shadow (value) to communicate depth</p>
SHAPE	FORM
A shape is a <b>two-dimensional</b> area that is defined in some way.	A form is a <b>three-dimensional</b> object.
<p><b>KINDS</b></p> <p><b>Geometric shapes:</b> shapes that can be defined in mathematical terms. Most often made with straight lines. (square, hexagon, triangle...)</p> <p><b>Free-form/organic shapes:</b> irregular or uneven shapes; most often made with curved lines</p>	<p><b>Geometric forms:</b> forms that can be defined in mathematical terms. (cube, cylinder, pyramid...)</p> <p><b>Free-form/organic forms:</b> irregular or uneven forms; most often made with curved lines. (peanut, apple, pear...)</p>

# PRINCIPLES

## ways to organize the elements

RHYTHM	BALANCE
Repetition of objects or elements.	Equalizing the visual forces in a work of art.
<b>BASICS</b> <b>Motif:</b> the repeated unit in rhythm <b>Pattern:</b> 2D decorative visual repetition  <b>TYPES OF RHYTHM</b> <b>Random:</b> motif is repeated with no obvious order; size, direction space may all change. (clouds in the sky) <b>Regular:</b> identical motif with equal spacing in between (square, space, square, space) <b>Alternating:</b> a change in the motif that repeats itself (circle, square, triangle, circle, square, triangle) <b>Progressive:</b> motif is constantly changing (square slowly becoming a circle)	<b>BASICS</b> <b>Central Axis:</b> invisible line that divides two sides of equal weight  <b>TYPES OF BALANCE</b> <b>Formal balance:</b> very similar elements on both sides of the central axis <b>Symmetry:</b> identical on both sides of the central axis. <b>Radial balance:</b> elements come out from a center point; symmetrical across multiple axis. <b>Informal/asymmetry:</b> balance of unlike objects.
MOVEMENT	VARIETY
Creating the look or feeling of action to guide the viewer's eye through a work of art.	Using multiple different versions or types of elements in a single work of art.

UNITY	EMPHASIS
The quality of wholeness or togetherness in a work of art.	Making one part of a work dominant over another.
<p><b>WAYS TO UNIFY AN ARTWORK</b></p> <p><b>Simplicity:</b> creates unity by using fewer variations; (fewer colors, fewer shapes...)</p> <p><b>Similarity:</b> creates unity by using similar elements; (similar lines, similar style...)</p> <p><b>Repetition:</b> creates unity by repeating objects and elements (colors, shapes...)</p> <p><b>Proximity:</b> creates unity by placing objects close together.</p>	<p><b>THINGS TO EMPHASIZE</b></p> <p><b>Dominant:</b> most important</p> <p><b>Subordinate:</b> less important</p> <p><b>Focal Point:</b> first place the viewer's eye goes in a work of art</p> <p><b>THINGS TO EMPHASIZE</b></p> <p><b>Elements:</b> the artist emphasizes a specific element in the work (Cubism emphasizing geometric shapes)</p> <p><b>Specific Area:</b> the artist emphasizes a specific area in the work (Mona Lisa's face)</p> <p><b>WAYS TO EMPHASIZE</b></p> <p><b>Contrast:</b> an object that is different in color, size or shape will stand out against other elements.</p> <p><b>Isolation:</b> placing an object by itself will make it stand out.</p> <p><b>Location:</b> placing an object near the center of a composition will make it stand out.</p> <p><b>Convergence:</b> when many elements seem to point to a single item or area, that item will stand out.</p>
PROPORTION	
The size of one part in relation to another part.	
<p><b>BASICS</b></p> <p><b>Scale:</b> size of one object in comparison to another object</p> <p><b>Hierarchical Proportion:</b> figures are arranged in a work of art so that size shows importance.</p> <p><b>Exaggeration/distortion:</b> proportions that are different than expected or normal.</p> <p><b>Foreshortening:</b> shortening an object to make it look like it extends backward into space.</p>	