

TWO DIMENSIONAL DESIGN AND COLOR



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TABLE OF CONTENTS

Title Page

Info Page

Licensing

1: Introduction

2: Art Elements and Principles of Design

3: The Visual Field

4: Composition/Design Systems

5: Creating Depth in a Visual Field

5.1: Creating the Illusion of Depth

5.2: Perspective

6: Designing Within a Visual Field

7: Modern Aesthetics

8: Perspective

9: Space

10: Shape

11: Size and Scale

12: Movement

13: Line

14: Value

15: Elements of Color

16: Color Uses

Index

Glossary

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1: Introduction

This foundational level hands-on course introduces the theoretical application of the elements and principles of two-dimensional design and the practical applications of color theory. Exercises in visual thinking and the use of traditional principles of composition and two-dimensional media are emphasized through sequential, skill building projects. The studio art major will gain insight into painting composition and an objective approach to color for the creation of subjective art. Graphic Design majors will learn the most sophisticated approach to organizing space and incorporating color both for web and print applications. Media X students will learn design principles applicable to film, animation, game design, and concept design. General Education students will be exposed to broad visual concepts and theory with many applications including science, business, and marketing.

What is 2D Design?

Two-dimensional design is the use of art elements and principles of design in the creation of visuals on a two-dimensional surface. Typical media used to create two-dimensional visuals include drawing, painting, printmaking, digital media, collage, photography, moving images (film, animation, video games) and bas-relief sculpture. Applications of 2D design include fine art, applied art (graphic design, illustration), and the gaming and film/animation industries. two-dimensional design is one of the pillars of visual art and a foundational course for art students.

Historical Perspective

The earliest surviving two-dimensional art is found in the caves of Lascaux, Altamira, and Chauvet. These caves are located in France, Spain and Indonesia:

<https://www.smithsonianmag.com/history/journey-oldest-cave-paintings-world-180957685/>

Historians believe that the images were produced without regard to composition. They were often drawn right over earlier cave paintings. So, although this work is of historical significance in the history of visual art, we move ahead past prehistoric times to the establishment of ancient civilizations. In western art, the first ancient civilizations with significant 2D images are ancient Sumer and Egypt. When we look at the art created during this period, and the city states that created it, we make several observations. Much of the 2D visuals are arranged in a series of horizontal bands. These horizontal rows are called registers. They are used by both the Sumerians and Egyptians to visually communicate the power of their societies and leaders. It was art for persuasion and to communicate the power of the Sumerian kings and Egyptian pharaohs. Additionally, the Sumerians developed cuneiform - the first written language evolving from pictographs, while the Egyptians developed visual communication through hieroglyphs.

Sumerian Registers:

<https://www.khanacademy.org/humanities/ancient-art-civilizations/ancient-near-east1/sumerian/a/warka-vase>

<https://www.khanacademy.org/humanities/ancient-art-civilizations/ancient-near-east1/sumerian/v/standard-of-ur-c-2600-2400-b-c-e>

<https://www.khanacademy.org/humanities/ancient-art-civilizations/ancient-near-east1/sumerian/v/standard-of-ur-c-2600-2400-b-c-e>

Cuneiform:

<https://blog.britishmuseum.org/how-to-write-cuneiform/>

<https://www.archaeology.org/issues/213-1605/features/4326-cuneiform-the-world-s-oldest-writing>

<https://www.khanacademy.org/humanities/ancient-art-civilizations/ancient-near-east1/the-ancient-near-east-an-introduction/a/>

[cuneiform](#)

Egyptian Hieroglyphs:

<https://www.history.com/news/hieroglyphics-facts-ancient-egypt>

Minoan Frescoes:

Minoan frescoes and the paintings from Amarna during the reign of Akhenaten are also significant works of art that depart from the rigid formulaic works found in traditional Ancient Egypt. They are quite beautiful, full of movement and energy.

Minoan Art:

https://www.metmuseum.org/toah/hd/mino/hd_mino.htm

<https://www.khanacademy.org/humanities/ancient-art-civilizations/aegean-art1/minoan/a/minoan-art-introduction>

Amarna Paintings:

<https://www.flickr.com/photos/gballardice/49229823363>

https://www.amarnaproject.com/pages/amarna_the_place/north_palace/index.shtml

Ancient Greece and Rome

We see a continuation of horizontal bands of 2D art in both ancient Greece and Rome. The Greeks used the bas relief frieze to visually communicate heroic and mythological stories.

https://www.britishmuseum.org/collection/object/G_1816-0610-47

<http://repository.parthenonfrieze.gr/frieze/aboutFrieze.jsp>

The Romans also used horizontal bas relief for commemorative public monuments such as the Ara Pacis.

<https://www.khanacademy.org/humanities/ancient-art-civilizations/roman/early-empire/a/ara-pacis>

Also, spiral bas-relief banding is used for Trajan's Column. We can see the evolution of the Sumerian register concept as a means to visually communicate in 2D form in western ancient civilizations and empires.

Fall of the Roman Empire

The collapse of the Roman Empire happened over a long period of time, not in a sudden military defeat. Emperor Constantine legalized Christianity which then became the state religion of the empire. The seat of power was now in ancient Byzantium, now named Constantinople after Emperor Constantine. We know it today at Istanbul, Turkey. A very culturally significant and geographically strategic city, which is home to both Muslims and Christians. Looking at the 2D art produced during this time we find monumental frescoes and mosaics in Hagia Sophia.

Middle Ages

The 2D art produced in Europe in the Middle Ages consisted of mosaics in central plan churches and the early basilicas fashioned after roman buildings. Also, the precursors of European publishing houses were the monasteries that formed in Ireland and other locations. They produced illuminated manuscripts painstakingly by hand. This is the most significant 2D work of the period. What we see is that storytelling is emphasized and there is a primitive quality to much of the illustrations since mathematical linear perspective is not in play and there are not any formal art schools in Europe at the time. Perspective will be introduced (or reintroduced) as a way of representing the 3D world accurately in 2D art by Filippo Brunelleschi during the Early Renaissance (1430s). It will not be until later in the 1400s that Lorenzo (the Magnificent) de Medici, a great patron of the arts, will establish the first art school in Florence.

The Age of Gothic

The vision of Abbott Suger with his renovation of the Chapel at Saint Denis ushered in a new era in art and architecture that bridged the artwork of the Middle Ages and the Renaissance. Suger's renovation included stained glass windows, a more open floor plan (by removing walls), and glistening religious items within the sanctuary. He tried to create a holy space between earth and heaven.

The large, heavy churches built prior to the Gothic were built in a style termed Romanesque. This was a derogatory term meaning in the Roman tradition, while in fact, not quite as well-built. The formula for concrete used by the Romans was lost and the buildings in the Romanesque, Gothic, and Renaissance periods had to be built with wood and stone masonry. As this Gothic style replaced the Romanesque and quickly spread throughout Europe cathedrals were built with walls of stained glass, beautiful ornamentation, soaring heights by using flying buttresses and rose windows. The European cathedrals built during this era are considered the greatest artistic achievement of the Middle Ages.

2D work of note during the Gothic period are the stained-glass windows that provide artistic expression, Christian imagery and storytelling, and a glimpse into the day-to-day lives of the people who built them, and continued evolution of the religious books produced in the monasteries.

By the end of the Gothic era great works of 2D art were being produced in Europe. There were several styles from various regions including Northern Realism in the Netherlands and Germany, icon painting in the eastern Byzantine style in Greece, Turkey and Russia, and a quickly evolving painting style in Italy. Europe was much more stable and Christianity had survived the violent attacks by various invading tribes like the Vikings and Mongols. With stability came success for merchants, banks, tradesmen, artisans, and visual artists. Formal governments within city states like Florence (a Republic) guided these societies and provided security through small armies. The Pope and the Roman catholic church funded many projects and also intervened militarily when

it was in its interest.

Painting became a way to express the beliefs of the European theocratic societies in both northern and southern Europe. The building of the Basilica of St. Francis in 1228 provided fertile ground for painters such as Cimabue, Giotto, Simone Martini, Pietro Lorenzetti, and Pietro Cavallini. The paintings they created provided inspiration to the great painters of the Renaissance. The Renaissance would be built upon the shoulders of those artists and humanists of the Gothic Period.

Renaissance and Northern Realism Painting

2D artwork in the Renaissance distances itself from earlier 2D art through the technological innovations of the age and applications of newfound techniques. Although northern artists were still painting in the Gothic style in the early 1400s, they developed the new technique of painting with oil as a medium for applying pigments. This revolutionized painting and allowed for rapid advances in creating depth, contrast, and vivid color. Jan Van Eyck painting in the Northern Realist style is an excellent example of early oil painting on a 2D surface.

About the same time that Van Eyck was painting, Filippo Brunelleschi was in Rome studying ancient Roman architecture. The Pantheon, with its double-skinned dome of poured concrete, helped him solve the problem of designing the dome of the Florence cathedral. Genius that he was, he also developed a mathematical drawing system based on the horizon line and vanishing points. This allowed for the realistic representation of 3D forms on a 2D plane. We still use this system today in drawing and painting and refer to it as linear perspective. From this point forward, trained European artists can create paintings and drawings that closely match the 3D reality we see around us with our eyes. Renaissance artists were understandably excited to create the illusion of depth in their paintings. Even Leonardo da Vinci adds a fantastical landscape backdrop to the Mona Lisa portrait.

Another Renaissance invention is the printing press. Gutenberg invented it and this led to the dissemination of knowledge and affordable art prints. It transformed the world much as the internet has in modern times. Foremost in German Renaissance art, illustration, and graphic design is Albrecht Dürer.

The 2D art commissioned by the patrons of the Renaissance, Late Renaissance, Mannerism, Baroque, Rococo, Age of Enlightenment, and Romanticism continued to develop and evolve in a rather predictable manner until some artists who challenged the status quo. These innovative artists were not always popular, or understood, in their time, but they pushed the concepts of 2D visual art forward towards modernism.

One artist created religious paintings without cherubs, angels, and clouds of heaven. His name is Michelangelo Merisi da Caravaggio, known as Caravaggio. His paintings are realistic and challenging with the viewer engaged by forms in the painting coming toward us. His use of extreme light and dark (chiaroscuro) is termed tenebrism, and the combination of realism, theatricality, drama, and lighting in his paintings ushers in the Baroque art movement. Baroque means irregular pearl, a term noting that it *does not* represent the desire for Renaissance balance and perfection, but moves in a new and dynamic visual direction.

Another innovative painter of the Napoleon era is Jean-Auguste-Dominique Ingres. Honored with an award to study painting in Italy, he returns to Paris to paint the figure and for Napoleon. What makes him unique is his intentional distortion/exaggeration of the human form for an elevated aesthetic. His formal use of line and 2D design is also worth studying.

The Painting Surface as a Flat Screen

Manet considered himself a realist painter and did not wish to be included in the Impressionist group. However, his distortion of images and his flattening of forms in his painting certainly separates him from traditional realist painters. He was innovative and his 2D work moves painting along towards more modern genre.

Van Gogh

Monet

Pissarro

Braque

Picasso

Matisse

Kandinsky

Jackson Pollock

Chuck Close



2: Art Elements and Principles of Design

Discussion:

The generally recognized seven art elements include 1. Line, 2. Value, 3. Color, 4. Texture, 5. Form, 6. Shape, and 7. Space. These are the building blocks of art and the tools with which artists create. The Principles of Design are also used along with Art Elements in the creation of successful works of art in both three-dimensions and two-dimensions. The Principles of Design are more expansive and include the following: Composition (for drawing and painting), Perspective (both linear and isometric), Balance (both symmetrical and asymmetrical), Repetition, Pattern, Size and Scale, Unity, Variety, Movement, Proportion, Emphasis, Hierarchy, Contrast, Rhythm, and Harmony.

"Design can be art. Design can be aesthetics. Design is so simple, that's why it is so complicated." - Paul Rand

GD Lesson 1
Art Elements and Principles of Design

ELEMENTS OF DESIGN (ART ELEMENTS)

LINE
VALUE
COLOR
SHAPE
FORM
SPACE
TEXTURE

PRINCIPLES OF DESIGN

COMPOSITION/DESIGN
BALANCE
CONTRAST
HIERARCHY/EMPHASIS
PROPORTION
SIZE & SCALE
RHYTHM
MOVEMENT
VARIETY
UNITY/HARMONY
PATTERN & REPETITION

Elements of design are the tools artists and designers use to create visual art and designs. Elements of design are the basic units of any visual design forming its structure and visually communicating a message. Maitland E. Graves (1902-1978), in his book *The Art of Color and Design* (1941), concluded that "these elements are the materials from which all designs are built." Graves and other design theorists present intriguing ideas to be studied later in the semester. Note that understanding how to use design elements is fundamental to creating successful visual designs.

ELEMENTS OF DESIGN

LINE - Line is the simplest of visual marks (other than a dot). Line can be sensual/ organic/nature-inspired or mechanical and impersonal. Line characteristics include thick and thin, light and dark, and implied line. Using line to define form creates 2D shapes. Lines used to create tone (hatching) can create the illusion of 3D form.

VALUE - Value defines how light or dark a given color or hue is. Values are best understood when visualized as a scale or gradient from dark to light. The more tonal variants in an image, the lower the contrast (low contrast). Using only black and white creates the most contrast (high contrast).

COLOR - **Hue**: the color itself, the distinctive quality by which one can distinguish one color from another e.g., red, blue, green. **Value**: the brightness of the hue, the quality by which one distinguishes a light color from a dark one, in the range from white to black. **Chroma or intensity**: the quality that distinguishes a strong color from a weak one, the departure of a color sensation from that of white or gray, the intensity of a color hue.

SHAPE - Shape is the external outlines of an object or subject. Shapes can be organic, irregular, or geometric. Shapes can communicate meaning and are important in creating effective graphic designs. Designers have created shapes (symbols and icons) to convey universal wayfinding imagery.

FORM - If an object has height, width, and depth, it is a form. A form can be a man-made geometric shape that is mathematically precise in all its angles and edges, or it can be a natural, organic form. Forms appear 3D and require lighting to be revealed.

SPACE - Space can be defined in art as the visual field, positive and negative, or a 3D environment. Creating the illusion of depth may include the use of perspective, overlapping forms, or the rule of verticality. Positive space is usually associated with the subject or focal image with the surrounding space considered the negative space.

TEXTURE - Texture is the feeling of a surface, real or represented. This might refer to the roughness or smoothness of actual objects or art media, or to the illusion of these properties.

Art Elements

Line:

The simplest mark we can make in art is a dot. If we theoretically extend that dot along a path we create a line. The line we create may have characteristics suggesting an organic form or a mechanical, man-made form. The line may enclose a space, or create a symbol such as a letter in an alphabet. Line, although an abstract construct, has the ability to visually communicate in a variety of ways. It is often the starting point when learning to draw. It is essential to understand the many characteristics of line when studying two-dimensional design.

EXAMPLES OF DESIGN ELEMENTS

LINE -



VALUE -



COLOR -



SHAPE -



FORM -



SPACE -



TEXTURE -



3

The **organic/sensual line** can be quite expressive with the use of contrast in thickness, length, and values. A great place to study this type of expressive line is in the curvilinear lines of Art Nouveau. Art Nouveau (or new art) was very popular from 1890-1910. One of the major influential artists of the period who is often credited with pushing this art style forward is Alphonse Mucha.

https://en.Wikipedia.org/wiki/Alphonse_Mucha

<https://www.youtube.com/watch?v=CYWOkvKuXvk>

<https://www.youtube.com/watch?v=vd8mxgPYx7g>

<https://personal.utdallas.edu/~melac...ticsofLine.pdf>

<https://slideplayer.com/slide/14844394/>

<https://thevirtualinstructor.com/line.html>

[Line.pdf](#)

Characteristics of the sensual organic line include the use of thick and thin, implied line (lose and find the line), and light and dark values.

The **mechanical or impersonal line** works well for man-made objects are for clean, abstract compositions.

<https://www.youtube.com/watch?v=jL67UxZUzaE>

https://en.Wikipedia.org/wiki/Mechan...ystems_drawing

Tone:

We see the world in three-dimensions. Forms and shapes are defined by the amount and quality of available light. When there is ample light, there may be many identifiable tones on visible forms. However, if you imagine an actor on a blacked out stage with one spotlight on him/her, the tones will be stark and in extreme contrast. Learning to draw or design with tone requires the ability to differentiate between values. Constructing a value scale by either drawing, painting, or gluing paper in a evenly stepped sequence of light to dark is a worthy exercise to develop the ability recognize value changes.

Basic characteristics of tone in art include the following: the quality of light will have an effect on the visible forms; adjacent values will have an effect on each value; reflected light onto an object will help create the illusion of roundness or three-dimensions;

Color:

<https://en.Wikipedia.org/wiki/Color>

https://www.youtube.com/watch?v=_2LLXnUdUIc

Texture:

<https://www.thoughtco.com/definition...-in-art-182468>

<https://thevirtualinstructor.com/texture.html>

<http://kolibri.teacherinabox.org.au/...ure/index.html>

Form

<https://www>

[:masterclass.com/articles...is-form-in-art](https://www.masterclass.com/articles...is-form-in-art)

Shape:

<https://thevirtualinstructor.com/Shape.html>

[https://en.Wikipedia.org/wiki/Shape_..._\(visual_arts\)](https://en.Wikipedia.org/wiki/Shape_..._(visual_arts))

<https://www.youtube.com/watch?v=Ql0N8nilEMk>

<https://www.youtube.com/watch?v=bJzGkZwkHt4>

Space:

<https://thevirtualinstructor.com/space.html>

<https://www.thoughtco.com/definition...-in-art-182464>

https://www.youtube.com/watch?v=U11B_0FCn6o

<https://www.youtube.com/watch?v=qtGWULCKQX0>

Principles of Design

The principles of design include the many ways that artists use the art elements to create visual art. These principles include, but are not limited to, the following art concepts: Balance (both symmetrical and asymmetrical); unity, variety, pattern, repetition, ornament, rhythm, emphasis, subordination, hierarchy of forms, perspective (both linear and isometric), contrast, size and scale, proportion, design systems, depth, visual field, movement, and composition.

Let's consider similarities in colors, textures, and shapes. We often see these in nature, whether in animals or plants. If we cross dog breeds for example, the offspring quickly adopt features of both breeds so we see similarities. The same for our families. We may see our siblings having similar hair texture and color, skin color, or facial and or body features. We are all tied to our families genetically and it can be a beautiful thing!

PRINCIPLES OF DESIGN

Principles of design are ways that artists/designers use the elements of design (art) in a work of art or design.

COMPOSITION/DESIGN - Design is both a product and a process. Composition is the visual arrangement of shapes and forms in a drawing or painting. The term design is used for applied arts such as graphic design and architecture.

BALANCE - Balance is the distribution of the visual weight of objects, colors, texture, and space. In symmetrical balance, the elements used on one side of the design are similar to those on the other side; in asymmetrical balance, the sides are different but still look balanced. In radial balance, the elements are arranged around a central point and may be similar.

CONTRAST - the arrangement of opposite elements (light vs. dark colors, rough vs. smooth textures, large vs. small shapes, etc.) in a piece to create visual interest, excitement, and drama.

HIERARCHY/EMPHASIS - This is the part of the design that catches the viewer's attention. Usually the artist will make one area stand out by contrasting it with other areas. The area could be different in size, color, texture, shape, etc.

PROPORTION - Proportion refers to the dimensions of a composition and relationships between height, width, and depth. How proportion is used will affect how realistic or stylized something seems. Proportion also describes how the sizes of different parts of a piece of art or design relate to each other.

SIZE & SCALE - The principle of scale refers to the relative size of one object compared to another, typically the size of the artwork to the viewer's body. Scale can also refer to the size relationships of different visuals within a singular piece of art.

RHYTHM - Rhythm is created when one or more elements of design are used repeatedly to create a feeling of organized movement. Rhythm creates a mood like music or dancing. To keep rhythm exciting and active, variety is essential.

MOVEMENT - Movement is the path the viewer's eye takes through the work of art, often to focal areas. Such movement can be directed along lines, edges, shapes, and color within the work of art.

4

VARIETY - Variety is achieved by using different shapes, sizes, and/or colors in a work of art. Variety adds interest by using juxtaposition and contrasting elements within the composition.

UNITY/HARMONY - Unity is about separate parts working together in a composition. In an artwork, unity creates a sense of harmony and wholeness by using similar elements and placing them in a way that creates a feeling of "oneness."

PATTERN & REPETITION - Repetition refers to one object or shape repeated; pattern is a combination of elements or shapes repeated in a recurring and regular arrangement; rhythm is a combination of elements repeated, but with variations.

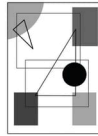
ASSIGNMENT:

1. Select three **design elements** and three **principles of design**.
2. Include all three **design elements** in a design that emphasizes three **principles of design**.
3. Complete the assignment using Adobe Photoshop or Illustrator in a square or rectangular format at 300 dpi. Save as a TIFF file before submitting.

EXAMPLE:

Design Elements:
LINE
VALUE
SHAPE

Principles of Design:
COMPOSITION/DESIGN
CONTRAST
BALANCE



https://humandevelopment.courses.louisiana.gov/University_of_the_Pacific/Two-Dimensional_Design_and_Color/6763A_Designing_Within_a_Visual_Field

5

LEARNING OBJECTIVES

At the conclusion of this lesson you should be able to:

1. identify the seven art/design elements and the principles of design
2. define the seven art/design elements and the principles of design
3. describe the uses of the art/design elements and principles of design
4. effectively apply principles of design using design elements in a 2D design

ACTIVITY

Complete the assignment (see page 5)

ASSESSMENT

Your completed assignment will be graded according to a standard rubric for graphic design student work. There will also be a multiple choice quiz to be completed during the next in-person class. The design assignment accounts for 75% of the grade for this lesson, and the multiple choice portion accounts for 25%.

FINAL THOUGHTS

The art/design elements are the building blocks of visual art. It's how we use the elements through the application of principles of design and imagination that determines the effectiveness and success of the final design.

Shapes in nature inspire great designers. Take a look at the golden spiral and the hexagon (the bestagon!) in these fun, easy to understand videos:

<https://www.youtube.com/watch?v=1Jj-qJ78O6M>

<https://www.cgpgrey.com/blog/hexagons-are-the-bestagons>

6

<https://www.youtube.com/watch?v=1Jj-sJ78O6M>

<https://www.cgpgrey.com/blog/hexagons-are-the-bestagons>

Ornate Patterning



Patterns allow us to explore the deliberate repetition of specific shapes and colors. When this becomes an area of emphasis, even mathematics can come into play as in the incredible visuals in Islamic art.



Not only can there be a sublime beauty to the work, it can also be functional as in the carved stone designs at the muslim architectural landmark known as the Alhambra. The designs allow for air flow between spaces, are beautifully patterned, bring glory to God through the work of human hands according to Muslim beliefs, and are profoundly beautiful in their artistic visual details and intellectual design.

The Alhambra

Abstract Patterning

The Bauhaus (Less is More)

<https://en.Wikipedia.org/wiki/Bauhaus>

[Family Resemblances 2019.pdf](#)

Assignment:

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3: The Visual Field

Discussion:

We see the world around us in three-dimensions using binocular vision. Because our two eyes are separated by several inches, the forms, shapes, colors, and light we see must be reconciled by our brain into one cohesive three-dimensional visual. This allows us to sense depth in our environment. If we lose sight in one eye, that sense is lost and we see the world without that added dimension.

Artists creating two-dimensional visuals can learn the techniques to create the illusion of three-dimensional form in their paintings, prints, and drawings. However, to do this requires skill and knowledge. Art is formed with skill!

Drawing from life, for example is much more difficult than copying another drawing or photograph. Why? The drawing or photograph you are copying is already in two-dimensions, so it is much easier to transpose this visual information onto another two-dimensional surface. It may also be in a rectangular format, again making it easier to copy. To see the three-dimensional world and create the illusion of that world on a two-dimensional surface is a much more difficult task. To do this using artistic techniques and tools requires studying drawing either in a formal setting, such as a university class, or through online education.

When we think about the way we communicate and are entertained using visuals we can conclude that the format used is mostly a rectangular format. Our smart phones, computer monitors, tablets, and flat screen TVs are all rectangular. If we take this concept even further and look to the past, we recognize that humans have been viewing the world through rectangular frames for thousands of years. Early architecture used post and lintel construction for windows and doorways yielding rectangular openings through which the outside world was viewed. We are used to this type of framing of visual information, and there is certainly a logic to using this format in visual art.

The rectangle as a visual format allows for a predictable space in which to design or create a drawing or painting. Top, bottom, left and right sides enclose the space and allow us to either create within those boundaries, or to use those edges as a frame with cropped forms extending beyond the boundaries of the rectangular visual field. Do understand that although the majority of artwork is rectangular, the visual field may be circular, square, or another geometric shape, or organic. It certainly does not have to be rectangular. However, for our studies, let us first consider some of the dynamics occurring within the rectangular visual field.

Top and Bottom:

Just as we view the solid earth beneath our feet and the open sky above, we also may feel the top of the visual field as lighter than the bottom. A building has a foundation securing it to the ground and allowing it to reach up without collapsing upon itself. So too with designing within the visual field, an artist will often use a stable foundation place towards the bottom and lighter or smaller forms towards the top. A good example of this is concept is the painting compositions of Leonardo Da Vinci. We find in examining his work that he incorporates triangular compositional elements providing stability. The base of the triangle is placed at the bottom of the paintings forming a stable foundation upon which to build. He then directs the viewer's eyes around his pyramidal composition in a complex and sophisticated way.

The concept of a shape having weight can be demonstrated by placing a sphere in the upper part of a rectangular field versus placing it towards the bottom. If placed towards the top, it may represent a celestial body like the sun, or a rising balloon. If placed toward the bottom, it may feel gravitational pull and appear heavier.

Another effect of placing objects or forms towards the top or bottom is that the forms at the bottom may appear closer to us than those at the top. This is referred to as the rule of verticality. Objects closest to the bottom are in fact closer to the viewer. This is a general rule that applies to many situations, however, like many rules in art, it can be broken and is not universal in its application.

Left and Right:

In western civilizations we read book pages from top down and from left to right. In eastern civilizations books and manuscripts may be written and read top down, but right to left. These traditions may influence the way a work of art is viewed. Artists may emphasize the right or left and move the viewers' eyes across the paper or canvas.

The Edge:

The edge of the paper, page, or canvas plays an important role in design and composition within the visual field. Placing an object too close may make the viewer uncomfortable creating what is termed visual tension. Beginning art students are sometimes unaware of the power and importance of the edge and create unnecessary visual tension by placement of objects too close to the edge. The edge encloses and defines the space, so the placement of objects and forms within that space should be done with a goal of balance and harmony. Also consider the negative spaces and shapes created by the interaction of the positive shapes and the negative shapes created in combination with the edges of the visual field.

The Center:

The center of the design or composition has visual power and importance. It is a point of balance for the design as well as an area of visual significance. The aesthetic visual center may actually be slightly higher than the actual physical center. Placing an object slightly higher in the rectangular visual field often creates visual balance.

Assignment #1:

After reading the above discussion, select one topic as your major area of emphasis for an 11" x 14" design. This design, obviously, will be created in a rectangular visual field. What other types of visual fields are there in two-dimensional art?

Discussion topics are: The Center, The Edge, Top & Bottom, Left & Right

You are free to use more than one "topic" in your design. I do, however, want you to be conscious of the incorporation of the "topic," and be capable of discussing your decision-making process during the critique.

How artists design and manipulate within the confines of two-dimensional surfaces is certainly of interest for this assignment. Nonetheless, we never lose sight of the overall mission of the course: to create increasingly sophisticated designs using critical thinking and successfully incorporate color in those designs. Subject matter is only effective in this class when the execution of the work is successful, so subject matter should not be your first consideration. Purely abstract designs are preferable.

Art is formed with skill, so continue to take the time to carefully craft your work. Utilize the art materials available in class. If you need additional materials, please ask.

Use thumbnail sketches to develop your ideas and present them.

Assignment #2:

Create both a representational and an abstract design

The representational design follows established art genre such as still-life, landscape and interior drawings or paintings

Use thumbnail sketches to develop your ideas

Choose one of the three visual field formats discussed in **Visual Field Format Design**

(1. Rectangular Field, 2. Circular or Oval Field, 3. Irregular)

Consider the meaning and use of Figure & Ground, Depth Cues: Gradients, Overlaps, Size Change and Vertical Location and incorporate some or all of these in your designs

Incorporate glued paper, newspaper/magazine cuttings, photos, wallpaper, texture, wood-graining, fabric, painting elements, wire, colored glass, plastics, man-made materials and/or organic materials

As you plan your design also take into consideration design concepts such as the Center, Edge, Top & Bottom, Left & Right,

Emphasize design, not subject

Present your final piece

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4: Composition/Design Systems

Discussion:

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Unity

within a two-dimensional work can be achieved in many ways. Repetition of certain shapes, colors, textures, and patterns can create a sense of unity.

Repetition

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Texture

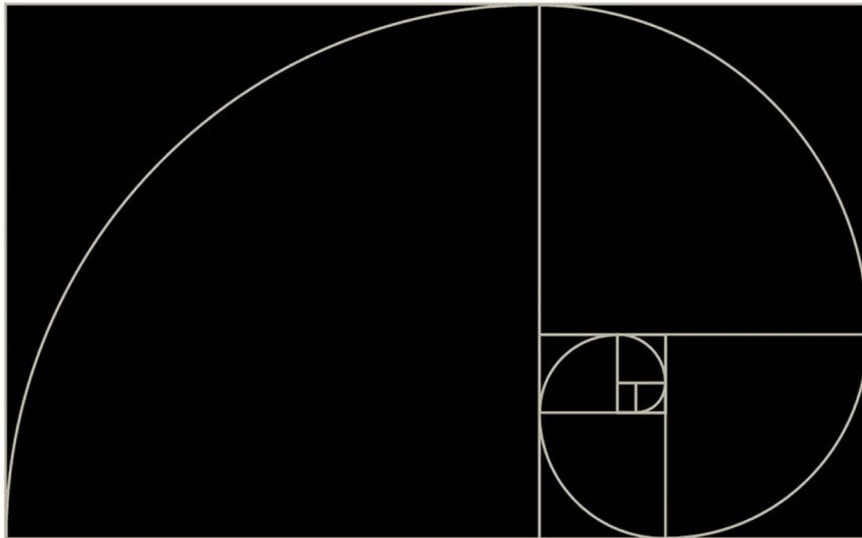
is an art element and can play a role in creating contrast or visual interest in two-dimensional design. The contrast of shiny man-made metallic forms against a backdrop of natural fibers is a good example and use of contrasting textures. Texture can also be achieved using the mark-making drawing, painting, and printmaking tools of the artist.

Proportional Systems

Discussion:

The Golden Section

Two-dimensional design systems have existed for some time. Looking back to the ancient work, we see the Greeks interested in linking proportional systems to nature and more specifically to the human body. The ancient Greeks, in particularly the Athenians, achieved greatness as a people through a combination of factors foremost being freedom. Athens created the first true democratic society in human history and with it came the freedom to explore new ideas. Combine this freedom with a prosperity they had never before experienced and you have fertile ground for innovation and discovery. The prosperity was from the sale and export of olives, olive oil, and the products derived from olives. Their olive industry developed in part through loans allowing the Athenians to purchase and cultivate the surrounding lands planting olive trees as the main cash crop. During this time, the Athenians developed new ideas in writing, theater, mathematics, astronomy, medicine, art, and philosophy. With art and architecture, they developed aesthetics based on close observations of nature and math. Some of these concepts in aesthetics were formally developed into reproducible design systems. Foremost among these systems is the Golden Section, also know as the Golden Ratio (approximately 3:5 ratio), Golden Spiral, and Golden Mean. This system can be applied to two-dimensional art and was also likely adopted by Leonardo Da Vinci for his paintings created during the Italian Renaissance.

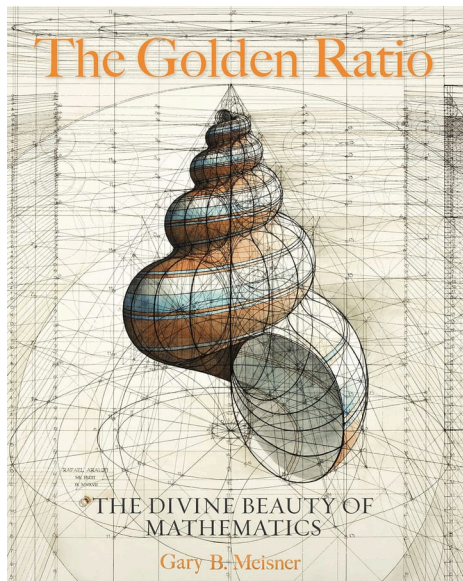


Golden Spiral

The Golden Ratio is also called the Golden Mean or Golden Section.

Mathematicians since Euclid have studied the properties of the Golden Ratio, including its appearance in the dimensions of a regular pentagon and in a Golden Rectangle, which may be cut into a square and a smaller rectangle with the same aspect ratio.

The Golden Ratio has also been used to analyze the proportions of natural objects. The Golden Ratio appears in some patterns in nature, including the spiral arrangement of leaves and other plant parts. The Golden Spiral appears in seashells!



Rule of Thirds

An easier design system to apply is the Rule of Thirds popularly used by photographers for generations. The Visual Field is divided into either vertical thirds or horizontal thirds (or both!) for aesthetic reasons. This creates a pleasing design that works well in many applications, but is most often found in photos and paintings of landscapes and seascapes.

- Rule of Thirds is dividing the visual field into thirds
- Divisions into thirds can be horizontal, vertical, or both
- It does not have to be exact, since it is an aesthetic design principle
- Rule of Thirds applies nicely to landscape photography, painting, and drawing
- The concept of the Rule of Thirds is a Principle of Design

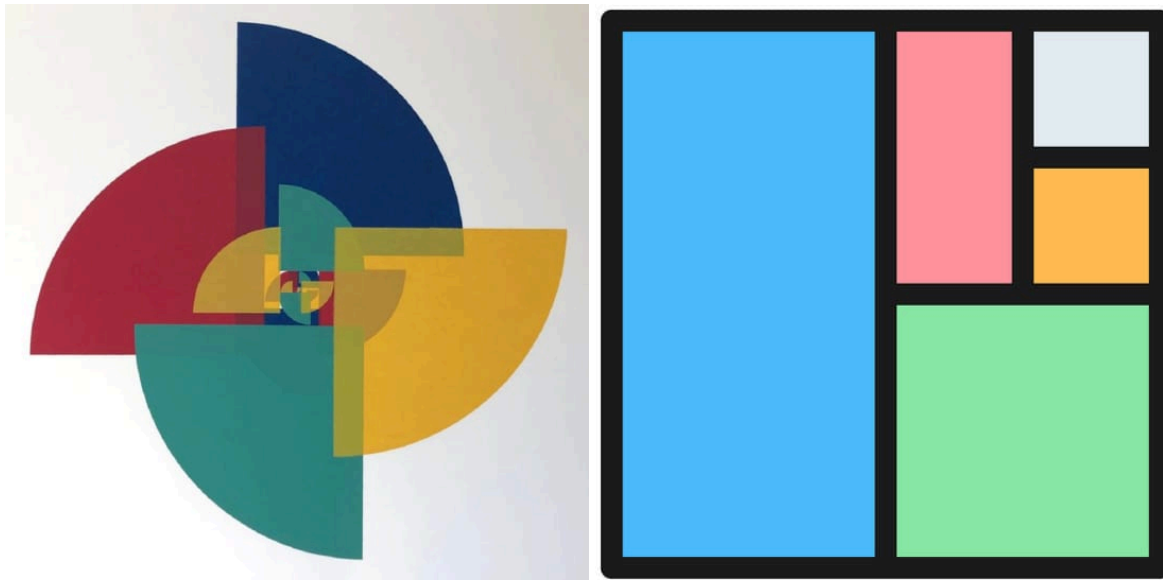
The Japanese Design System

- Japanese design is based on two squares side by side.
- This is represented in the Japanese tatami mat seen here:



Assignment #1:

Create simple abstract two-dimensional visual design using the *Golden Section/Golden Spiral* or the Japanese (rectangle with two squares) proportional systems.



Assignment #2:

Create an aesthetically pleasing design using Rule of Thirds. This may be a collage, drawing, or painting in any hands-on art media you feel comfortable using.

Student Example by Karen Su

5.1: Creating the Illusion of Depth

Discussion:

Whether drawing or painting a still-life, portrait, landscape, historical subject, or abstract composition, the types of forms, objects, shapes, and marks placed in the visual field play a part in the success of the artwork. As we've learned, heavier objects are often associated with the bottom of the visual field and lighter forms towards the top.

When looking at **shapes** within a visual field is often useful to distinguish between subject and background, or figure and ground. The subject is referred to as the positive space and the area around the subject is referred to as the negative space. When the human figure is the subject, the positive space is referred to as figure and the area around it is the ground. Shapes can be geometric or organic. When drawing representational geometric forms it is best to apply the laws of perspective if accuracy is desired. Organic forms are often easier to draw or paint since the exacting laws of perspective are not in play. Shapes can be simple or complex and often are associated with weight again based on their placement in the visual field as well as their size. When placing shapes within the visual field, visual harmony is achieved by balancing the work. Placement in relation to the edges of the visual field as well as to other objects can determine the harmony. Is the shape unnecessarily too close to the edge, or to another shape? If so, visual tension may be the result.

Groupings

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Unity

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Texture

is an art element and can play a role in creating contrast or visual interest in two-dimensional design. The contrast of shiny man-made metallic forms against a backdrop of natural fibers is a good example and use of contrasting textures. Texture can also be achieved using the mark-making drawing, painting, and printmaking tools of the artist.

Assignment:

Read **Creating Depth in a Visual Field** and the above **Discussion**

Part 1:

Create a pictorial/visual box with objects either suspended from the floor, hanging from the top, or attached to the back or side walls to show Frontal Recession or Diagonal Recession

Use thumbnail sketches to develop your ideas

Consider the meaning and use of Space Moving In, Space Moving Out, Open Space, Packed Space and Empty Space while designing your box

Create the box out of cardboard, heavy paper, balsa or other wood or plexiglass

You can use any type of box such as a shoe box or cardboard box

Allow light to enter the box to display the objects within by removing a portion of the top or sides

Suspend or hang the objects in the box with wire, string, wood or cardboard

Incorporate glued paper, newspaper/magazine cuttings, photos, wallpaper, texture, wood, woodgraining, sheet metal, fabric, painting elements, wire, colored glass, plastics, man-made materials, found objects and/or organic materials

As you plan your design also take into consideration design concepts mastered in the previous chapters such as the Center, Edge, Top & Bottom, Left & Right, and Depth

Emphasize design, not subject

Part 2:

After construction of the box draw the objects on paper creating the illusion of depth.

Present your final piece

5.2: Perspective

Discussion:

Filippo Brunelleschi, according to the writings of Alberti, is credited with introducing the concepts of vanishing point perspective during the 1430s in Florence, Italy. Applying this technique to drawing and painting, along with the use of new painting technology in the form of oil paints, revolutionized the way artists created the illusion of depth in two-dimensional art. This was happening during the Early Renaissance in Florence, Italy, in the seat of European creativity. Florence, with the leadership and patronage of the Medici family, became the style makers of Europe. A renewed interest in the works of Plato and Aristotle as well as uncovering long hidden ancient texts enabled the great minds of the time to explore new horizons in art and architecture. The early 1400s saw major two-dimensional art, sculpture, and architecture commissions beginning with the bronze baptistry doors of the Florence Cathedral. That competition saw Ghiberti, the recognized master of the International Gothic style, competing against Brunelleschi, the upstart artistic genius. Both submissions are noteworthy and the panel of judges had a difficult task in awarding the significant commission. Brunelleschi's submission is bold and forward-thinking, just as the Renaissance would soon be. Ghiberti's is International Gothic at its finest, balanced, and beautiful. In the end, the panel asked Brunelleschi to join forces with Ghiberti, but he refused knowing that two geniuses would likely not work well together. In the triumphant work that Ghiberti creates for the bronze baptistry doors, we see the use of the linear perspective that Brunelleschi shares with his contemporaries. Art moves forward, in part because of the artists who lived at the time, but also because the Renaissance itself was built on the shoulders of those innovators who came before during the Gothic Period.

Mathematical linear perspective,

also known as vanishing point perspective uses a horizon line (equal to eye level) and points on the horizon line to which planes recede. When facing a rectangular structure straight on, one-point perspective is used. When you can view two sides of a rectangular form, two-point perspective is used. Vanishing points can also be located away from the horizon line as in three-point and four-point perspective. Three-point perspective is used when the side planes of an object visually recede to a vanishing point as in looking up at a tall building.

Isometric perspective

is when all sides of the rectangle or other geometric shape are parallel to one another. This technique is historically used in the art of Japan, and also in Islamic two-dimensional art. Video games designers use isometric perspective so the characters can move seamlessly through various environments. This perspective is also rather playful, and a favorite of many graphic designers.

Read the above discussion and view the PDF below (click on the link).

[Perspective.pdf](#)

Assignment:

Part 1:

Use a photographic print displaying linear perspective either with one point perspective or multiple points. Using tracing paper as an overlay, or a contrasting marker directly on the print, mark:

1. Horizon Line
2. Vanishing Point or Points
3. Lines of Perspective

Part 2:

Find an example of isometric perspective and share

6: Designing Within a Visual Field

Discussion:

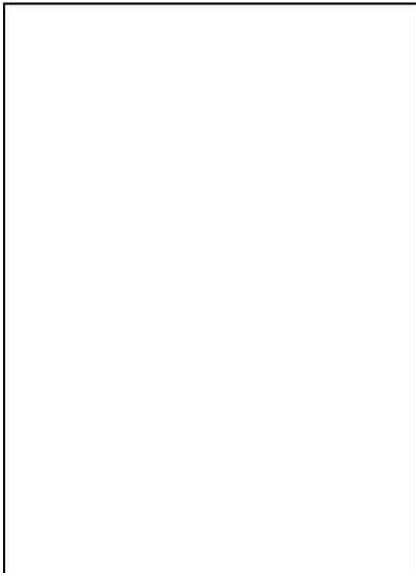
Let's consider our visual field as a rectangular two-dimensional space. This is the standard shape for the majority of two-dimensional designs in applied art, product design, fine art painting, drawing and printmaking. Think about all the ways we view rectangular formats during our day-to-day lives from our computer screens, cellphones, TVs, to windows and doors. If we consider the post and lintel construction of ancient architectural windows and doors we have been viewing the world through rectangular formats for thousand of years! Starting with the rectangular field we should decide on the orientation first. Do we chose a vertical formatted rectangle (portrait format) or horizontal formatted (landscape format)? The design will also be determined by the subject (if there is one), as well as the function, and purpose of the design. When multiple forms are included in the design, creating a hierarchy of these forms enables the designer to guide the viewer's eyes. Certain forms may be emphasized while others having a subordinate role in the design. Visual weight of forms are determined by many factors including the tonal value (light vs. dark), color, size and scale, as well as placement within the visual field. Darker values can imply weight and heaviness and often work well being placed toward the bottom of the visual field. Larger shapes also placed towards the bottom can provide a solid visual foundation upon which to design; much like the architectural foundation in building construction.

Leonardo Da Vinci may have used complex visual systems in his paintings, including the Golden Ratio. Photographers use the Rule of Thirds often to balance landscapes and seascapes. The Japanese Design System uses the double square (tatami mat) as a unifying element in architectural designs. Using a grid to design the visual field is also a logical and effective way to approach a creative two-dimensional assignment. These are all helpful during the creative process of visualization.

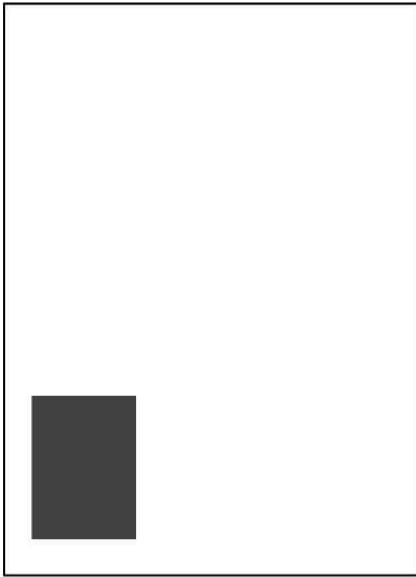
Assignment 1:

A simple assignment to help understand the challenges of creating a balanced two-dimensional design is the following (create this yourself, or as a group assignment alternating the students who place the objects):

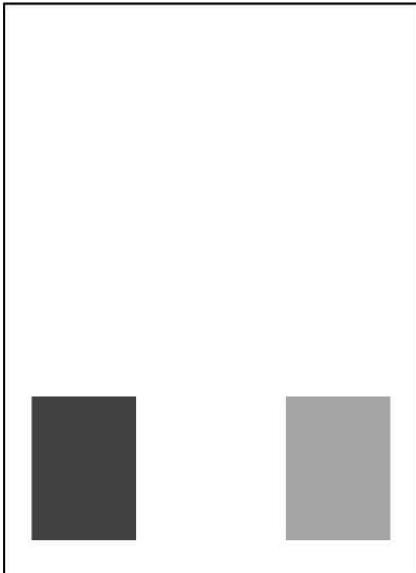
1. Begin with either a portrait or landscape rectangular format.



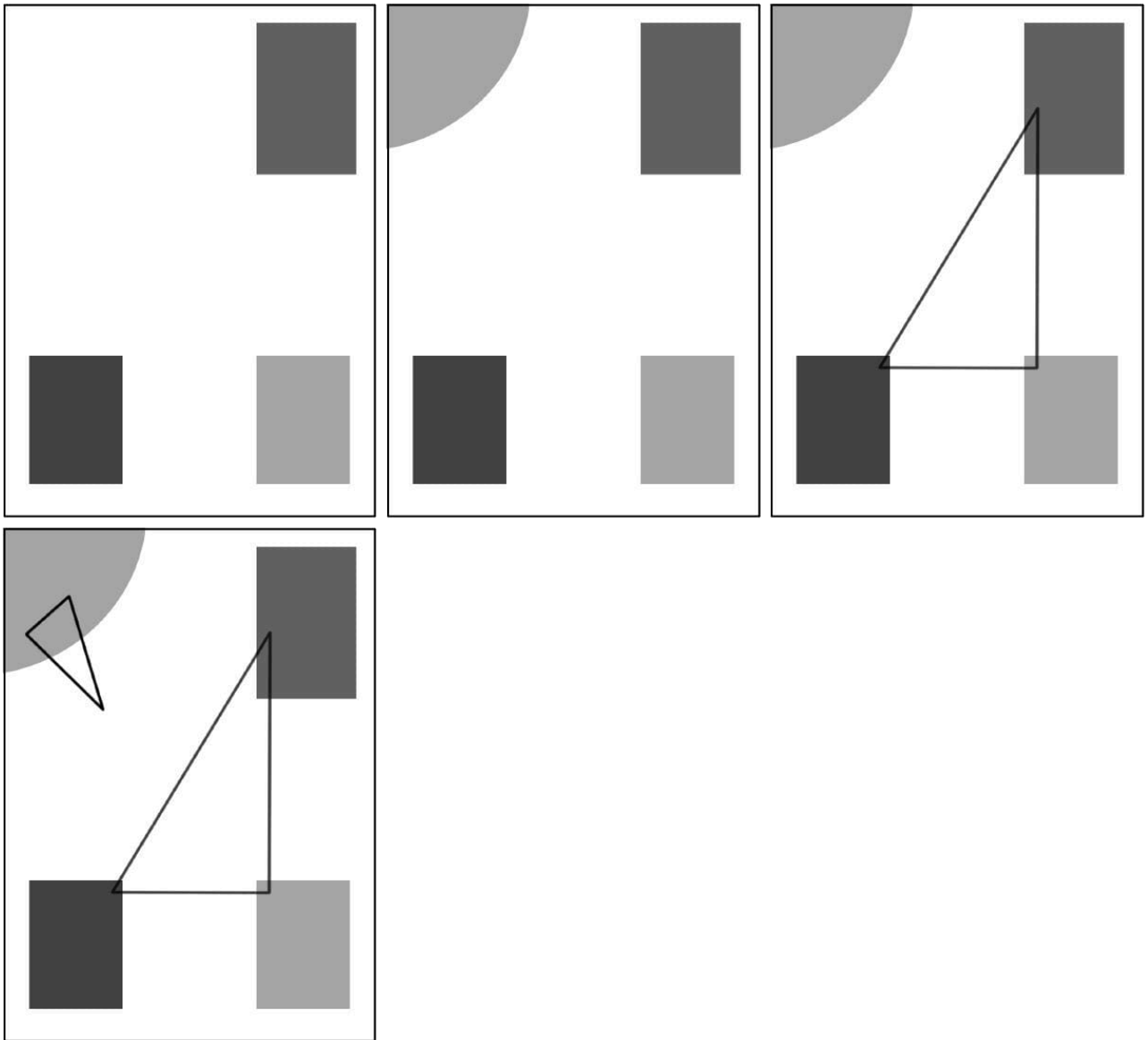
2. One person places a geometric shape in the visual field

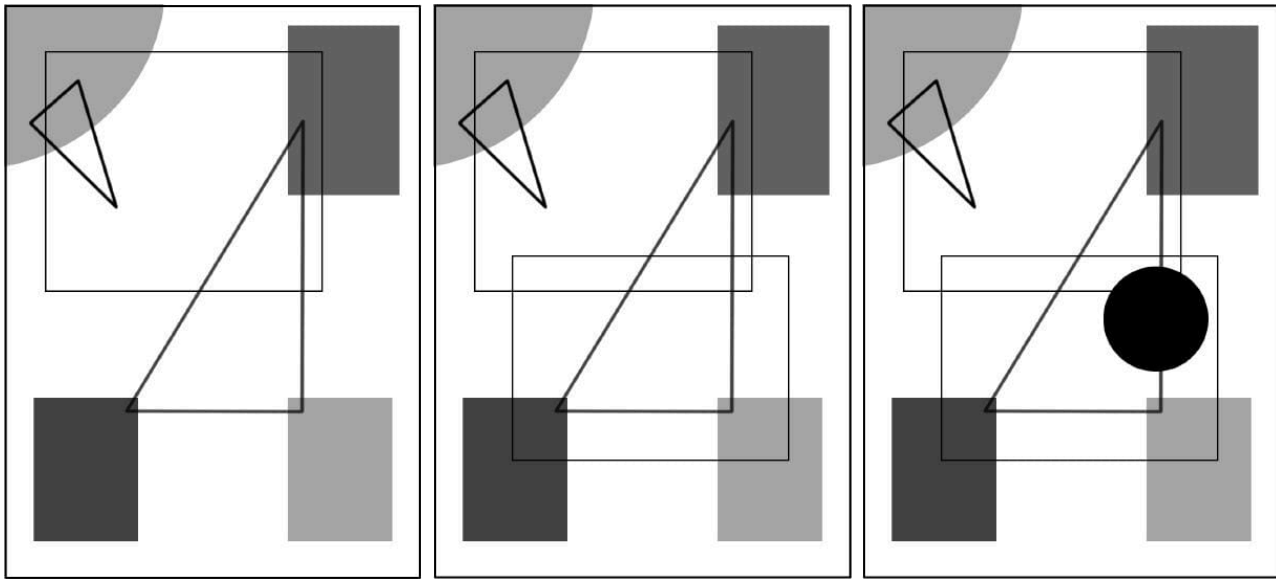


3. The next person places another geometric shape with the intention of balancing the field



4. Continue the process until the design is complete (below is the completed design demonstrated in steps)





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Positive and Negative Shapes

[Positive Negative Space.pdf](#)

Assignment 2:

Create a two-dimensional design emphasizing the Negative Space. Please see the PDF slides in the above link for clarification.

7: Modern Aesthetics

Western art evolved through thousands of years of civilizations using art for various functions such as propaganda, decoration, religion and mythologies, and power and influence. Although there is certainly the desire for human artistic creativity, societies can also dictate the direction of art as seen in Ancient Egypt. Egyptian art changed very little for almost 3000 years because the Egyptians valued cultural and societal stability above all else. They used a calculated formula and a grid system for the depiction of humans in their art. Hellenistic and Roman art allowed for more freedom of expression and is considered a high point in sculpture and ancient architecture. Medieval art focused on book illumination and church architecture such as the grand cathedrals of Europe. Islamic art is a masterful blending of established styles from earlier Roman, Christian, and Jewish architecture and artwork. Although much of the work is iconoclastic, the focus on mathematics and geometric shapes produces some of the most intriguing visual art of the period. All of this is a prelude to the visual art created in the late Gothic and Renaissance periods. Although the Italian Renaissance masters looked back to the ancient world for insight and inspiration, what they created established a new benchmark that still influences us today.

From the Renaissance to the 1850 we see a common thread in Western art. Late Gothic, Northern Realism, Early Italian Renaissance, High Renaissance, Late Renaissance/Mannerism, Baroque, Rococo, Neoclassical, and Romantic paintings, sculpture, and architecture evolve in a fascinating and relatively predictable fashion. However, in 1850 we see a more radical change in Western art eventually leading to the modern art of the twentieth century. Challenging the status quo are French realistic painters like Gustave Courbet, Jean-Francois Millet, and Édouard Manet.

Manet began to look at the painting canvas (visual field) as a flat screen upon he can paint shapes. This was a revolutionary move away from the traditional approach to the canvas. Traditionally, the canvas was used by academic painters since the Renaissance to create the illusion of three-dimensional space. Approaching the canvas as a flat screen was breaking from convention. From this point forward, we see artists challenging the conventional ideas of fine art and pushing Western visual art in new and exciting (some would say dangerous) directions. As Western art moves towards modernism, we see many artistic innovators such as Claude Monet, Vincent Van Gogh, Georges Braque, Pablo Picasso, Henri Matisse, Wassily Kandinsky, and Salvador Dalí.

8: Perspective

Perspective

Perspective is an art technique for creating an illusion of three-dimensions (depth and space) on a two-dimensional (flat) surface. Perspective is what makes a drawing seem to have form, distance, and look "real." The same rules of perspective apply to all subjects, whether it's a landscape, seascape, still life, interior scene, portrait, or figure drawing. The use of the technique and application of perspective to two-dimensional art has not always been apparent in the artwork created prior to the Italian Renaissance and the end of the Gothic Art Period in Northern Europe. We will first examine the art of earlier time periods and see whether use of perspective is evident. For the most part, storytelling was more important and the illusion of depth is not present. The development and understanding of this concept in art, and the interest to include the illusion of depth in drawings and paintings will come later.

Historical Overview

Prehistoric Art





- Cave painting dates back 50,000 years
- Symbols are drawn or painted
- Perspective is not evident

Ancient and Medieval Art



- Egyptian 3250 - 1280 BCE: the artwork is flat and formulaic
- Sumerian 2600 BCE: used registers similar to the Egyptian hieroglyphs
- Assyrian 883 - 889 BCE: flat depictions of war-like leaders
- Persian 490 BCE: similar to Assyrian art, for power and influence



- Minoan 1550 - 1450 BCE: beautiful, but rather flat, artwork of an advanced, peaceful people
- Greek 540 - 530 BCE: focus is mainly on the surviving architecture and sculpture; art of Athens moved western art forward
- Normandy & England 1066 - 1183: tapestries and illuminated manuscripts most significant art of the period; perspective not completely understood
- Italian 1305 - 1311: strides in modeling the forms; awkward renderings of spaces and buildings

Early Christian Art

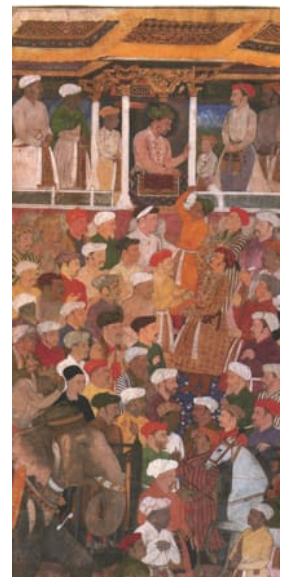
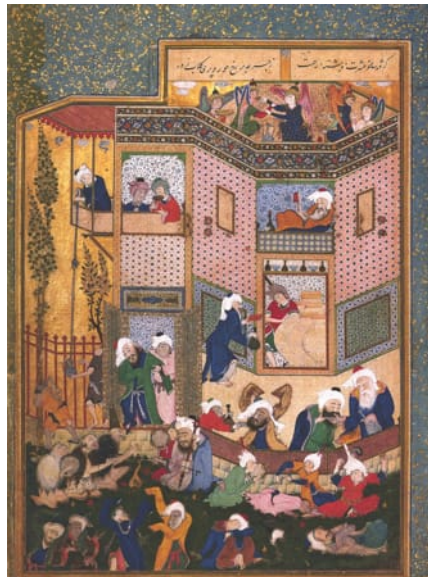
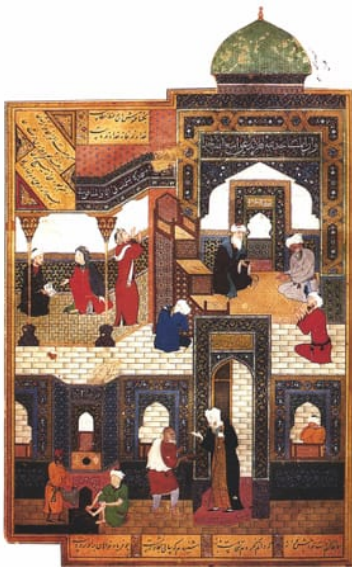


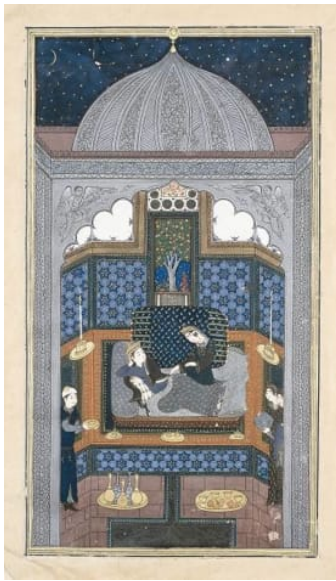




- Spirituality, not space, is the concern
- Creating “royal images” in a new vocabulary - mosaics with glittering gold and bright colors
- Perspective not natural

Islamic Art





- Narrative important - the art of storytelling
- Most art is quite decorative without emphasis on human form
- Perspective not natural

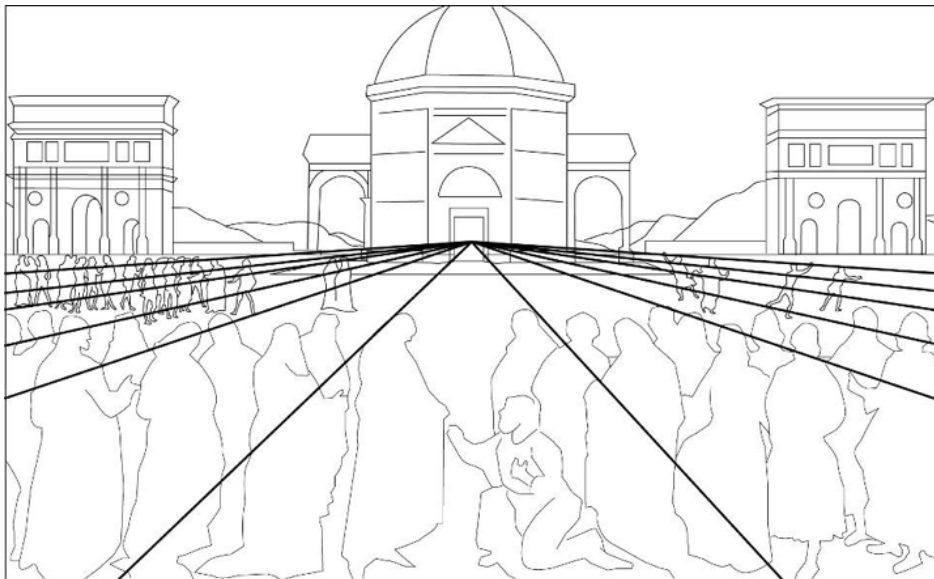
Late Medieval & Gothic





- Strides are made in creating natural forms in painting
- Perspective not natural with the exception of the paintings by Jan van Eyck

Italian Renaissance



- A rebirth in science and art takes place in 15th century Florence
- Brunelleschi is credited with linear mathematical perspective
- Natural perspective is achieved in two-dimensional art for the first time

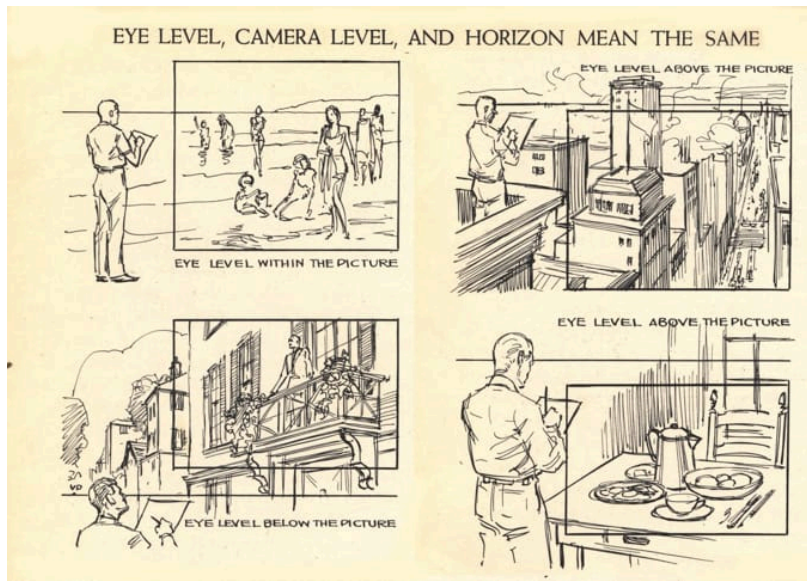
There are three approaches to Perspective when drawing, each with their own rules:

1. Linear Perspective (also called vanishing point perspective)
2. Aerial Perspective
3. Isometric Perspective

Linear Perspective

Linear perspective, a system of creating an illusion of depth on a flat surface. All parallel lines (orthogonals) in a painting or drawing using this system converge in a single vanishing point on the composition's horizon line.

HORIZON LINE

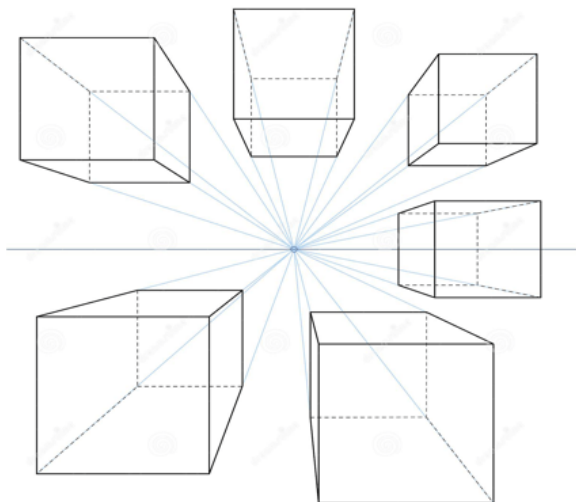


The **horizon line** is where the curvature of the earth and the sky meet when looking into the distance. It is also equal to your eye level.

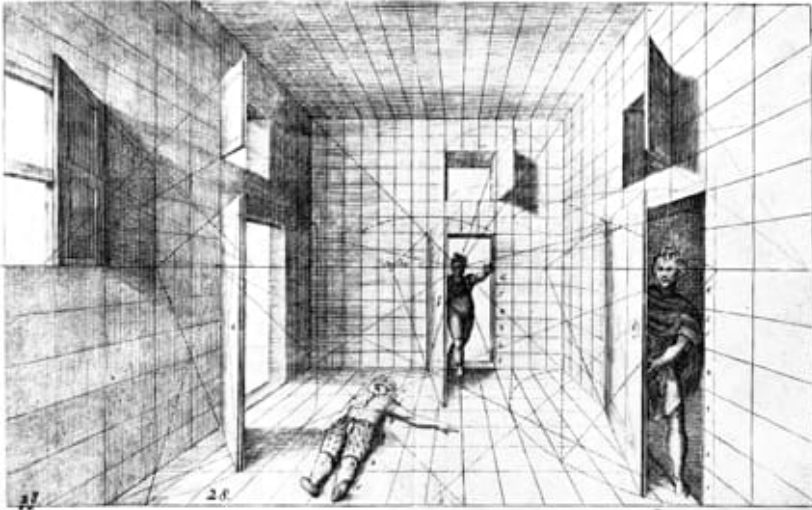
LINEAR **ONE-POINT** PERSPECTIVE

A drawing has **one-point perspective** when it contains only one vanishing point on the horizon line. This type of perspective is typically used for images of roads, railway tracks, hallways, or buildings viewed so that the front is directly facing the viewer. Any objects that are made up of lines either directly parallel with the viewer's line of sight or directly perpendicular (the railroad slats) can be represented with one-point perspective. These parallel lines converge at the vanishing point.

ONE-POINT PERSPECTIVE



Renaissance



JAN VREDEMAN DE VRIES, *Perspective* (Leiden, 1604–5), plate 28. Courtesy, the Bancroft Library, Berkeley, California.

Italian Renaissance

Writings on the topic of perspective by Alberti give credit to Brunelleschi for his study of perspective. The new application of perspective coincides with other interests of Italian Renaissance artists and thinkers. There is an interest in beauty, perfection, the classics in literature, revival of lost knowledge, fusion of ideas of the ancient philosophers like Plato and Christian theology, innovations, and money flowing from wealthy patrons like the Medici and other banking families as well as the Roman Catholic church. With knowledge of linear perspective, painters began to explore the creation of an illusion of depth in painting. This became quite a fascination for painters for centuries to come.



Leonardo da Vinci created a wall painting that unfortunately has deteriorated over time in the humid conditions of Milan, Italy. It is, however, an excellent early example of a correct use of one-point perspective.



Modern illustration also uses one-point perspective.



Another great one-point perspective example by an anonymous artist painting during the Renaissance.



A more modern design from CalArts showing one-point perspective



Early Renaissance painting demonstrating reasonable one-point perspective



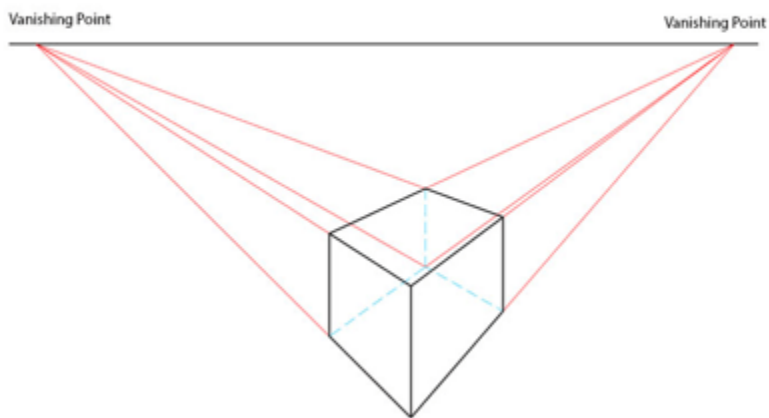
Brunelleschi architecture represented in this one-point perspective fresco



Vatican fresco by Raphael is a great example of High Renaissance one-point perspective

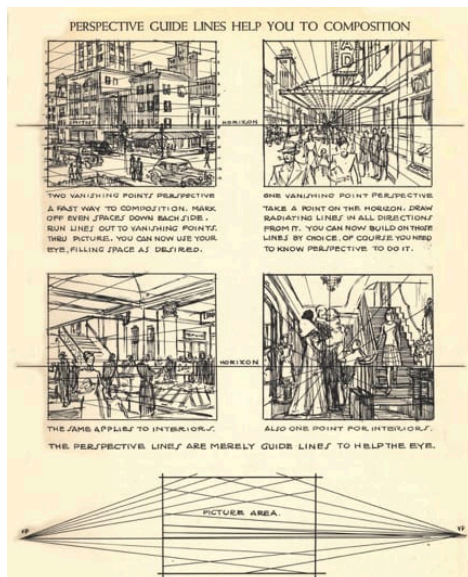
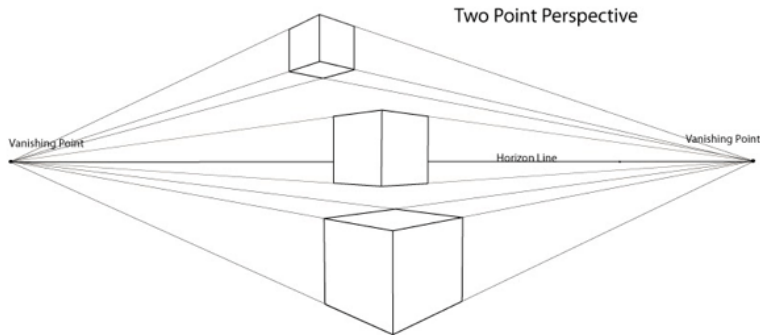
- Linear Perspective
 - 1435 “discovery” by Filippo Brunelleschi
 - 1st treatise on painting by Alberti
- Oil Painting
 - Flanders artists used oils as a painting medium in early 1400s; advanced painting significantly
- Artistic Geniuses helped push art in the west forward
 - Jan van Eyck, Albrecht Dürer, Leonardo Da Vinci, Michelangelo

LINEAR **TWO-POINT** PERSPECTIVE



A drawing has **two-point perspective** when it contains two vanishing points on the horizon line. In an illustration, these vanishing

points can be placed arbitrarily along the horizon. Two-point perspective can be used to draw the same objects as one-point perspective, rotated: looking at the corner of a house, or at two forked roads shrinking into the distance, for example. One point represents one set of parallel lines, the other point represents the other. Seen from the corner, one wall of a house would recede towards one vanishing point while the other wall recedes towards the opposite vanishing point.



Two-point perspective = two vanishing points on the horizon line. Note how vertical the vertical lines of the box are. The verticals are 90 degree angles from the horizon line since the box is viewed at a distance.

minaret

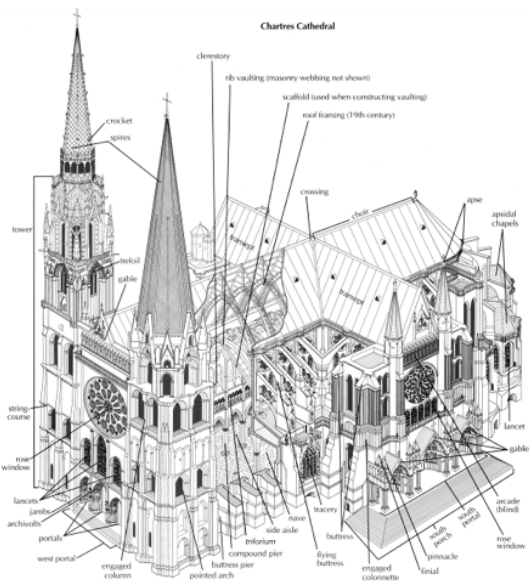
open courtyard

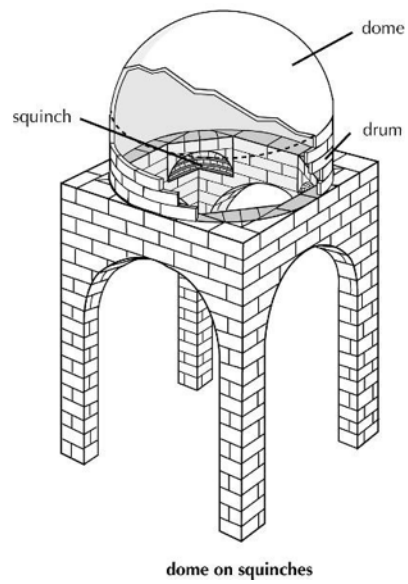
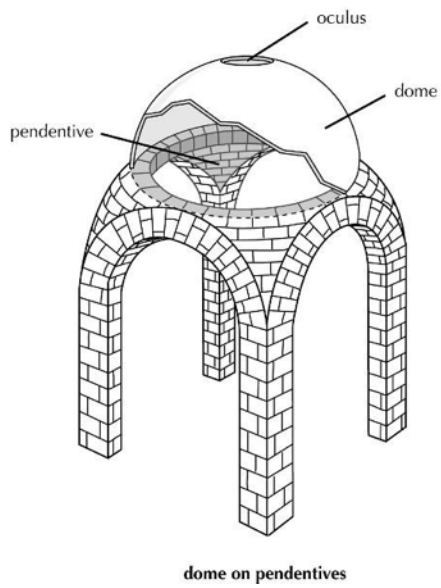
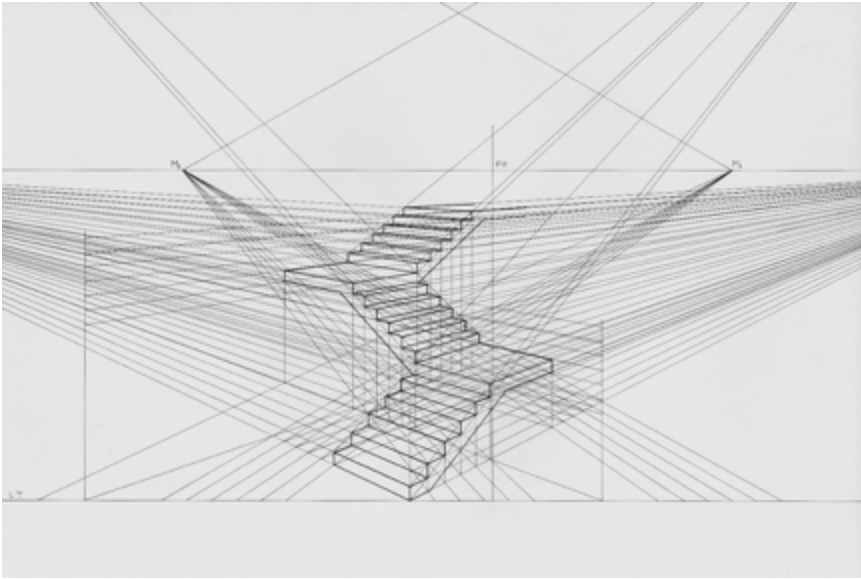
prayer hall

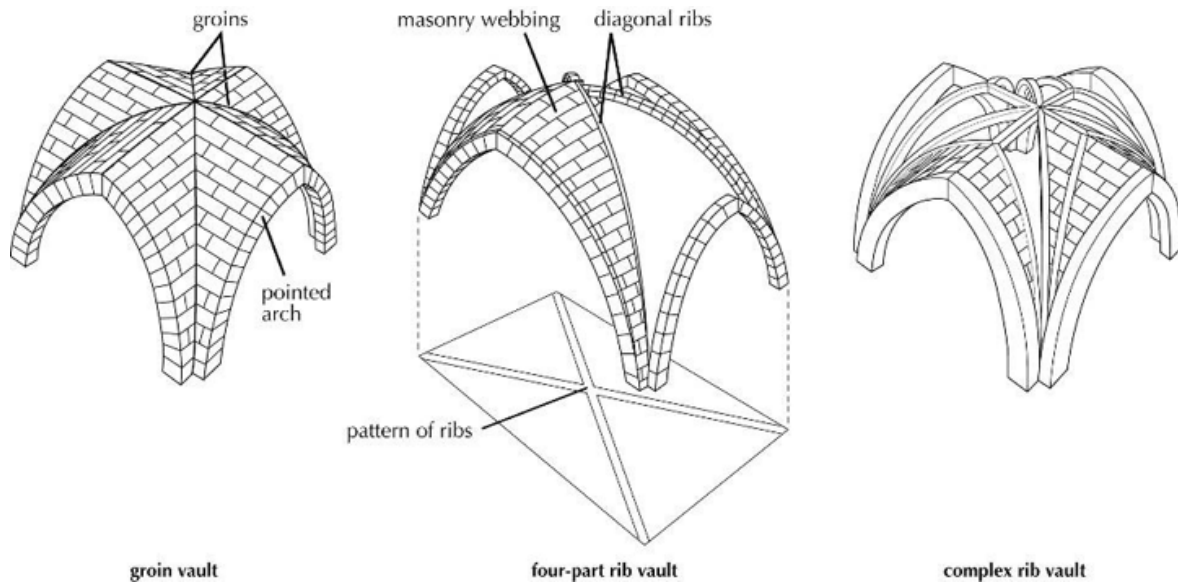
dome over mihrab

entry portals

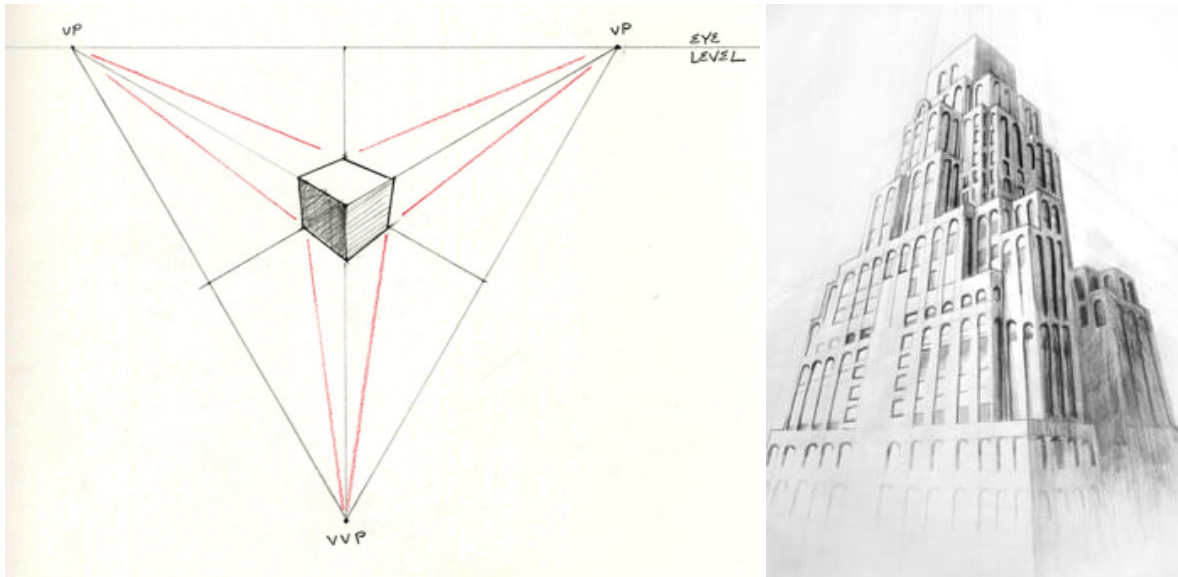
qibla wall



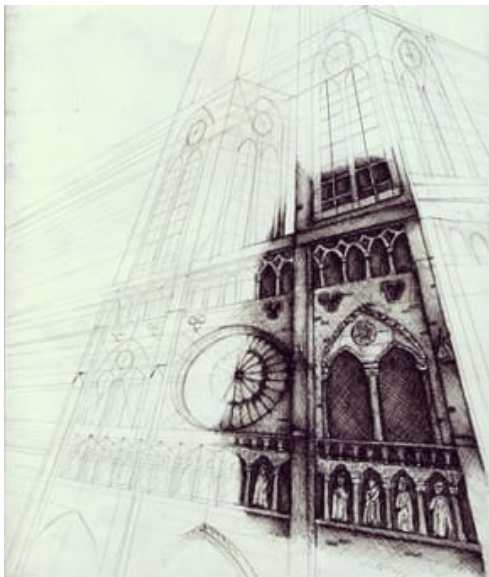
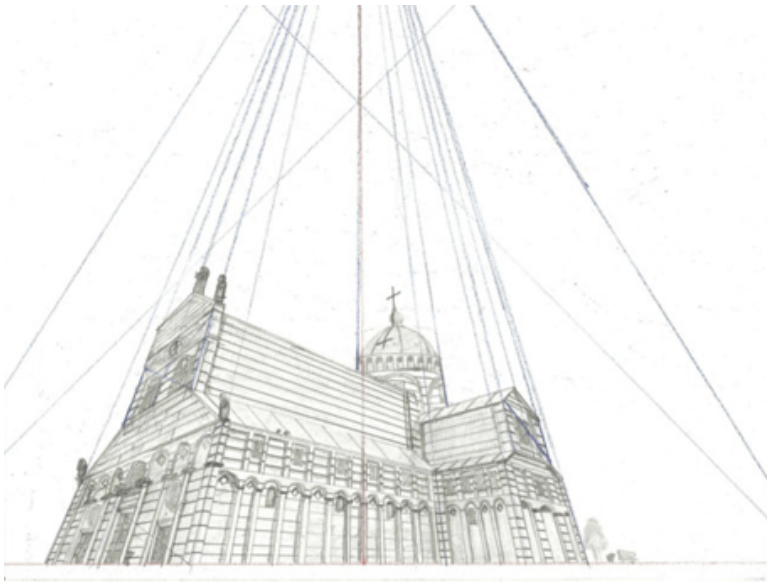
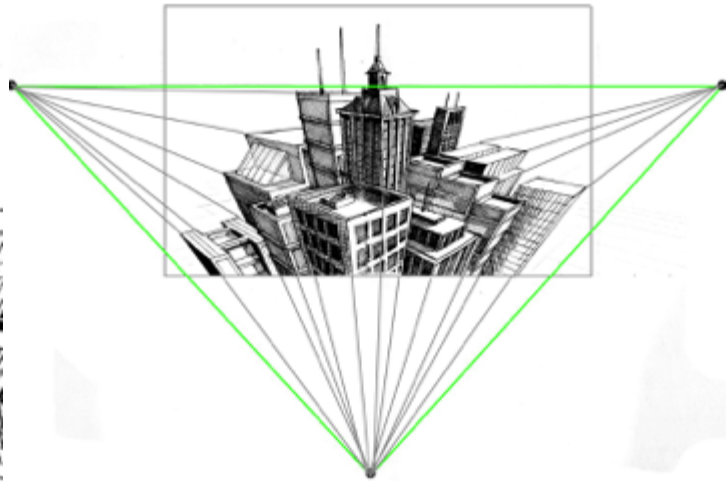
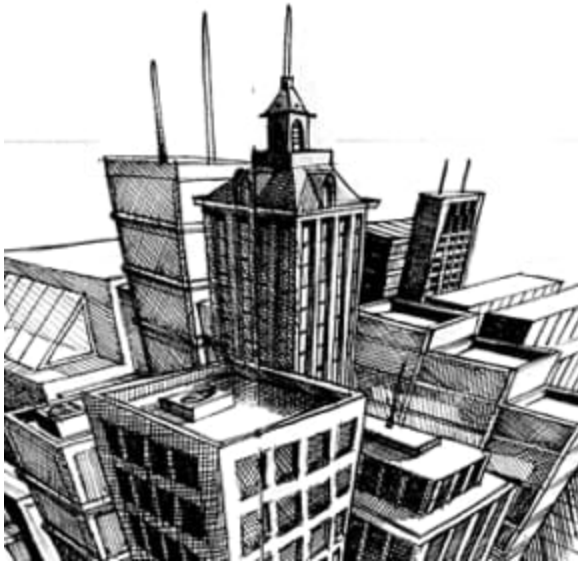


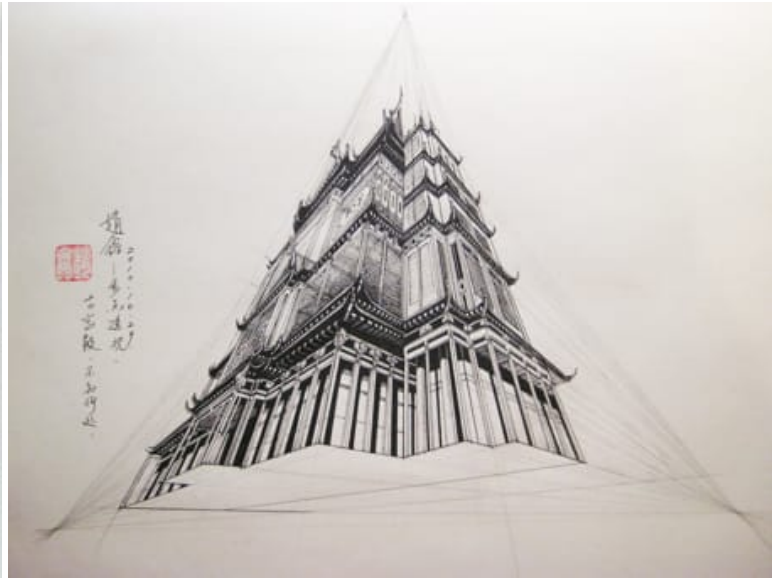
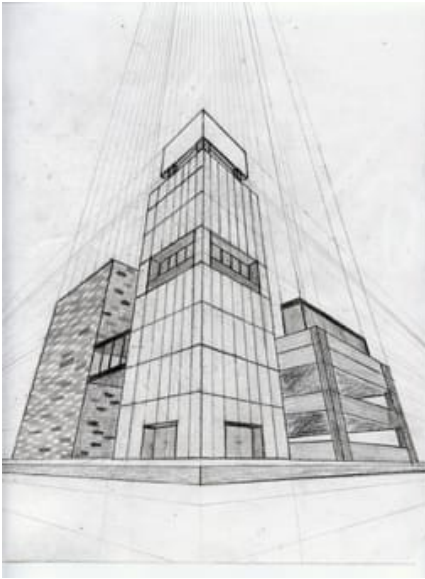


LINEAR **THREE-POINT** PERSPECTIVE



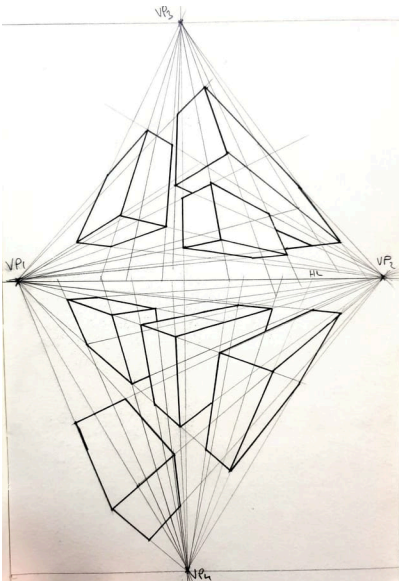
Three-point perspective is most commonly used when drawing buildings viewed from a low or high eye-level. The low eye level in our illustration above creates the illusion that the box shape is towering above us and that we are looking up. It naturally suggests the scale of a tall building.





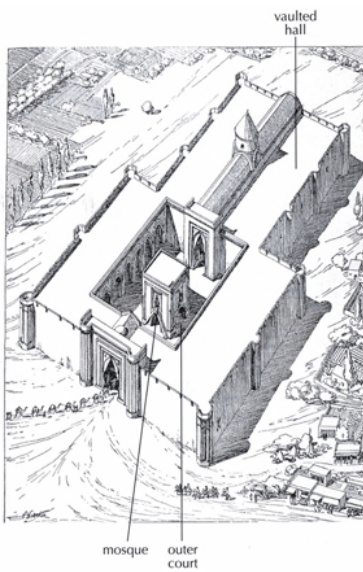
Note how the vertical transversal lines, which were parallel in one and two point perspective, now appear to recede. They form a third set of orthogonal lines, which rise from the ground plane and eventually meet at vanishing point 3, high above the picture plane.

Four-point perspective (see below drawing) is achieved by combining the an upward and downward looking three-point perspectives in a drawing.



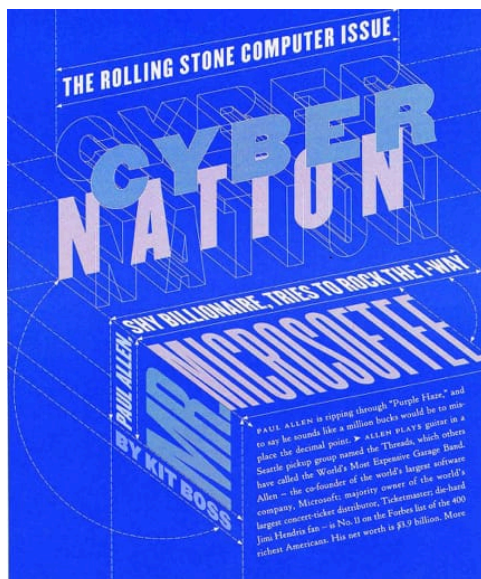
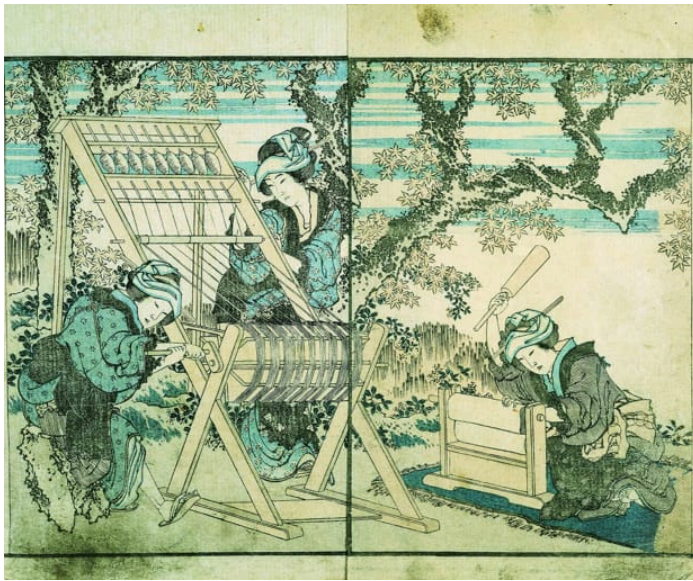
Aerial Perspective

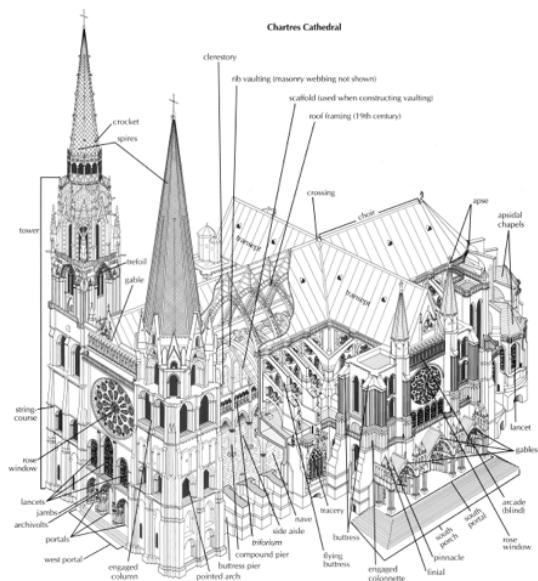
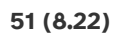
Aerial Perspective or atmospheric perspective refers to the effect the atmosphere has on the appearance of an object as it is viewed from a distance.



Isometric Perspective

In **isometric perspective** views, all lines on each axis are parallel to each other, and the lines do not converge. Such drawings are commonly used in technical illustrations because of their clarity, simplicity and speed of creation.

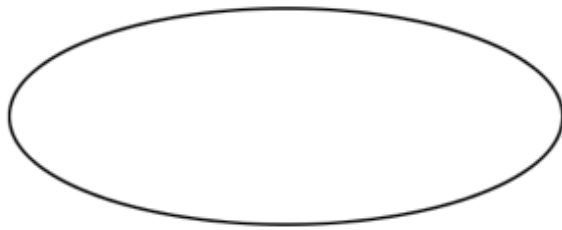






- A favorite of Japanese artists
- Frequently used by graphic designers
- Has a playful quality

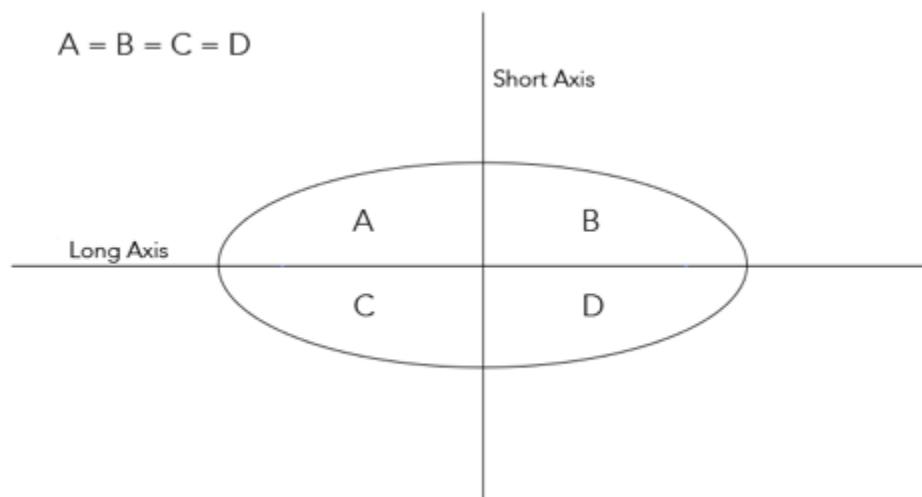
Ellipses



An ellipse is a continuous curved line without pointed ends and without straight lines. It is a circle viewed in perspective. Drawing accurate ellipses takes practice!

- An **ellipse** is a foreshortened circle. In geometry, it's a closed curve, like a circle, but with a long axis and a short axis.
- In terms of perspective drawing, an **ellipse** is what we see when we view a circle from its edge, rather than from directly overhead.
- An **ellipse** has a continuous curve. It does not have straight lines anywhere along its path.

- An **ellipse** does not have pointed ends.



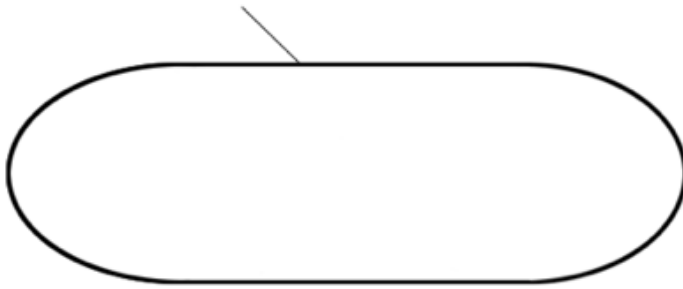
- An ellipse has four identical quarters. It is also easier to draw if you divide the ellipse using a Long Axis and a Short Axis.
- An ellipse has a continuous curve around the entirety of the shape.

IS THIS AN ELLIPSE?



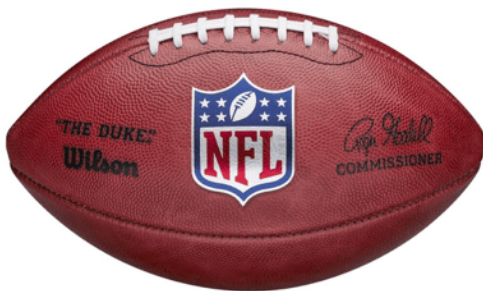
THIS IS NOT AN ELLIPSE

No Flat Lines!



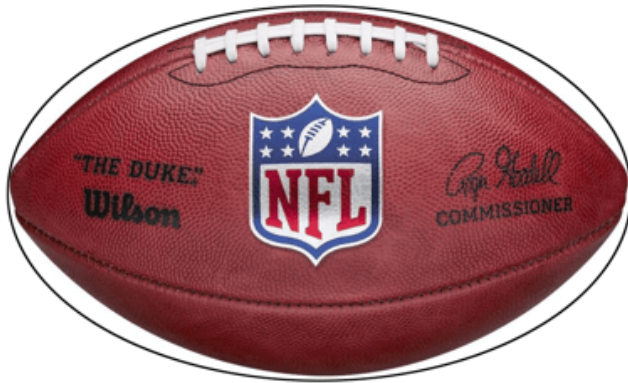
This is NOT an ellipse since it has flat lines and is not a continuous curve!

IS THIS AN ELLIPSE?



Answer: NO!

A football is NOT an ellipse!

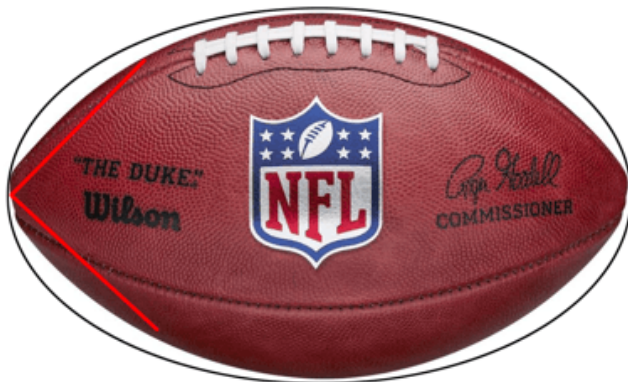


Although an American football may look like an ellipse, in fact, it is not! As you see it does not conform to an elliptical shape. Why?

THE AMERICAN FOOTBALL

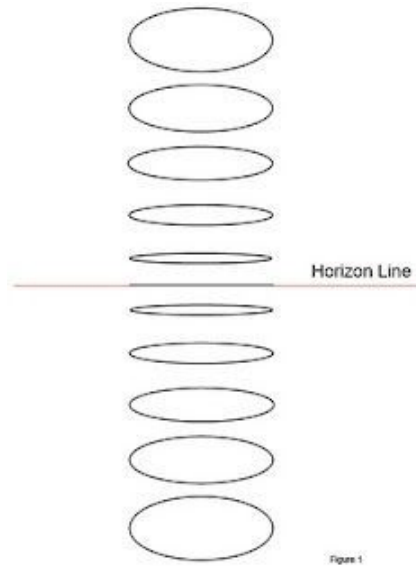
A football is NOT an ellipse!

Ellipses do NOT have pointed ends!



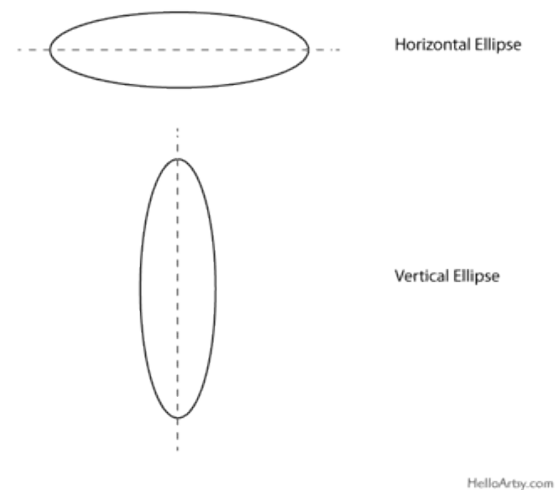
An American football has pointed ends, thus making it different from an ellipse. If your drawn ellipse looks like this, you must change the curved ends making them rounder. This is a common error in drawing ellipses!

ELLIPSE IN RELATION TO THE HORIZON LINE

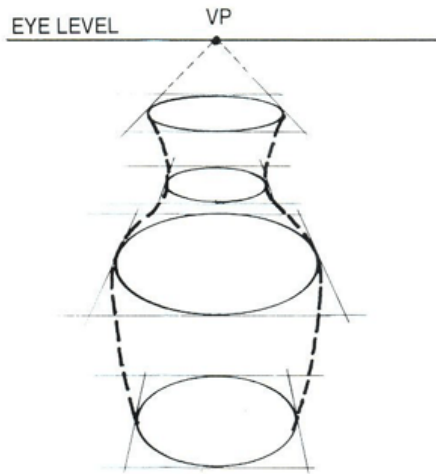


At the Horizon Line, an ellipse is visible as a Line. As you move above or below the Horizon Line, the ellipse is viewed wider. You can demonstrate this by looking at the top edge of a cup. As you drop the cup down from your eye level, the ellipse widens.

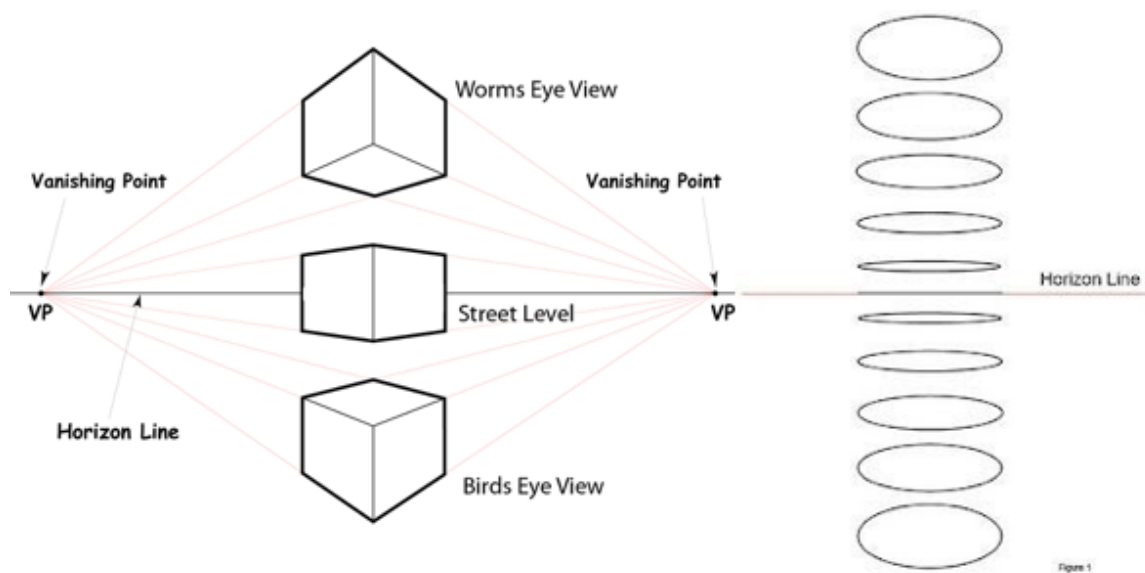
ELLIPSES IN PERSPECTIVE



Ellipses can be horizontal or vertical. They conform to the laws of perspective. It is important to identify the orientation of the Long Axis and the Short Axis.



When viewing a vase, cup or bowl, the ellipse closest to your eye level will be the thinnest and the bottom of the vase, cup or bowl will be a rounder (wider) ellipse.



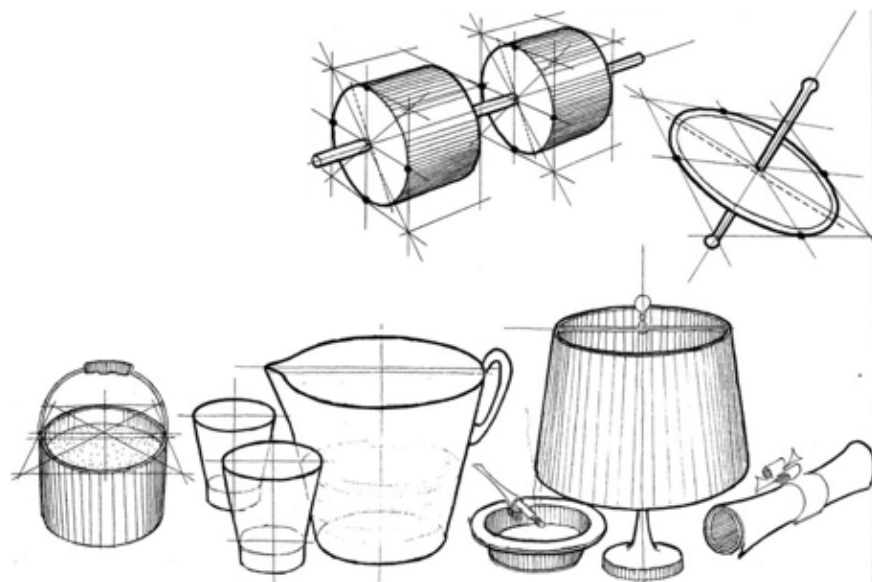
Ellipses follow the laws of Linear Perspective!

DRAWING ELLIPSES



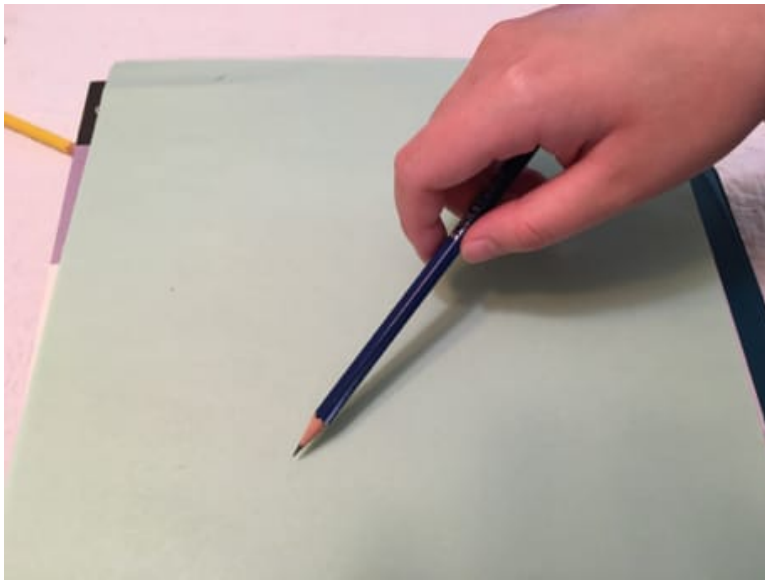
Drawing ellipses is best done using a loose sketching approach. It takes a lot of practice to master drawing ellipses! Since we see ellipses in many man-made objects, it is important to master drawing this shape.

ELLIPSE AXIS LINES



Using axis lines may help you to draw accurate ellipses.

DRAW ELLIPSES USING THE SKETCHING GRIP



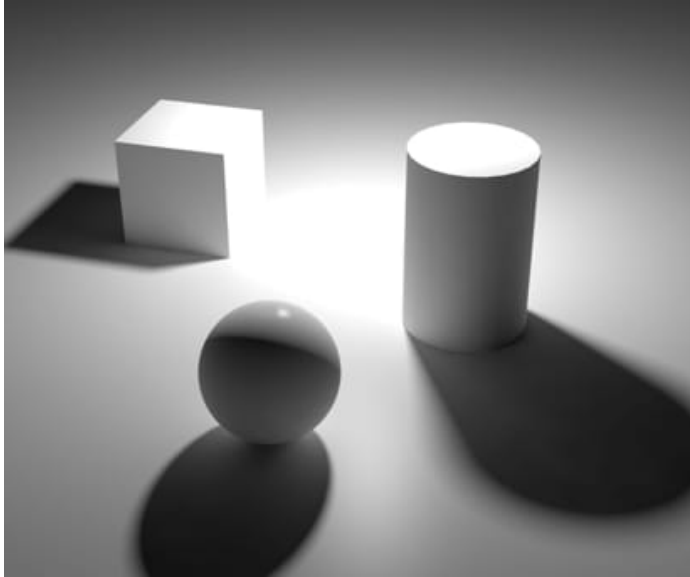
Using the sketching pencil grip is a good way to begin drawing the ellipse. Finish using the thumb and index finger for accuracy.

DRAWING THE ELLIPSE



Here we see the thumb and finger grip used for finishing the drawing. Notice the axis lines! Also note the horizon line (eye level) has been drawn in lightly in red.

ELLIPSES ARE ONE OF THE BASIC FORMS

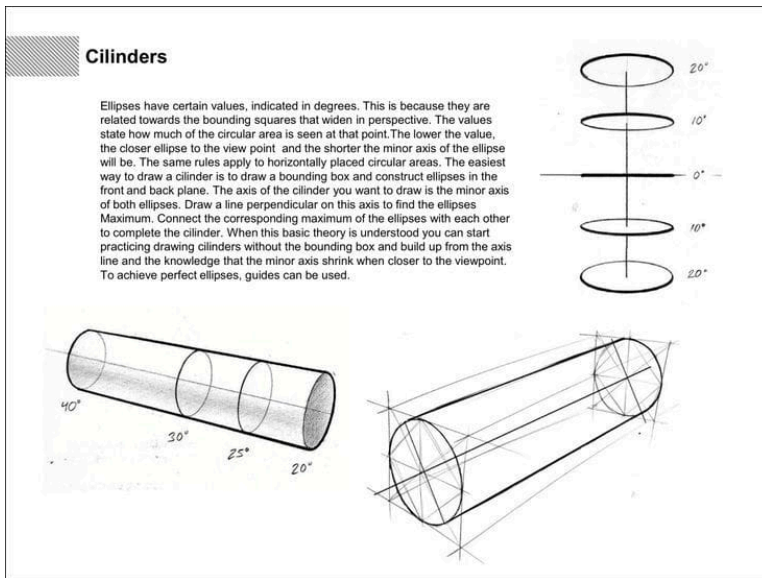


Mastering drawing the Cube, Cylinder and Sphere helps to understand drawing the basic shapes of many subjects including the human figure.

ELLIPSES AND THE HORIZON LINE



Can you identify the Horizon Line (eye level) for each of these images?



Assignment:

Part 1:

Arrange three or more objects from magazines or printed out on 8.5" x 11" white paper using the following criteria:

1. Establish a Horizon Line (eye level)
2. Arrange the objects in proper linear (vanishing point) perspective establishing one-point, two-point or three-point perspective

Part 2:

Arrange three or more objects from magazines or printed out on 8.5" x 11" white paper using the following criteria:

1. Use isometric perspective

9: Space

Space in Two-Dimensional Design

Discussion:

Open Space

Open space in a two-dimensional image creates a feeling of openness. Traditionally, this space is represented in broad vistas such as a landscapes. With new concepts of space, such as worlds beyond earth, and super-sized man-made digital environments, images of open space are only limited by our imaginations!





Enclosed Space

Enclosed visual spaces may create a sense of mystery, privacy, or intimacy.



Jan Van Eyck



Street art by Dan in Bristol, U.K.

Packed Space

Packed spaces may feel energized by the sheer numbers of objects and forms. Packed spaces provide opportunities for visual movement adding to the energized design.



Assignment:

Part 1:

Using cutouts from magazines or other print media, create an open space design. Consider color and value placement to help create a feeling of openness.

Part 2:

Using cutouts from magazines or other print media, create an enclosed space design. Consider color and value placement to help create a feeling of a contained, intimate space. What is enclosing the space should be a major consideration in the design.

Part 3:

Using cutouts from magazines or other print media, create a packed space design. Consider color and value placement as well as carefully selected shapes to help create a feeling of movement and energy.

10: Shape

The Visual Element of Shape can be natural or man-made, regular or irregular, flat (two-dimensional) or solid (three-dimensional), representational or abstract, geometric or organic, transparent or opaque, positive or negative, decorative or symbolic, colored, patterned or textured. Most of the art we see is two-dimensional: a drawing, a painting, a print, or a photograph which is usually viewed as a flat surface. Most two-dimensional art tries to create the illusion of three dimensions by combining the visual elements to a greater or lesser degree.

In Escher's lithograph, the artist is playing with the illusion of two and three-dimensions in the same image. From an interlocking pattern drawn on a page of his sketchbook, the flat outlined shapes of the reptiles are brought to life by the addition of tone. They step out of their two-dimensional world into a three dimensional landscape of solidly rendered objects that have been selected for their variety of shapes and textures. After a short journey exploring this new environment they return to their original format by losing their tone and adopting their former position within the design - an illusion of a return trip between two and three dimensions.

In general, when we look at shapes we categorize them into organic shapes and geometric shapes. Organic shapes will typically have curved edges or contours whereas geometric shapes will have planes, ellipses, or spherical shapes. When drawing or painting shapes with planes, knowledge of linear perspective is necessary to accurately draw the subject. The angles and curves of shapes appear to change depending on our viewpoint. Our viewpoint is our eye level which (with the exception of an aerial view) is equal to the horizon line used in drawing (linear/vanishing point) perspective.

Shapes used in the visual field can invoke an aesthetic response such as calm, uneasy, or agitated. For example, a triangle has a solid base and planes that point upward. This is a very stable shape to use in a composition. Leonardo Da Vinci used this to great affect in his paintings and Raphael, ever the borrower of great artistic ideas, also begins to use this compositional technique in his paintings as well. Certain shapes have meanings depending upon where they are placed in the visual field. Placing a circle in the upper part of the field may appear to represent the sun or moon. Squares or rectangles may represent solid structures like houses or other buildings. They, too, appear stable and solid. Shapes can also be a form of visual communication as in the octagonal shape of a stop sign, or the inverted triangle used in a yield sign.

Combining shapes into balanced compositions is a worthwhile exercise best started using simple geometric shapes. Even representational subjects can be reduced down to the most basic of shapes. This process is termed abstraction, with the subsequent art called abstract art. Many students feel they do not understand or appreciate abstract art. Think of it this way. When writing and publishing a scientific research article, the author writes a shortened summary of the main points of the paper. This is called an abstract. Artists do the same thing. They simplify and reduce the visual subject pulling connections they see and wish to include in the artwork. Of course there are other forms of abstract art, but looking at it this way may be helpful. Two nice early examples of the process of abstraction of representational subjects into more geometric shapes are found in the work of Theo Van Doseburg and Henri Matisse.

Assignment

Part 1:

Use drawing, painting and/or cut paper to create a “legible, clean and harmonious” abstract geometric design. Use black and white with only one carefully chosen “spot” color. This “spot” color should be used in one area or several specific parts of the design for balance, emphasis or other design consideration.

Part 2:

On a separate sheet of paper list the design considerations incorporated into Part 1. The design elements are from previous chapters and should be typed and double spaced. Be prepared to defend during critique your list relative to your design.

Part 3 (Optional):

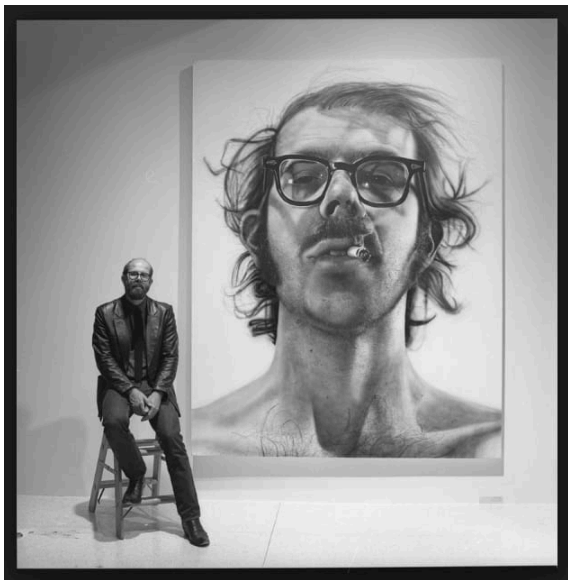
Add an organic shape to the design you created in Part 1 or a similar design. The organic shape should be in the form of a drawing, painting or original photograph. Such as the work by Georgia O'Keeffe.

11: Size and Scale

Discussion:

Size is the physical dimensions of an object. Scale is the relative size of objects in relation to each other. We develop over time a sense of size and scale for both domestic and public works of art. Within the home, many works displayed are for visual delight and are scaled to fit in the home environment. In the workplace, when art is displayed, the size and scale may change since the spaces may be more expansive. Public works of art may be larger still, taking advantage of open spaces, both outdoors and in indoors.

When art installations are created on a grand scale, they can perform several functions. They may shock and surprise us; they may promote an idea or ideal; the art may promote the power of an individual or political party; or the art may be for the beautification of an urban area. Large works of art may invoke a monumentality through its sheer size and scale. Monumentality evokes an aura of greatness, a sense of power and gravity that demands public attention.



Self Portrait, Chuck Close, 1968

Discussion:

Whether drawing or painting a still-life, portrait, landscape, historical subject, or abstract composition, the types of forms, objects, shapes, and marks placed in the visual field play a part in the success of the artwork. As we've learned, heavier objects are often associated with the bottom of the visual field and lighter forms towards the top.

When looking at **shapes** within a visual field is often useful to distinguish between subject and background, or figure and ground. The subject is referred to as the positive space and the area around the subject is referred to as the negative space. When the human figure is the subject, the positive space is referred to as figure and the area around it is the ground. Shapes can be geometric or organic. When drawing representational geometric forms it is best to apply the laws of perspective if accuracy is desired. Organic forms are often easier to draw or paint since the exacting laws of perspective are not in play. Shapes can be simple or complex and often are associated with weight again based on their placement in the visual field as well as their size. When placing shapes within the visual field, visual harmony is achieved by balancing the work. Placement in relation to the edges of the visual field as well as to other objects can determine the harmony. Is the shape unnecessarily too close to the edge, or to another shape? If so, visual tension may be the result.

Groupings

of objects help to create a sense of unity within the artwork. When creating a simple grouping of objects, such as a still-life, odd numbers of three, five, and seven can be aesthetically arranged in an asymmetrical balanced composition that may be more visually appealing than a symmetrically balance grouping of an even number. When grouping objects, overlapping the objects will also create more of a sense of unity. Grouping a variety of objects of varying height, width, texture, surfaces, and values can also add interest to the artwork. This applies to both representational and abstract work. Moving object away from one another can create a sense of isolation, abandonment, disjointed, or, in another more positive way, a feeling of openness, or freedom.

Unity

within a two-dimensional work can be achieved in many ways. Repetition of certain shapes, colors, textures, and patterns can create a sense of unity.

Repetition

of designs, forms, shapes, textures, and color, can create a rhythm within the visual field. A successful design using repetition can move the viewer's eyes along a predetermined path within the visual field. Repeating forms may create a **pattern** that can be decorative or leading to a more sophisticated two-dimensional design. Music and visual art share similarities when it comes to repeated forms, patterns, and contrast. In music the term color is often used to describe both voice and instrumental music. Certainly, the connections between math, music, and rhythm can also be considered when looking at two-dimensional design and visual art. Interesting that several artists considered math and art to be synonymous with perfection, harmony, and tranquility. They sought an art without the ambiguity of emotion; an art that was clear, focused, and rational. These artists followed the artistic philosophy of Suprematism. Although their philosophy was not inclusive, much of their pure two-dimensional abstract designs provide excellent examples of analytical design and are worthy of study.

Texture

is an art element and can play a role in creating contrast or visual interest in two-dimensional design. The contrast of shiny man-made metallic forms against a backdrop of natural fibers is a good example and use of contrasting textures. Texture can also be achieved using the mark-making drawing, painting, and printmaking tools of the artist.

Assignment:

Read the above Discussion.

Part 1:

Use drawing, painting and/or photography to create a design that emphasizes huge scale of an object (see student example below).



Student work by Mariana Nuñez

Part 2:

Create an image with an “out of proportion” component using drawing and/or photography.



Student work by Mariana Nuñez

12: Movement

Paints cannot physically move on our canvas, but artists can paint in a way that gives the *illusion* or *suggestion* of movement. This typically involves arranging shapes in a way that leads the viewer from one point to the next in the painting; or using certain techniques with the brush or palette knife to mimic movement.

Perhaps the best example of movement in art (or at least the most famous) is Vincent van Gogh's *The Starry Night*, featured as the cover image for this chapter, which takes your eyes on a rollercoaster around all the twists and swirls. A similar daytime painting by Van Gogh, seen below, also captures the feeling of movement.



Movement... sounds exciting doesn't it – like dancing. Dance itself, is an art form entirely based on movement. Visual art uses movement as well, but in a different way. In the painting below, by John Singer Sargent, we see the rhythm of the waves creating the illusion of movement.



Visual movement is the principle of art used to create the impression of action in a work of art. In the painting below, by George Bellows, we see violent movement in the ring as two boxers struggle during a bout. The action is made even more dramatic

through the use of strong lighting on the subject (chiaroscuro).



Movement can apply to a single component in a composition, or to the whole composition at once. Visual movement is dependent on the other [elements and principles of art](#). Rhythm, line, color, balance, and space are all examples of elements and principles of art that can play a major role in developing movement in a work of art.

Creating Movement with Rhythm

In the arts, rhythm is most closely associated with music and dance. Musical rhythm involves a beat that is repeated over time. Visual rhythm is created by repeating shapes (a pattern), lines, colors, or any other visual component.

Visual rhythm is everywhere. Rows of windows and columns add rhythm to architecture. Books on a shelf and tiled floors add rhythm to daily life. Each of these examples have something that is repeated. In the painting below, we see rhythm established by the lining up of similar forms and shapes representing cars, people, and buildings.



The repeating element is generally referred to as a *motif*. To create movement through rhythm, an artwork must have a motif. In the artwork below we see organic shapes repeated in a vertical orientation. Both have the suggestion of movement. The dancers suggest a vibrant dance through the bands of color representing the costumes and the movement of hands, arms and heads in

dramatic fashion. The green organic plant-like forms suggest seaweed swaying in ocean swells or other natural forms.



If a motif is variable in size and spacing, then the rhythm is said to be irregular. An **irregular rhythm** feels natural. Trees growing in a forest have an irregular rhythm. Each tree is unique. Some are thin and some are wide, but all are trees. The arrangement of wild flowers in a garden also create an aesthetically pleasing organic rhythm. The below painting beautifully captures that quality.



Assignment:

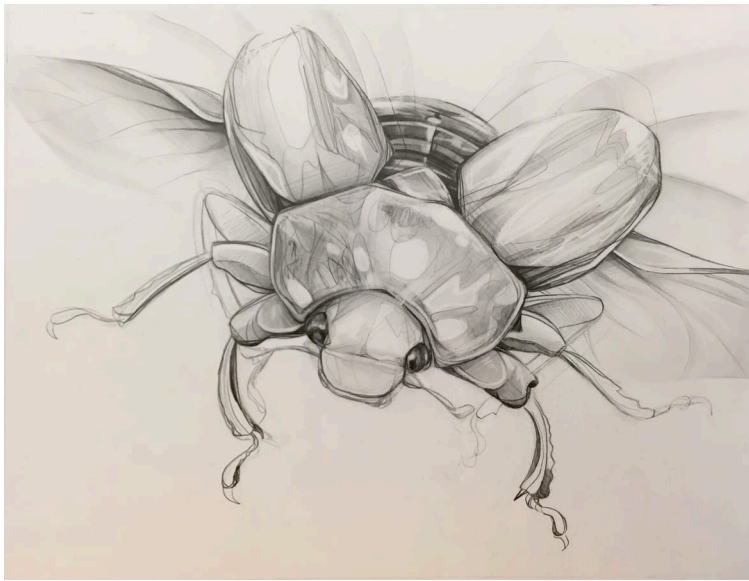
Part 1:

Use photography (your own), cut paper, ink drawing, color pencils and/or painting to create an abstract 2-D or representational composition showing movement.

This assignment is “wide open” to allow you to express yourself. Genre explored can be exaggerated forms creating movement and tension, cartoons, series of images showing the passage of time, images indicating natural growth or other images indicating movement. Use your imagination. Always remember that the DESIGN is still the most important consideration.

Take considerable time to closely examine design techniques learned from previous chapters and how you apply them in your composition. The placement of Line, Shape and Color should be an intellectual process that you can defend. Does the Visual Field have a vertical and horizontal grid? Are Line and Shape relating clearly to the Visual Field edge? Are you utilizing the available art tools such as squares, compass and French curves to assist you in the assembly and creation of the composition?

Artistic craftsmanship is becoming more and more critical as the semester continues. Again, are you making progress and improving in this critical area?



Student work by Mariana Nuñez



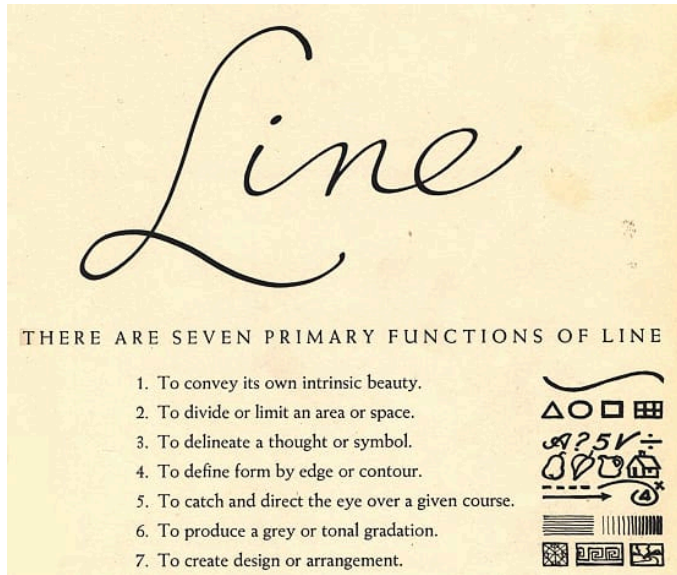
Student work

Part 2:

On a separate sheet of paper list the design considerations incorporated into Part 1. Be prepared to defend during critique your list relative to your design.

13: Line

Discussion:



[Line.pdf](#)

The simplest mark we can make in art is a dot. If we theoretically extend that dot along a path we create a line. The line we create may have characteristics suggesting an organic form or a mechanical, man-made form. The line may enclose a space, or create a symbol such as a letter in an alphabet. Line, although an abstract construct, has the ability to visually communicate in a variety of ways. It is often the starting point when learning to draw. It is essential to understand the many characteristics of line when studying two-dimensional design.

The **organic/sensual line** can be quite expressive with the use of contrast in thickness, length, and values. A great place to study this type of expressive line is in the curvilinear lines of Art Nouveau. Art Nouveau (or new art) was very popular from 1890-1910. One of the major influential artists of the period who is often credited with pushing this art style forward is Alphonse Mucha.





Artwork by Alphonse Mucha

https://en.Wikipedia.org/wiki/Alphonse_Mucha

<https://www.youtube.com/watch?v=CYWOkvKuXvk>

<https://www.youtube.com/watch?v=vd8mxgPYx7g>

<https://personal.utdallas.edu/~melac...ticsofLine.pdf>

<https://slideplayer.com/slide/14844394/>

<https://thevirtualinstructor.com/line.html>

Line.pdf

Characteristics of the sensual organic line include the use of thick and thin, implied line (lose and find the line), and light and dark values. The above illustrations by Alphonse Mucha represent a high mark in commissioned poster and the advertising art of Art Nouveau (1890-1910) highlighting organic line. Looking at fine art from a period just after Mucha, we see the expressive

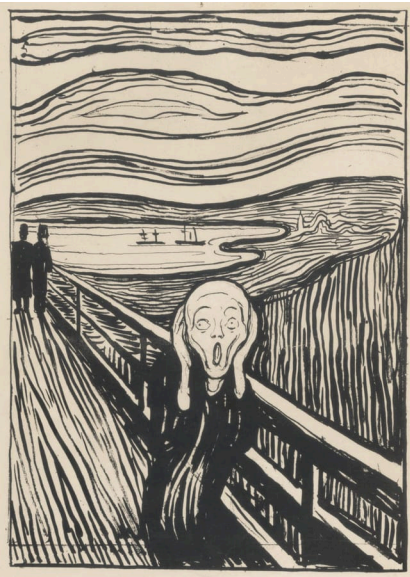
line work of Egon Schiele, an artist with a tragic life story of struggle and rejection much in the way of Van Gogh and the work of contemporaries like Gustav Klimt and Edvard Munch. They present a very different feeling about European life in the late 1880s/early 1900s.



Nude in Front of a Mirror, Egon Schiele, 1910



Line Drawing, Gustav Klimt, Circa. 1910 - 1916



The Scream, Edvard Munch, Lithograph 1895

The **mechanical or impersonal line** works well for man-made objects as for clean, abstract compositions.

<https://www.youtube.com/watch?v=jL67UxZUzaE>

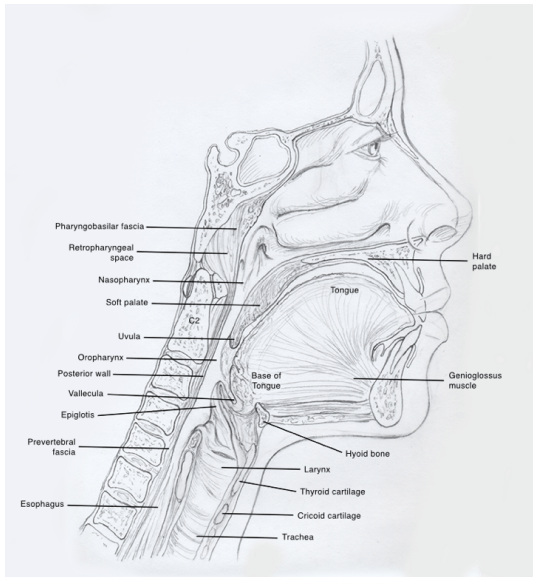
https://en.Wikipedia.org/wiki/Mechan...ystems_drawing

Using the art element of line can be a way of documenting through sketching scenes from life. A great example of this is shown below. The sculptor Auguste Rodin was permitted to sketch Cambodian dancers in Paris in the 1906. Although photography was available at that time, he chose to document the movement of the dancers using a combination of line drawing (sketching) and wash painting. The very free and organic lines help to capture the movement of the dancers - the essence of the dances.



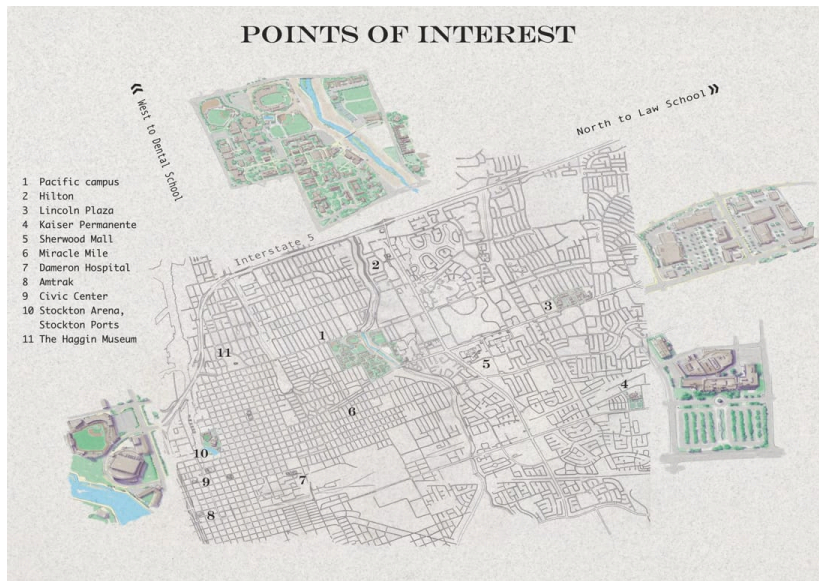


Line drawing can also be used as a preliminary step in the creation of a more finished work of art as seen below.



<https://www.meleonarddesign.com/publ...aItem-irp5gqs6>

Line drawing can also be used to create a technical drawing such as a map.

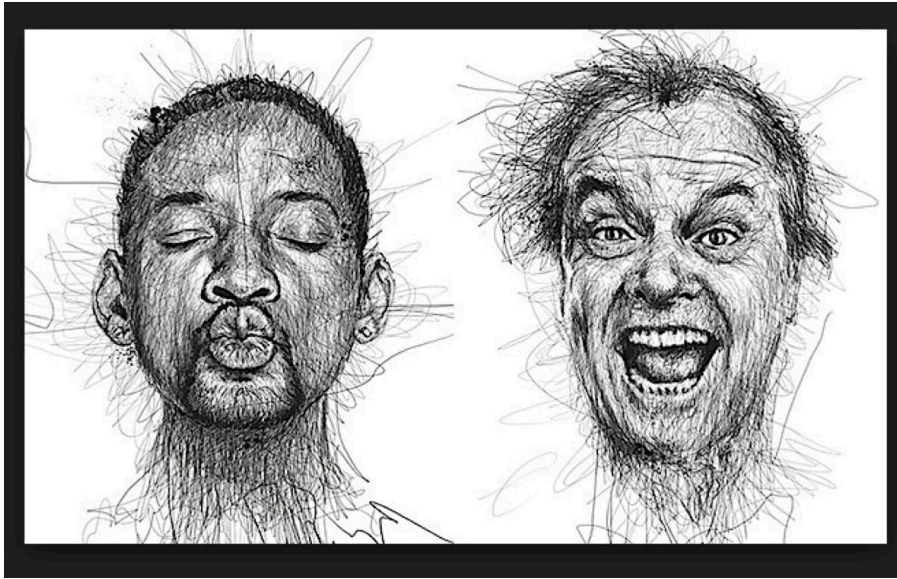


The use of line contrast with organic forms may enhance the design as seen in the Kelmscott Press printing label.

<https://www.clevelandart.org/research...elmscott-press>



Kelmscott Press and William Morris

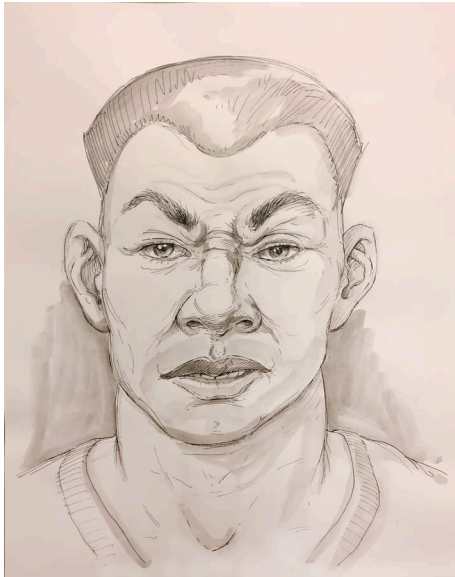


Drawings by Vince Lowe





Albrecht Dürer 1500s



Cartooning line and wash by Michael E. Leonard

Assignment

Part 1:

Use a combination of cut paper, ink drawing and/or painting to create an abstract 2-D composition.

Express the personal character of line as described in the chapter. Ask the questions: Do I wish to create an expressive line using thick and thin variations of line weight or a more calculated impersonal line of the same weight?

Required art elements are: Line and Implied Line. Optional elements may be Crosshatching, Shape, Letterforms, Representational Forms and Color.

Take considerable time to closely examine design techniques learned from previous chapters and how you apply them in your

composition. The placement of Line, Shape and Color should be an intellectual process that you can defend. Does the Visual Field have a vertical and horizontal grid? Are Line and Shape relating clearly to the Visual Field edge? Are you utilizing the available art tools such as squares, compass and French curves to assist you in the assembly and creation of the composition?

Artistic craftsmanship is becoming more and more critical as the semester continues. Are you making progress and improving in this critical area?

Part 2:

On a separate sheet of paper list the design considerations incorporated into Part 1. Be prepared to defend during critique your list relative to your design.

14: Value

Light

Read

Assignment

Part 1:

Create a Value Scale mixing black and white opaque paints to create ten even value shifts. Begin with the first value as white and end with the last value black. The proportion and layout of the value scale should match figure A, page 122. Each value rectangle should measure 1 ¼ inch high x 1 ½ inch wide. There should be a ½ inch vertical value bar in the middle between 2 identical value scales. The total width, including the vertical value bar, is 3 ½ inches. The total height measures 12 ½ inches.

Step 1: Measure out the value scale on white paper and mark the grids and vertical value bar using a light pencil taking care to keep the lines parallel. Leave a minimum of 2 inches of white paper around the value scale. The value scale can be carefully trimmed as a final stage, if needed.

Step 2: Mix the 8 intermediate gray values using white and black opaque paint. The remaining 2 values are white and black. The objective is to create *evenly stepped* value gradations through the entire scale from white to black.

Step 3: Test your paint values *before* painting on the final work.

Step 4: After mixing the evenly stepped values paint the value scale. Tip: Flat brushes work best to paint crisp corners and edges.

This value scale will be a great resource to use when creating future drawings and paintings to remind you of the full range of values available when creating visual art. You can place the scale next to your art and see how they compare.

Artistic craftsmanship is becoming more and more critical as the semester continues. Again, are you making progress and improving in this critical area?

15: Elements of Color

Color is a **basic element of art that involves light**. It is produced when light waves (wavelength) strike an object and are reflected into our eyes. Each light wave has a distinct color. Objects appear to be different colors because some wavelengths are absorbed while others are reflected or transmitted. The art element color is made up of three properties: **hue, value, and intensity**. Intensity: quality of brightness and purity (high intensity= color is strong and bright; low intensity= color is faint and dull) Texture An element of art that refers to the way things feel, or look as if they might feel if touched. Color is a very complex and important subject in the visual arts field. Colors **have extreme psychological effects on our brain**. About 80% of all information received by our brain is visual. And anything “visual” in our world may be closely related to color. Color is important **because it helps us to have better memories**. According to ColorCom “color helps us store and process images more efficiently than colorless (black and white) scenes”, therefore we remember colorful images better. Children usually learn about color during their preschool years. ... **Recognizing the colors and identifying the color names** is an important part of a child's development. Early identification of colors helps to create the cognitive link between visual clues and words. Color affects your learning by **the way your brain functions and uses color to develop pattern recognition, memory and absorbing new information**. It can also visually guide you to locate, compare, understand and recall information faster.

Warm colors like yellow, **orange, red, and pink**, can make a picture look brighter. Yellow is a more joyful color while red is a color that reminds us of the emotion anger. However, the way a work of art feels depends on how you use those colors. Although red makes us think of anger, take a look at this collage.

Artists use colors to create depth. Warm colors such as reds, yellows, oranges, and red-violets associated with the sun project toward the viewer. Cool colors such as blues, blue-greens, and blue-violets that are usually associated with bodies of water appear to recede into the distance.

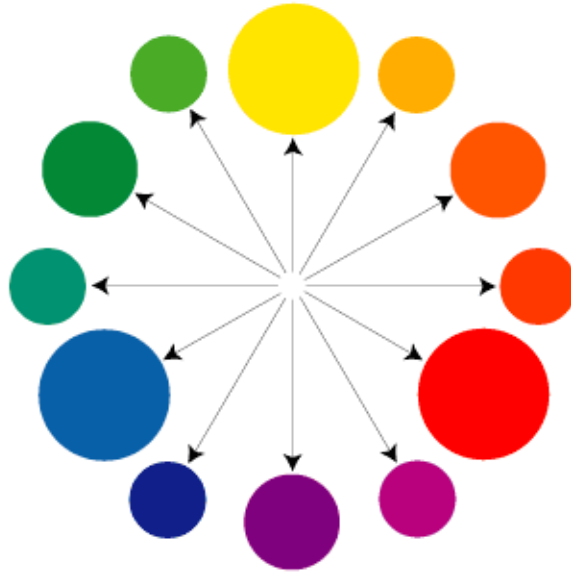
Color is often deemed to be an important element of design as it is a universal language which **presents the countless possibilities of visual communication**. Hue, saturation, and brightness are the three characteristics that describe color. Hue can simply be referred to as “color” as in red, yellow, or green.

Color Wheel



The color wheel is an organized system of colors based on color theory. The three primary colors have specific properties and form the core component of the wheel. These three primary colors are red, blue and yellow. They can not be created through mixing other colors, but must be created through pigments that are inherently that specific color. The three secondary colors are created by mixing two primary colors. These three secondary colors are orange, violet, and green. The color orange is created by mixing both red and yellow. Green is a mix of yellow and blue. Violet is a mix of blue and red.

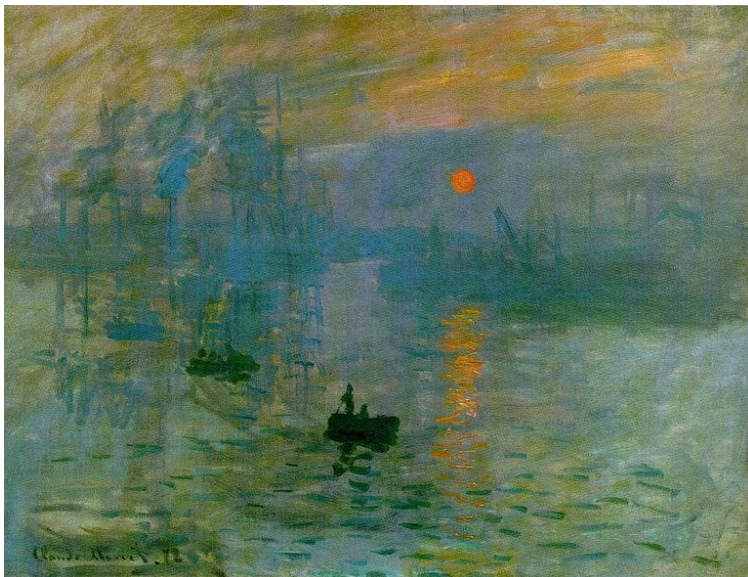
Moving directly across the center of the color wheel reveals the complementary colors. Across from blue is the complement orange. Across the wheel from yellow is violet. Across the wheel from red is green. This concept of complementary colors is very important for artists and designers and was explored by painters in the 19th century. Complementary colors can be mixed together to create a neutral color such as a color used in the shadows of a form. This is called a color shade.

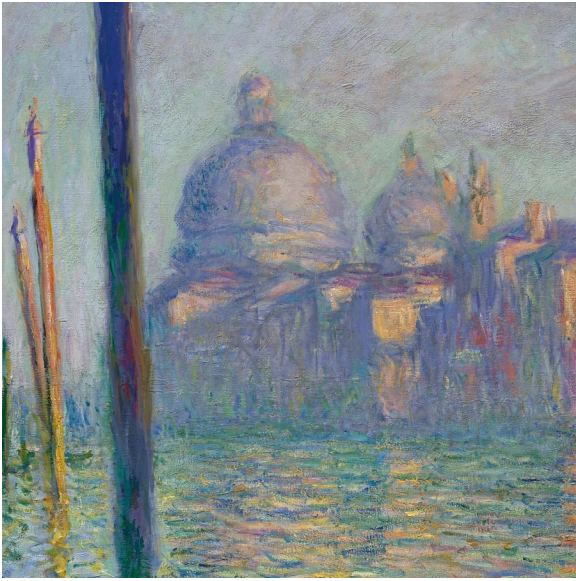


The Impressionist painters moved away from using black in mixing shades of a color and instead substituted the complementary color. This created paintings with vivid colors as well as cleaner shades and shadows. Color dynamics continued to be explored by many European painters in the late 19th century into the early 20th century. The use of saturated colors in the Fauvre painting style, as well as other modern art styles such as abstract expressionism, challenged the norms of academic painting and moved art in new and exciting directions. Many were angry with the paintings being produced at the time by artists like Matisse and Picasso. The term Fauvre is itself a derogatory French term referring to the painters as wild beasts. One of the most influential paintings of the period is Picasso's **Les Femmes d'Alger**. This painting was so controversial at the time that some suggested that Picasso would be found hanging behind his canvas! https://en.Wikipedia.org/wiki/Les_Femmes_d'Alger

element-of-art-color-6-638.jpg.jp2

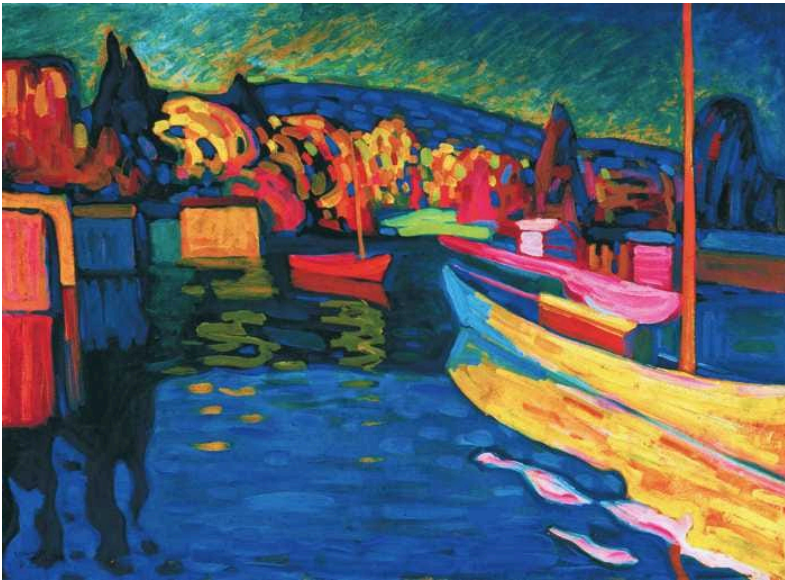
Remember that adding the complementary color also creates a shade of the color. However, using the complementary color will not dull down color in the same way as using black.













https://en.Wikipedia.org/wiki/Color_wheel



COLOR WHEEL



Components of Color

Read

Assignment

Part 1:

Create a Color Wheel in a creative way using cut paper and/or paint and cut photos in collage. Playful solutions may have banana representing yellow, red and green peppers, an orange, blueberries and violet eggplant representing both Primary and Secondary colors. The dimensions of the wheel should be around 12 inches in diameter. See figure B, page 135 for typical color wheel structure.

Part 2:

Project 1: Create an abstract composition using cut paper, photographic collage or paint using a Cool Color Palette. Pay great attention to the visual field and composition and the interaction of color shapes. See “cool color” images online and during lecture.

Project 2: Create an abstract composition using cut paper, photographic collage or paint using a Warm Color Palette. Pay great attention to the visual field and composition and the interaction of color shapes. See “warm color” images also in lecture.

Artistic craftsmanship is becoming more and more critical as the semester continues. Again, are you making progress and improving in this critical area?

This week's assignments are three in total: 1. Color Wheel, 2. Cool Color Composition and 3. Warm Color Composition

Assignment: The Structure of Color

Read

Know the difference between Additive and Subtractive Color

Part 1:

Create a sophisticated design using complimentary colors. The dimensions of this design should measure a minimum of 11" x 14". Media choices are cut paper, drawing with color pencils and paint.

Complimentary colors are often critical components in two-dimensional art forms. These colors have the ability to brighten the visual field. They also, when mixed, have the ability to darken in a way that often maintains more luminosity than the traditional form of darkening by adding black.

Part 2:

Create a small composition using a monochromatic color scheme. Add the compliment as a "spot color" to make the design "pop." Media choices are the same as Part 1 above.

Artistic craftsmanship is becoming more and more critical as the semester continues. Again, are you making progress and improving in this critical area?

16: Color Uses

Color Design Composition

Read

Assignment

This is our final project and should demonstrate your understanding of color interaction and design principles.

Part 1:

Create a sophisticated color design composition. The dimensions of this design should measure a minimum of 11" x 14". Media choices are cut paper, cut photos, drawing with color pencils and paint.

Begin by creating several "thumbnail sketches" and presenting these concepts to the instructor before proceeding.

Remember that complimentary colors are often critical components in two-dimensional art forms. These colors have the ability to brighten the visual field. They also, when mixed, have the ability to darken in a way that often maintains more luminosity than the traditional form of darkening by adding black.

Part 2:

Type and printout the design/color elements incorporated in your final assignment. Present your final assignment to the class on Wednesday, December 10.

Artistic craftsmanship is becoming more and more critical as the semester continues. Again, are you making progress and improving in this critical area?

Part 3:

Take time to present your composition. Mounting board in white or black and spray mount adhesive will be available for you to use

INDEX

No index terms found.

GLOSSARY

S

Sample Word 1 | Sample Definition 1