















THE ELEMENTS AND PRINCIPLES

The Elements of Design (the tools to make art)		
Line		Horizontal, vertical, diagonal Straight, curved, dotted, broken Thick, thin
Shape		2D (two dimensional)/ flat Geometric (square, circle, oval, triangle) Organic (all other shapes)
Form		3D (three dimensional) Geometric (cube, sphere, cone) Organic (all other forms such as: people, animals, tables, chairs, etc)
Colour		Refers to the wavelengths of light Refers to hue (name), value (lightness/darkness), intensity (saturation, or amount of pigment), and temperature (warm and cool) Relates to tint, tone and shade
Texture		The feel, appearance, thickness, or stickiness of a surface (for example: smooth, rough, silky, furry)
Space		The area around, within, or between images or parts of an image Relates to perspective Positive and negative space
Value		The darkness or lightness of a color. White added to a color makes it a <i>tint</i> . Black added to a color makes it a <i>shade</i> .

The Principles of Design (how to use the tools to make art)		
Pattern		A regular arrangement of alternated or repeated elements (shapes, lines, colours) or motifs.
Contrast		The juxtaposition of different elements of design (for example: rough and smooth textures, dark and light values) in order to highlight their differences and/or create visual interest, or a focal point.
Emphasis		Special attention/importance given to one part of a work of art (for example, a dark shape in a light composition). Emphasis can be achieved through placement, contrast, colour, size, repetition... Relates to focal point.
Balance		A feeling of balance results when the elements of design are arranged symmetrically or asymmetrically to create the impression of equality in weight or importance.
Proportion/ Scale		The relationship between objects with respect to size, number, and so on, including the relation between parts of a whole.
Harmony		The arrangement of elements to give the viewer the feeling that all the parts of the piece form a coherent whole.
Rhythm/ Movement		The use of recurring elements to direct the movement of the eye through the artwork. There are five kinds of rhythm: random, regular, alternating, progressive, and flowing. The way the elements are organized to lead the eye to the focal area. Movement can be directed for example, along edges and by means of shape and colour.

ART MEDIA

PAINTING	encaustic, fresco, tempera, ink & wash, oil, watercolor, gouache, acrylic
DRAWING	charcoal, chalk, conte, crayon, marker, pastel, pencil, pen & ink, illustration, sand
PRINTMAKING	Aquatint, engraving, embossing, etching, intaglio, linocut, lithography, mezzotint, monotype, relief, screenprinting, woodblock
PHOTOGRAPHY	film, digital
SCULPTURE	carving, casting, modeling, ceramics, assemblage, glass, marble, ivory, plaster, stone, wax, wood, papier mache, paper, found objects
FIBER	textile, knitting, weaving, felt,
ARCHITECTURE	cement, glass, metal, stone, brick, wood
DIGITAL	graphic arts, programming, animation, film, stop motion
OTHER	New media, installation, performance, design, graffiti

COMPONENTS OF WORKS OF ART*

CONTEXT includes a multiplicity of issues: original setting, historical events, social, religious and political developments, patronage, function and original setting. By studying works of art and architecture using contextual information, we address essential questions, such as:

Why does this work of art look the way it does?

Why is this work significant – how does it speak for its time / generation?

How do ideas or beliefs shared by the artist, their immediate community or society shape the work of art?

What influences the artist's (and patron's) choice of subject matter? What role do historical and political events (including religious, cultural and economic developments) influence the presentation of that subject matter?

How do issues of gender, class, ethnicity and/or sexual orientation influence the choice and presentation of subject matter?

How do buildings and architectural programs express the values and political agendas of their patrons?

Four ways to think about context:

1. Physical location of the work of art in its original setting

Where was the work of art originally situated?

2. Artist and patron of the work of art

Who was the artist? Who was the patron of the work?

3. Historical events which influenced the work of art

What is the subject matter of the work of art and is it historically relevant?

4. Concepts and ideas which surround the work – historical events and beliefs

What religious, social or philosophical ideas within the culture influence the content or presentation of the work of art?

FUNCTION is often determined by context, or plays a significant role in shaping the intended purpose of a work of art or architecture. The purpose / function the work of art is intended to serve within the society or audience is best understood by understanding the context of the work of art, artist and patron.

CONTENT (what the work of art is about – specifically its subject matter) is often determined by the function or the intended purpose of the work of art within the culture. Works of architecture do not have "content" but architects choose architectural styles and building motifs to support the buildings function.

STYLE is derived from *stylus*, the writing instrument of the ancient Romans; originally it referred to distinctive ways of writing - the shape of the letters as well as the choice of words. Nowadays, however, style is used loosely to mean the distinctive way a thing is done in any field of human endeavor. It is simply a term of praise in most cases: "to have style" means to have distinction, to stand out . . . Of a thing that has style . . . we expect that it must not be inconsistent within itself, that it must have an inner coherence, or unity; a sense of wholeness, or being all of a piece. This is the quality we admire in things that have style, for it has a way of impressing itself upon us even if we do not know what particular kind of style is involved. In the visual arts, style means the particular way in which the forms that make up any given work of art are chosen and fitted together. To art historians the study of styles is of central importance; it not only enables them to find out, by means of careful analysis and comparison, when and where (and by whom) a given work was produced, but it also leads them to understand the artist's intention as expressed through the style of his work. This intention depends on both the artist's personality and the setting in which he lives and works. Accordingly, we speak of "period styles" if we are concerned with those features which distinguish, let us say, Egyptian art as a whole from Greek art. And within these broad period styles we in turn distinguish the styles of particular phases, such as Old Kingdom; or wherever it seems appropriate, we differentiate nations or local styles within a period, until we arrive at the personal styles of individual artists. Even these may need to be subdivided further into the various phases of an artist's development. The extent to which we are able to do all this depends on how much internal coherence, how much of a sense of continuity, there is in the material we are dealing with.

DESCRIBING VISUAL PHENOMENA*

Composition can be...	Linear Closed Close to the picture plane Clear Symmetrical Centrally focused Organized Static Balanced Restful Flowing Simple Minimal Shallow	Painterly Open Distanced from the picture plane Unclear Asymmetrical Off center Chaotic Kinetic or dynamic Askew Agitated Choppy Complex Detailed Deep or receding
Form can be...	Weighty Heavy Solid Massive Volumetric Geometric Energetic Reachable Angular Rigid Brittle Rounded or bulbous	Light Slight Ethereal Slender Wispy Organic Passive Remote Curvilinear Plastic Elastic Flat or angular
Surface/Texture can be...	Smooth Soft Tactile Linear Consistent Repetitive Sensuous Flowing	Rough Hard or brittle Repulsive Painterly Undulating or inconsistent Varied Harsh Broken
Color/Value can be...	Bright or vibrant Warm Harmonious Strong or bold Light Harsh Natural Blended	Subdued or diffused Cool Dissonant or contrasting Subtle or pale Dark Diffused Unnatural Isolated or compartmentalized
Space/Architecture can be...	Symmetrical Light Uplifting Vertical Contained or compact Harmonized with surroundings Externally oriented Axially aligned Airy	Asymmetrical Dense Earthbound Horizontal Expansive or sprawling Placed in contrast Internally oriented Cluster or non-directional Suffocating or oppressive

*Resources taken from Dr. Robert Coad, Hamilton High School Humanities Magnet.