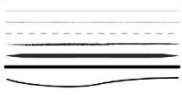


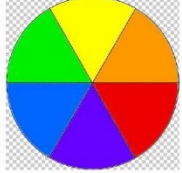



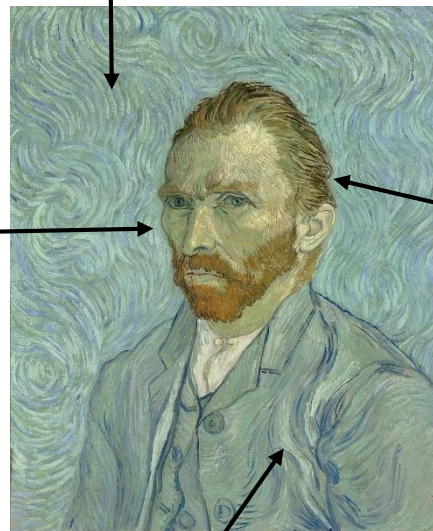


The Visual Elements

The seven **Visual Elements** are the building blocks of visual art. Every piece of art you make will use some (or possibly even all) of these elements.

ELEMENT:	DESCRIPTION:	EXAMPLE:
LINE	A continuous mark . Line is used to describe the edges of objects, shapes and spaces and can be used to produce effects of tone , pattern and texture .	
SHAPE	When a line joins up with itself, a shape is formed. Shape describes the outline of an object and the space inside and outside of it. Positive space is inside the object, Negative space is outside.	
TONE	The lightness or darkness of an image or colour (sometimes called Value). It shows the shadows and highlights . Tone varies from white through greys to black and can be used to make a shape look three dimensional.	
COLOUR	Primary colours: red , blue and yellow . Secondary colours: green , orange and purple . Complimentary colours (pairs of colours opposite each other on the colour wheel): blue and orange; red and green; yellow and purple.	
FORM	The physical volume of a shape in a space . Usually 3D (like a sculpture), but can be the illusion of 3D (for example by using tone)	
PATTERN	A regular arrangement or repetition of an element (line , shape , colour , etc) or motif.	
TEXTURE	The feel of a surface or the illusion of how it appears it would feel. It might be smooth, rough, silky, furry, etc.	

The loose, swirling **pattern** in the background of the painting gives the impression of smoke, or of movement. Van Gogh's thick use of paint adds **texture** to the image.



The use of light and dark **tones** on the face help to show its **form**

Van Gogh's use of **complementary colour** make the orange of his hair and beard stand out against the blues in the painting.

Van Gogh uses thick **lines** to describe his **shapes** – this is not realistic, but adds boldness to the painting.

Tone

Tone describes the lightness and darkness of an image. When drawing with tone, you should aim for at least 5 different tonal values: White, Light Grey, Mid Grey, Dark Grey and Black.

Pencil Grades:

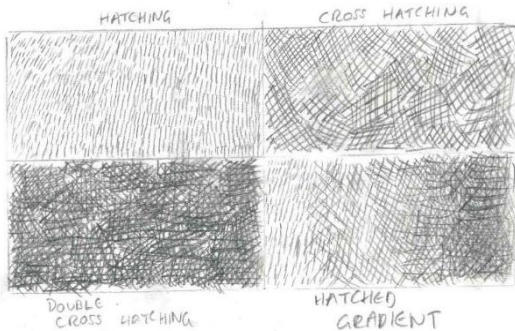
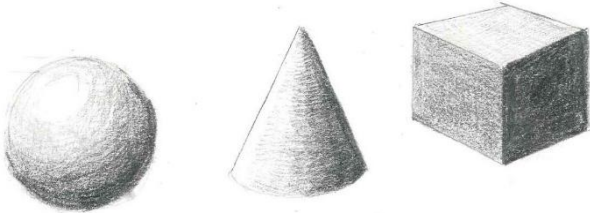
The different grades of pencil each have a different tonal value. Hard pencils (H) contain more clay, and are lighter. Black pencils (B) contain more graphite, and are darker. An HB (HARD/BLACK) pencil is in the middle of this range and will give you a mid grey (HB pencils are good for lightly sketching out your line work)



blocks



gradient



COLOUR

PRIMARY COLOURS

Red, Blue and Yellow are the three **Primary Colours**. They are called this because they cannot be made by mixing other colours together, but they combine to make other colours.

SECONDARY COLOURS

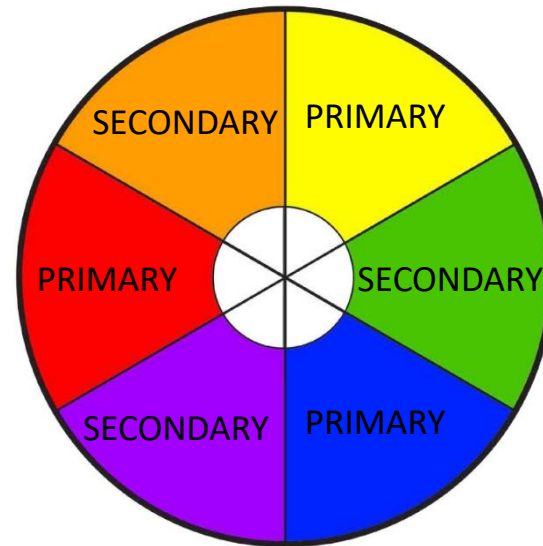
Green, Purple and Orange are **Secondary Colours**. These are made by mixing together two Primary Colours. You can see on the colour wheel below that each secondary colour sits in between the two primary colours that make it:

Red + Blue = Purple,
Red + Yellow = Orange,
Blue + Yellow = Green.

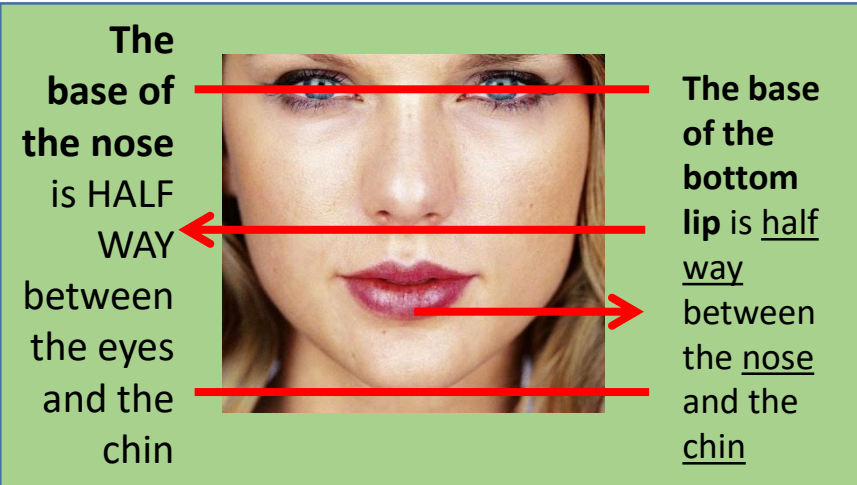
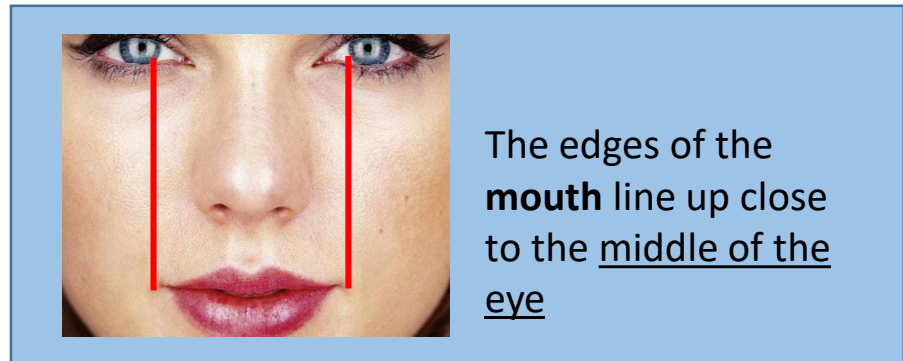
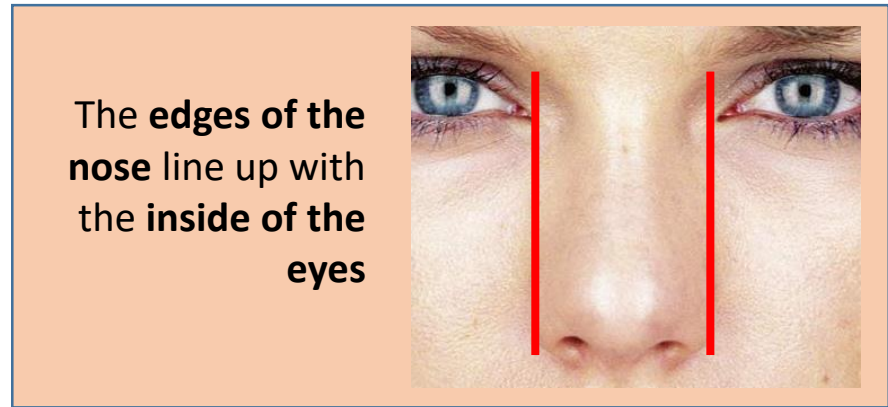
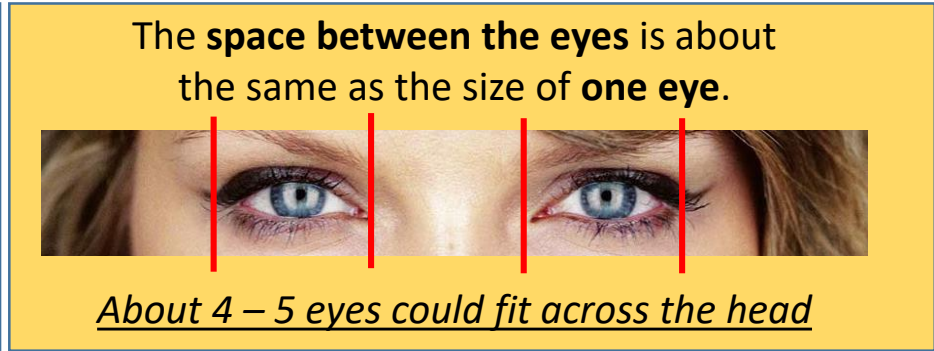
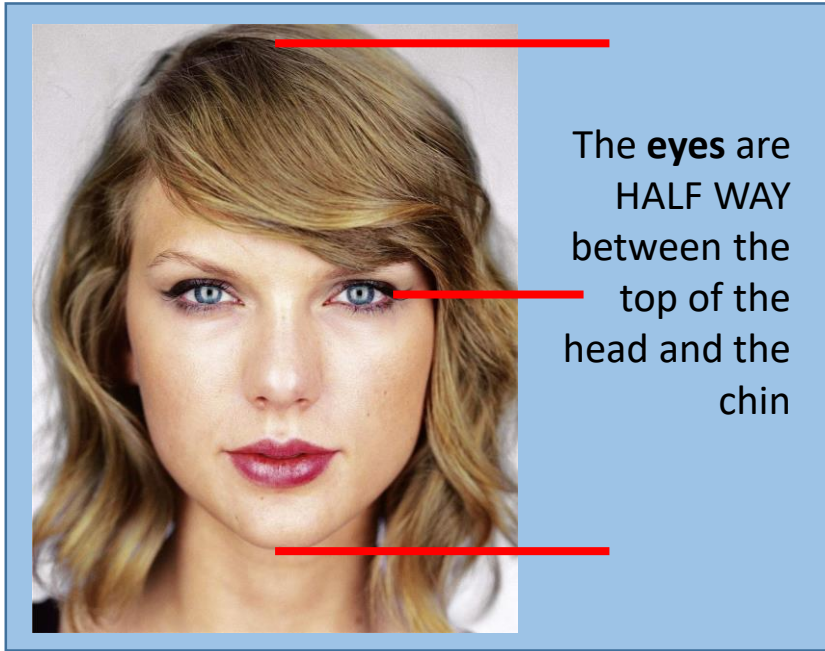
COMPLEMENTARY COLOURS

Colours that are **opposite** each other on the colour wheel are called **Complementary Colours**. Each secondary colour is directly opposite the primary colour that doesn't go into making it. So red is opposite green because red is the only primary colour that doesn't go into green - blue and yellow do.

The Colour Wheel



Proportions of the Face





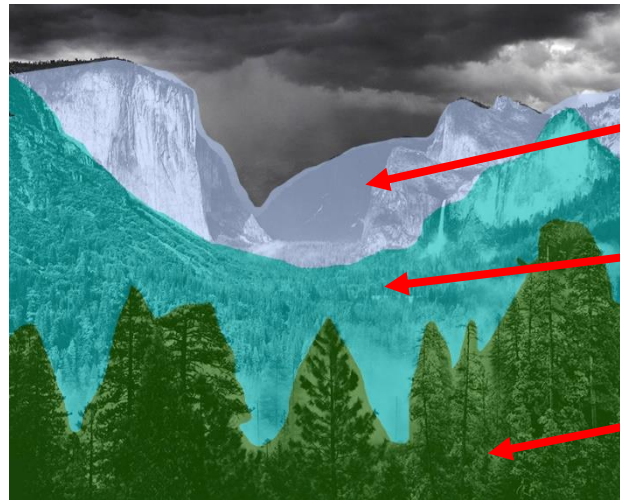
Parts of a Landscape

Foreground, Middle Ground and Background

The foreground of a scene is the part which is closest to the person viewing it. In the example to the right, it is the trees at the bottom of the image.

The middle ground is the part of the image in between the foreground and background – the hills in the centre of the example.

The background is the parts furthest away from the viewer (this would include the sky). In the example, it is the distant mountains.



Background

Middle Ground

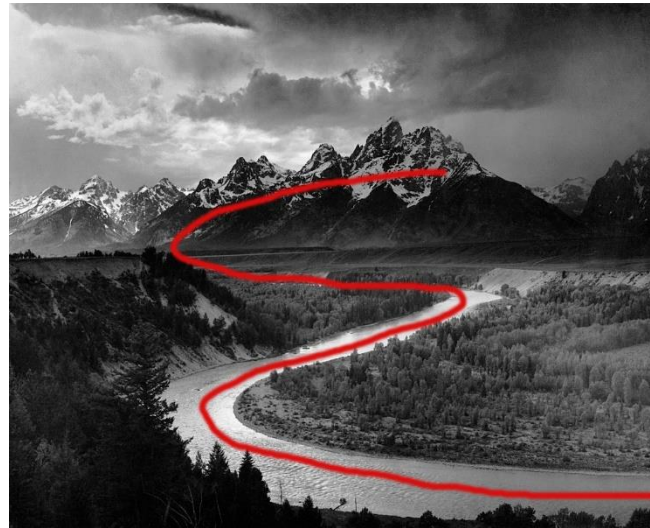
Foreground

Leading Lines

When composing a landscape image, artists sometimes use leading lines.

These are lines which lead the viewer's eye into and around the image.

In the example on the right, the river leads into the picture like a snake, and then the eye carries on with the pattern to go over the mountains.





Atmospheric Perspective



As objects in a landscape get further away:

- 1) They get SMALLER
- 2) They get LIGHTER
- 3) They get LESS DETAILED
- 4) They get LESS COLOURFUL
- 5) They have LESS CONTRAST

This is known as **ATMOSPHERIC PERSPECTIVE** – it is sometimes called Aerial Perspective.

This happens when particles in the atmosphere (like water molecules, or dust) get in between the viewer and the object, making it appear more HAZY the further away it is.

This also works on the SKY – which FADES and becomes LESS BRIGHT and COLOURFUL as it reaches the HORIZON.

Also, objects often get a greyish/bluish TINT as they get further away. These mountains are all the same colour really, but the ones in the distance look *fainter* and *bluer*.





Key Words

Architecture/ Architect	Architecture is the process of designing and constructing buildings. The design of buildings is done by an Architect.
Linear Perspective	A method of drawing which uses lines and vanishing points to make a scene appear 3D
Single Point Perspective	A form of linear perspective which shows all distance lines pointing to a Vanishing Point.
Two Point Perspective	A form of linear perspective which uses two Vanishing Points.
Three Point Perspective	A form of linear perspective which uses three vanishing points.
Vanishing Point	A point on the horizon of a perspective drawing where all distance lines meet.
Landscape	The visual features of an area of land. In art, it is usually a nature scene, but there can be urban landscapes, too.
Atmospheric Perspective	The effect of the atmosphere on objects in a scene. The further away an object appears, the lighter it gets with less contrast and detail.
Foreground	In a landscape or scene, the parts of the scene which are closest to the viewer.
Middle Ground	The space between the foreground and the background.
Background	In a landscape or scene, the parts which are furthest away.
Leading Lines	Lines which are made by elements in the image which lead the viewer's eye into, and sometimes around the image (e.g. a path, road or river).
Portrait	A likeness or image of a person. Portraits can be drawings, paintings, photographs or even sculptures. Often they focus mainly on the subject's face.

Primary Colour	Colours which can't be made by mixing other colours – Red, Yellow and Blue
Secondary Colour	Colours made by mixing two primary colours – Green, Purple and Orange
Complementary Colour	Colours which are opposite on the colour wheel – Red/Green, Blue/Orange, Yellow/Purple
Harmonious Colour	Colours that sit next to, or near each other on the colour wheel – e.g. Blue, Green, Yellow
Gradient	A gradual change in tone or colour, without stops between
Contrast	The difference between two things when compared. In art, used to describe tones or colours that are very far apart e.g. black and white have the most contrast, mid grey and light grey the least.
Composition	The combination of parts (or elements) to form a whole. The structure of art, music or even writing.
Medium/Media	The materials a work of art is made from – e.g. pencil, paint, chalk, ink, photography
Mixing	With paints, inks or other wet media, combining two or more colours to create a third.
Blending	Similar to mixing, but with dry media. The colours are combined on the paper or canvas.
Abstract	Art that does not attempt to represent reality – colours, tones, lines and shapes.
Figurative	Art that does try to represent reality, showing figures or objects that exist in real life.
Subject	The main focus of a work of art. The person, object or scene that is the focal point of the image.
Proportion	In art, the relationship between one thing and another in terms of size and distance
Symbolism	Using an object or word to represent or show something else (e.g. a book to represent knowledge)



Linear Perspective One Point Perspective

Linear perspective uses lines in a particular way to portray the world in 3D. In one point perspective, lines which appear as if they are travelling away from the viewer all point towards a single point on the horizon (known as the VANISHING POINT). In the example shown below, the blue lines all point towards this vanishing point. The other lines stay horizontal or vertical.

Rule 1:

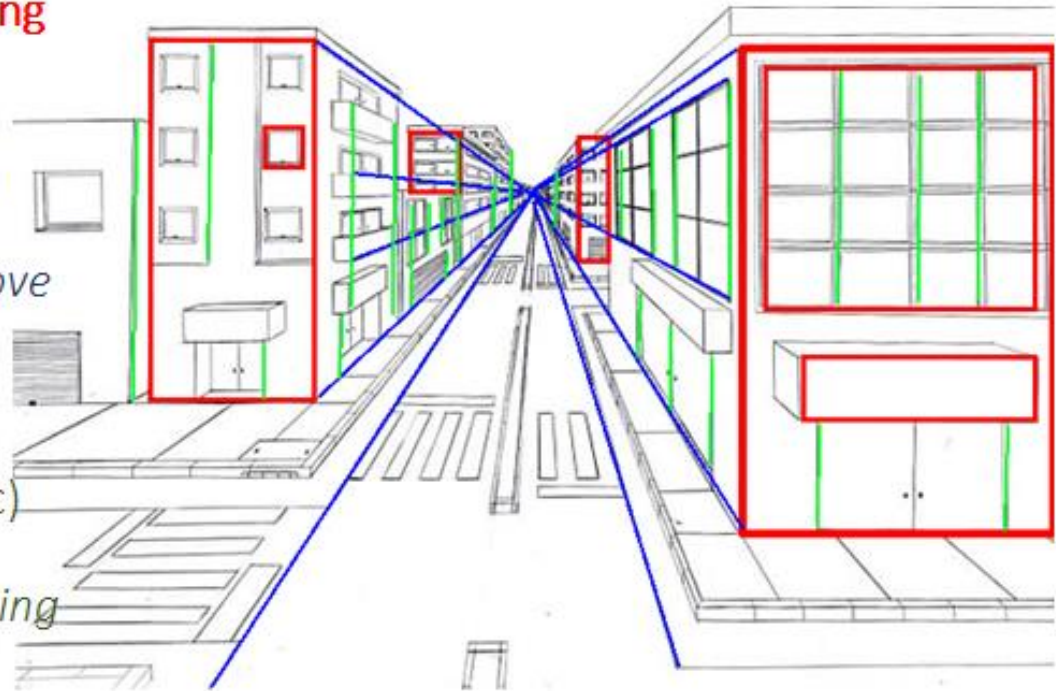
If the side of the object is facing you, show its true shape

Rule 2:

All lines facing away from you point to the vanishing point
(below horizon = up to VP, above horizon, down to VP)

Rule 3:

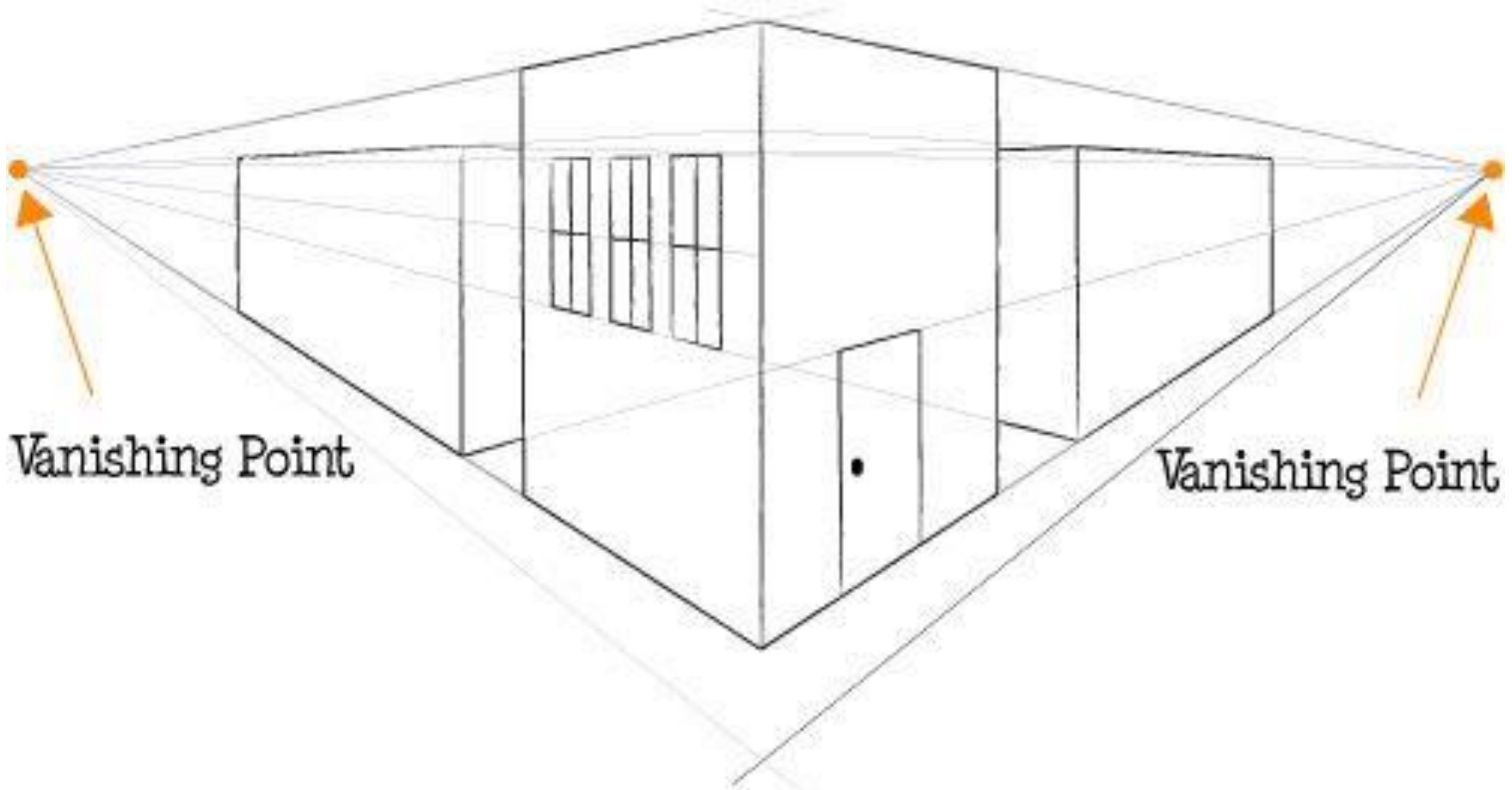
All **vertical lines** (sides of buildings, windows, doors, etc) **Remain perfectly vertical**, no matter which side of the building they're on





Linear Perspective Two Point Perspective

In two point perspective, the scene contains TWO vanishing points, both on the horizon. This gives the impression that you are facing the corner of the building or object, and the lines travelling off into the distance go to one of the vanishing points. All other lines remain vertical.



Architects



Antoni Gaudi
(1852 – 1926)



Friedensreich
Hundertwasser
(1928 - 2000)



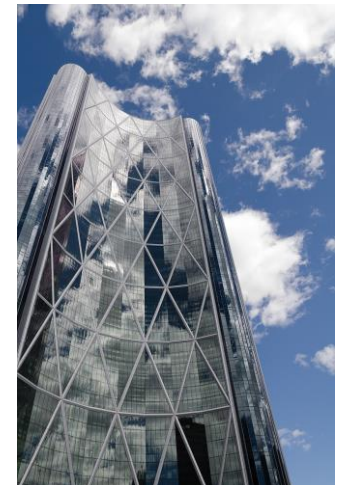
Architects



Frank Lloyd Wright
(1867 – 1959)



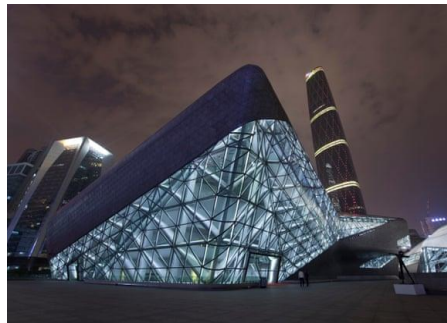
Norman Foster
(b 1935)



Architects



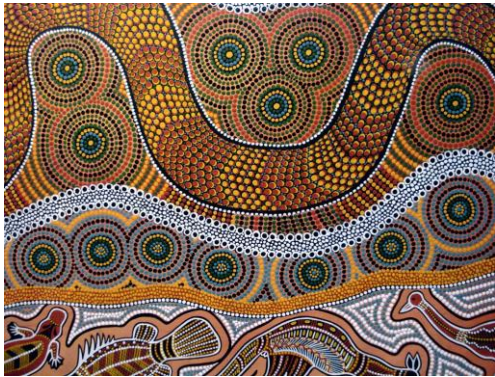
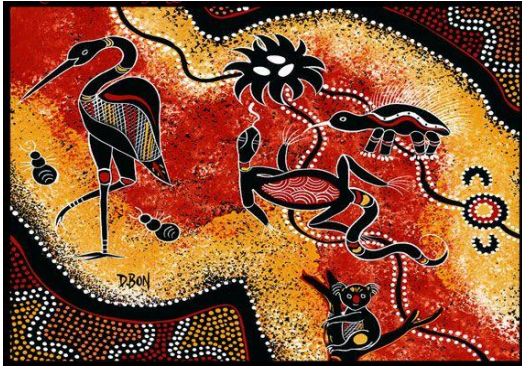
Zaha Hadid
(1950 - 2016)



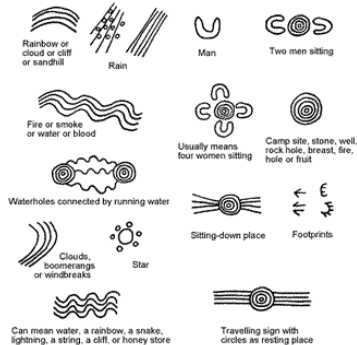
Kazuyo
Sajima
(b 1956)



Australian Aboriginal Art



The traditional art of the indigenous Australian Aboriginal people. Characterised by use of dots, natural, earthy colours, circular patterns, indigenous animals of Australia and use of symbols.



Japanese Wave design (Hamonshu)

Waves have featured heavily in Japanese art and design for thousands of years. The Seigaha wave pattern can symbolise luck, power and resilience. Hokusai's Great Wave print has become one of the most famous examples of Japanese art in history. Mori Yuzan's book of Hamonshu would have been used as reference for craftsmen to decorate armour, pottery and all manner of objects.



Mori Yuzan - Hamonshu



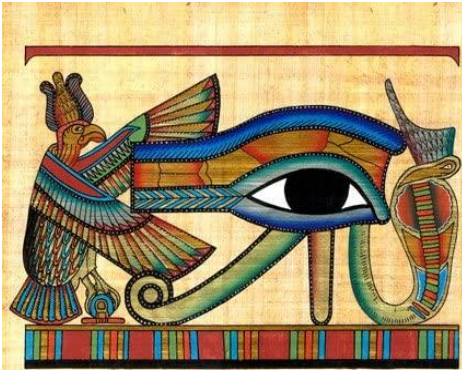
Seigaha wave pattern



The Great Wave off Kanagawa by Hokusai



Ancient Egyptian Art



Since the art of ancient Egypt covers a period of over two thousand years, there are many different examples. What remains tells us about the Egyptian religious beliefs, images of gods, pharaohs, symbolic animals and hieroglyphs. One of the characteristics of Egyptian figures is that they were represented in side view, with the torso and eye shown from the front, and the legs parted as if walking.



Mexican Day of the Dead



The Day of the Dead actually covers two days – November 1st and 2nd. It is a time of remembrance and celebration of the lives of loved ones who have died. A brightly coloured celebration, the Mexican Day of the Dead uses much symbolism - sugar skulls, flowers, particularly the magigold flower, intricate patterns and religious symbols.