

## ART CONCEPTS

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### The Components of a Work of Art

Subject matter	what is represented such as a person or object: the topic, theme, or motif
Content	the meaning, aesthetic value, or psychological aspects: what it says
Form	the way it looks: the final appearance, organization or design of the physical art which includes the materials used, the style to the elements of art, and principles of design: how it is said
Composition	how it is put together
Iconography	visual symbols that tell the story
Style	the sum of constant, recurring, or coherent traits identified with a certain individual or group; an artist's style is influenced by choices related to time, place, and the artist's expressive needs
	Representational      realistic as it appears in nature
	Abstract                removed from representation of the actual object or content with focus on intrinsic form
	Nonobjective        the absence of real objects in which the form and creative act become the subject matter
	Stylized                objects created, distorted or simplified to accentuate the unique visual quality of an artist's expressive character

### Visual Elements of Art and Design

Line	the path made by a moving point, straight or curved
Shape	a two dimensional area with identifiable boundaries: geometric or organic
Texture	the actual and visual feel of surface areas
Value	the range/gradation of lightness and darkness from pure white to pure black
Color	reflected light measured by hue (color name), value (brightness or dullness) and intensity or saturation (relative purity)
Space	perception of depth

### Principles of Design in Art

Unity	a sense of oneness, of things belonging together and achieving a coherent whole
Variety	difference: provides interest
Balance	visual weight: the apparent heaviness or lightness of forms in a composition achieving equilibrium which can be symmetrical, asymmetrical or radial
Emphasis	viewer's attention centered more on certain parts than on others <u>Focal Point</u> is a specific spot to which attention is directed created by use of directional line, light, placement, isolation, contrast, content
Rhythm	repetition of accented elements
Proportion	size relationships between parts of a whole
Scale	size in relation to some constant or "normal" size

## Elements of Composition

**Line** horizontal lines seem restful or placid like the horizon line or a body in repose  
vertical lines are assertive, they defy gravity  
diagonal lines imply action  
line can be actual or implied

**Pattern** any decorative, repetitive motif or design: nearly always creates visual texture

**Contrast** variety in opposition

**Movement** implied organization which creates a path for the eye to follow

## Spatial Organization/Perspective

Types of perspective: conveying the idea of depth on a two dimensional surface

overlapping	objects in front of other objects appear closer to the viewer
linear	size diminishes with distance
atmospheric	clarity and intensity diminish with distance
modeling	light and shadow create form
isometric	distant forms are made smaller but parallel lines do not converge
foreshortening	application to the human figure
color	bright colors advance, dull colors recede; warm colors advance, cool colors recede

### Seen as Foreground

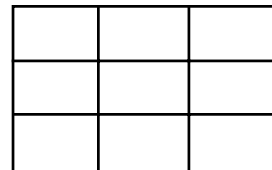
large size  
set low in the picture  
parallel lines far apart  
overlapping other forms  
sharply defined forms  
intense colors  
warm colors  
rough textures

### Seen as Background

small size  
set high in the picture  
parallel lines converging  
overlapped by other forms  
blurred forms  
grayed colors  
cool colors  
smooth textures

## Rule of Thirds

Divide the picture plane into thirds. Use the intersecting points and 1st and 3rd lines to place areas of emphasis. Moves away from centering subjects in the picture plane.



## Asymmetrical Balance

1. A large form is visually heavier than a smaller form
2. A dark-value form is visually heavier than a light form of the same size
3. A textured form is visually heavier than a smooth form of the same size
4. A form placed close to the central axis may be visually heavier than a similar form placed near the outer edge of the composition
5. Two or more small forms can balance a larger one
6. A smaller dark form can balance a larger light one