

Art and Design Glossary

Elements of Art

<p>LINE: Lines are used to:</p> <ul style="list-style-type: none"> • Delineate shapes • Indicate volume • Describe • Make patterns • Express emotions <p>They can be:</p> <ul style="list-style-type: none"> • Bold or sensitive • Angled or curved • Soft or hard 	<p>SHAPE:</p> <p>Shapes can be easily recognised and immediately understood.</p> <p>They can form symbols</p> <p>They can be 2 or 3 dimensional</p>	<p>FORM:</p> <p>Shapes 'form' an object whether this is done in modelling work or illusionary through drawing or painting.</p> <p>It is possible to create form in 2D work but it is easier in 3D work.</p>
<p>COLOUR:</p> <p>Can be used to convey feelings, emotions, atmosphere, moods and ideas.</p> <p>Children's ability to select, mix and apply colour helps them to communicate.</p> <p>Whilst some media is suitable (paint, coloured pencils with sufficient range of colour) felt tips are not suitable for this purpose.</p>	<p>-tone:</p> <p>Tells us how much light and dark can be seen. Tone can help to suggest volume or depth.</p> <p>PATTERN:</p> <p>Can be seen in the natural and built world. It is related to mathematics, decoration, symbolism and cultural styles throughout history.</p>	<p>TEXTURE:</p> <p>Can be seen and felt. The illusion of texture can be created in 2D work but it is easiest to achieve this is 3D work.</p>

Principles of Art

<p>BALANCE Use of symmetry/asymmetry</p>	<p>PROPORTION The relationship of size or distance from one object to another</p>	<p>HARMONY Using similar lines, colour, shapes, textures</p>
<p>UNITY The feeling of wholeness e.g. using one colour creates unity</p>	<p>VARIETY Using different lines, colour, shapes, textures</p>	<p>EMPHASIS One specific object or area that draws the attention</p>
<p>MOVEMENT The illusion of motion with shape or contour in a 2D space or Actual 3D movement</p>	<p>REPETITION Using the same shape/colour more than one time</p>	<p>PATTERN Repeating sequence of shapes/colours, the same or different sizes</p>
<p>RHYTHM Regular or harmonious patterns, shapes, colours, sounds – ‘working together’</p>		

Elements of Art

Line



Line is a mark on a surface that describes a shape or outline. It can create texture and can be thick and thin. Types of line can include actual, implied, vertical, horizontal, diagonal and contour lines.

Shape



Shape is a 2-dimensional line with no form or thickness. Shapes are flat and can be grouped into two categories, geometric and organic.

Form



Form is a 3-dimensional object having volume and thickness. It is the illusion of a 3-D effect that can be implied with the use of light.

Value



Value is the degree of light and dark in a design. It is the contrast between black and white and all the tones in between. Value can be used with color as well as black and white.

Color



Color is made up of three properties: hue, value, and intensity. Hue is the name's color. Value is the hue's lightness and darkness (black and white added). Intensity is the quality of brightness and purity.

Space



Space is the area around, within, or between images or elements.

Texture



The surface quality of an object that we sense through touch. All objects have a physical texture. Artists can also convey texture visually in two dimensions.

ELEMENTS & PRINCIPLES OF ART

LINE

Line is the path of a point moving through space



PATTERN

Pattern refers to the repetition or recurrence of a design element, exact or varied, which establishes a visual beat.



SHAPE / FORM



Shape implies spatial form and is usually perceived as two-dimensional. Form has depth, length, and width and resides in space. It is perceived as three-dimensional.

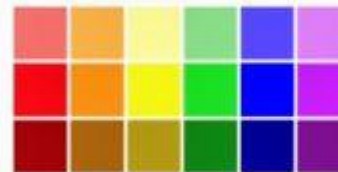
RHYTHM / MOVEMENT

Rhythm or movement refers to the suggestion of motion through the use of various elements.



COLOR

Colors all come from the three primaries and black and white. They have three properties - hue, value, and intensity.



PROPORTION / SCALE

Proportion is the size relationship of parts to a whole and to one another. Scale refers to relating size to a constant, such as a human body.



VALUE

Value refers to relative lightness and darkness and is perceived in terms of varying levels of contrast.



BALANCE

Balance is the impression of equilibrium in a pictorial or sculptural composition. Balance is often referred to as symmetrical, asymmetrical, or radial.



TEXTURE

Texture refers to the tactile qualities of a surface (actual) or to the visual representation of such surface qualities (implied).



UNITY

Unity is achieved when the components of a work of art are perceived as harmonious, giving the work a sense of completion.



SPACE / PERSPECTIVE

Space refers to the area in which art is organized. Perspective is representing a volume of space or a 3-dimensional object on a flat surface.



EMPHASIS

Emphasis refers to the created center of interest, the place in an artwork where your eye first lands.



Line



Different tools make different kinds of lines.

Shape



Shapes come in many types and sizes.

Color



Every color can be bright, dull, dark, or light.

Value



Value refers to dark and light in painting or drawing.

Form



Form is three-dimensional, and takes up space.

Texture



Texture is how a surface of something feels or looks.

Space



Space exists around us. We use illusions to make space in art.

Styles of Art

REALISM

Looks real – almost exactly as you would see it in person

Stanley Rayfield:



FIGURATIVE

The image is easily recognisable but does not look real

Leonardo Da Vinci:



ABSTRACT

Does not attempt to represent an accurate depiction of a visual reality but instead use shapes, colours, forms and gestural marks to achieve its effect

Wassily Kandinsky:



SURREAL

The image may have real parts, but what you see is clearly not possible

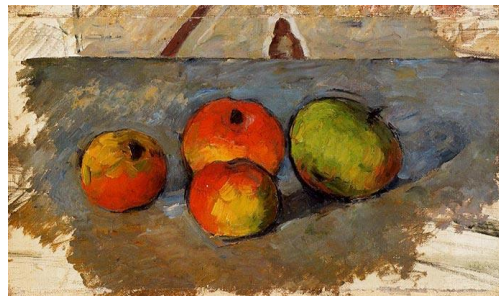
Rene Magritte:



REPRESENTATIONAL

The image is recognisable, but exaggerated in some way

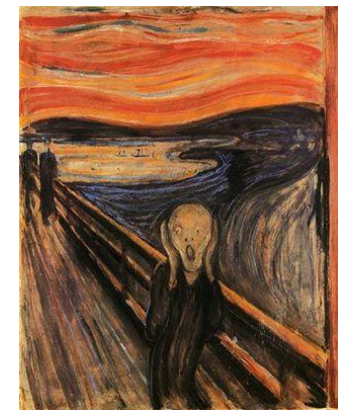
Paul Cezanne:



EXPRESSIONISTIC/EMOTIONALISM

The image has emotion or feeling. The artist seeks to depict not objective reality but rather the subjective emotions and responses that objects and events arouse within a person

Edvard Munch:

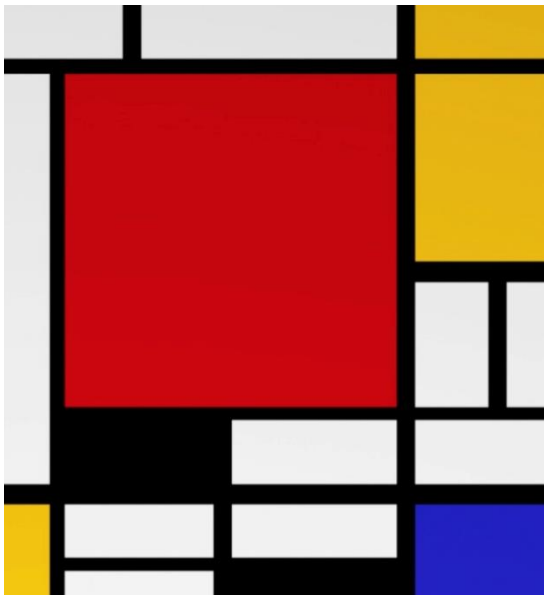


Art Movements

BAUHAUS

Bauhaus was an influential art and design movement that began in 1919 in Weimar, Germany. The Bauhaus movement championed a geometric, abstract style featuring little sentiment or emotion and no historical nods, and its aesthetic continues to influence architects, designers and artists

Piet Mondrian:



CUBISM

Cubism was a revolutionary new approach to representing reality developed around 1907 by artists Pablo Picasso and Georges Braque. They brought different views of subjects (usually objects or figures) together in the same picture, resulting in paintings that appear fragmented and abstracted

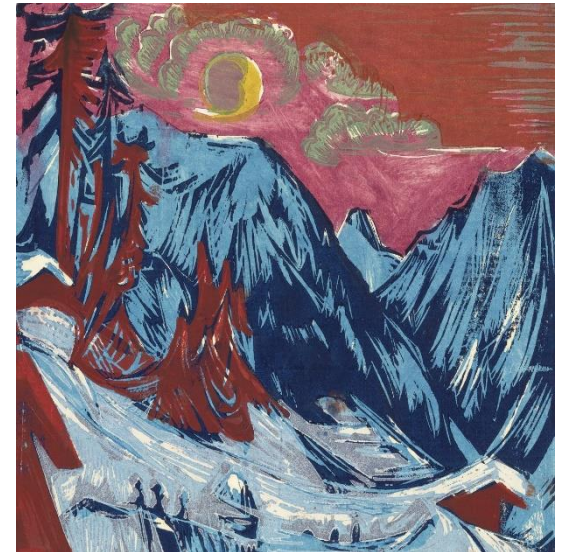
Juan Gris:



EXPRESSIONISM

Expressionism is a modernist movement, initially in poetry and painting, originating in Northern Europe around the beginning of the 20th century. Its typical trait is to present the world solely from a subjective perspective, distorting it radically for emotional effect in order to evoke moods or ideas

Ernst Ludwig Kirchner:



FAUVISM

The style of les Fauves (French for "the wild beasts"), a group of early 20th-century modern artists whose works emphasized painterly qualities and strong colour over the representational or realistic values retained by Impressionism

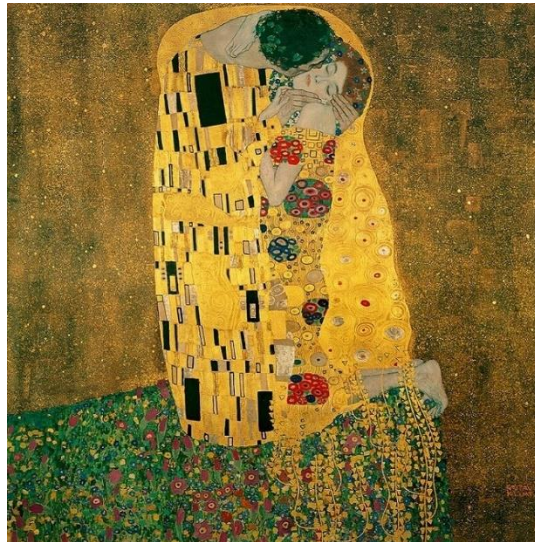
Andre Derain:



ART NOUVEAU

Art Nouveau is ornamental style of art that flourished between about 1890 and 1910 throughout Europe and the United States. Art Nouveau is characterized by its use of a long, sinuous, organic line and was employed most often in architecture, interior design, jewellery and glass design, posters, and illustration

Gustav Klimt:



BAROQUE

The Baroque style is characterized by exaggerated motion and clear detail used to produce drama, exuberance, and grandeur in sculpture, painting, architecture, literature, dance, and music. Famous painters of the Baroque era include Rubens, Caravaggio, and Rembrandt

Peter Paul Rubens



POP ART

Pop art is an art movement that emerged in the 1950s and flourished in the 1960s in America and Britain, drawing inspiration from sources in popular and commercial culture. Different cultures and countries contributed to the movement during the 1960s and 70s. It began as a revolt against the dominant approaches to art and culture and traditional views on what art should be. Young artists felt that what they were taught at art school and what they saw in museums did not have anything to do with their lives or the things they saw around them every day. Instead they turned to sources such as Hollywood movies, advertising, product packaging, pop music and comic books for their imagery.

Roy Lichtenstein:



PRE-RAPHAELITE

Inspired by the theories of John Ruskin, who urged artists to 'go to nature', they believed in an art of serious subjects treated with maximum realism. Their principal themes were initially religious, but they also used subjects from literature and poetry, particularly those dealing with love and death. They also explored modern social problems.

John William Waterhouse:



RENAISSANCE

Renaissance art is the painting, sculpture, and decorative arts of the period of European history known as the Renaissance, which emerged as a distinct style in Italy in about AD 1400, in parallel with developments which occurred in philosophy, literature, music, science, and technology. Renaissance art took as its foundation the art of Classical antiquity, perceived as the noblest of ancient traditions, but transformed that tradition by absorbing recent developments in the art of Northern Europe and by applying contemporary scientific knowledge.

Sandro Botticelli:



IMPRESSIONISM

Impressionism is a 19th-century art movement characterized by relatively small, thin, yet visible brush strokes, open composition, emphasis on accurate depiction of light in its changing qualities (often accentuating the effects of the passage of time), ordinary subject matter, unusual visual angles, and inclusion of movement as a crucial element of human perception and experience. Impressionism originated with a group of Paris-based artists whose independent exhibitions brought them to prominence during the 1870s and 1880s.

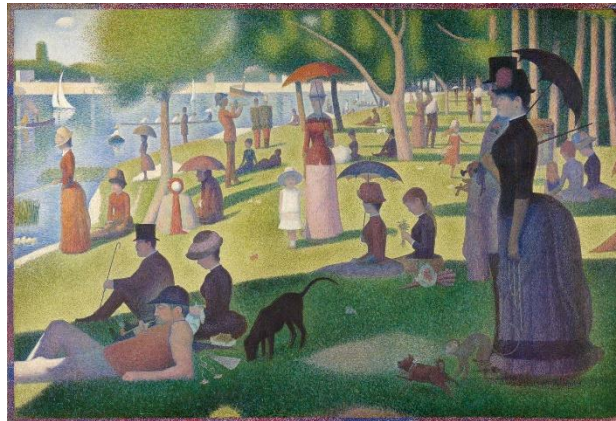
Claude Monet:

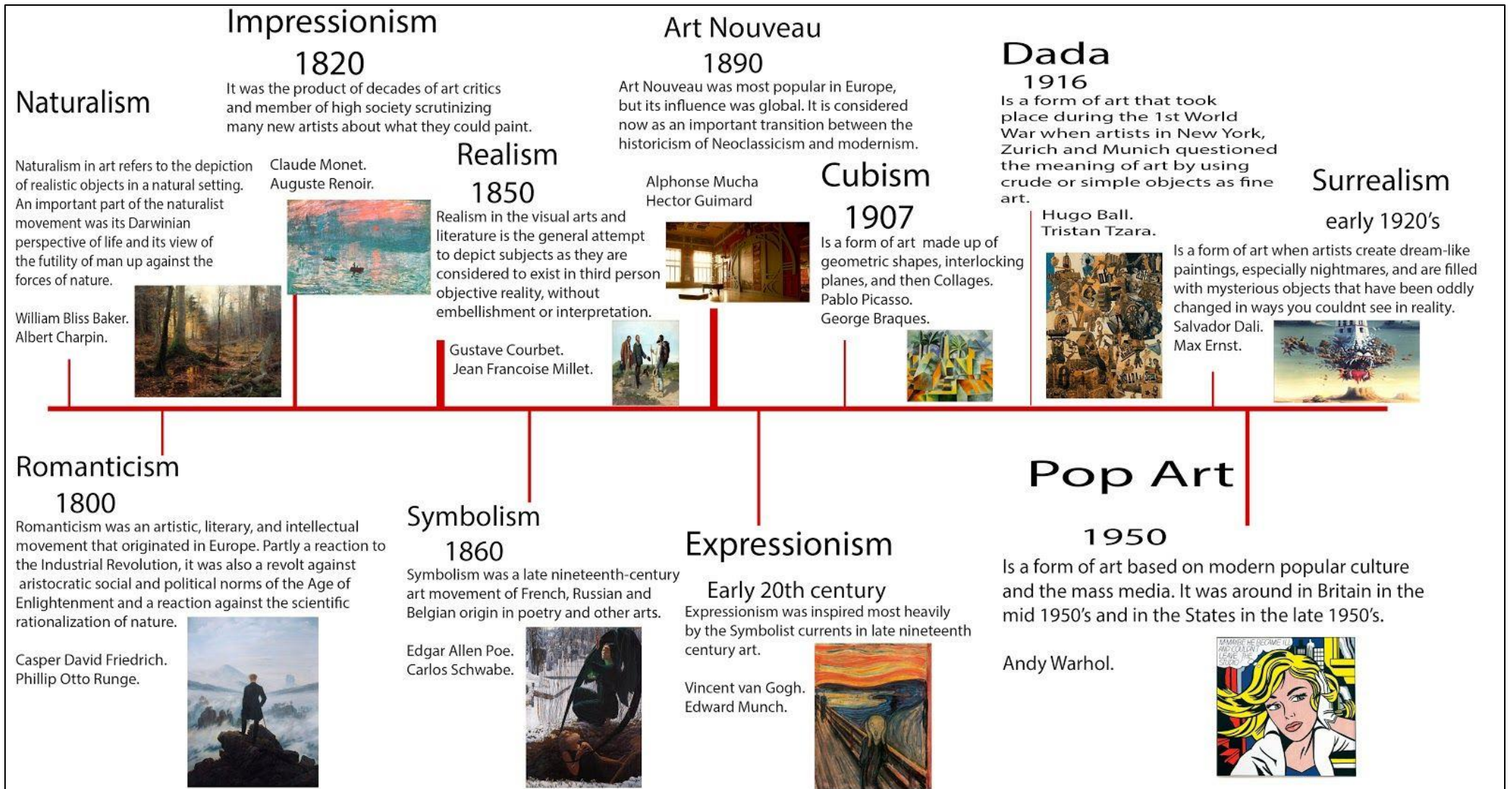


PONTILLISM/NEO-IMPRESSIONISM

Pointillism a technique of painting in which small, distinct dots of colour are applied in patterns to form an image. Georges Seurat and Paul Signac developed the technique in 1886, branching from Impressionism. The term "Pointillism" was coined by art critics in the late 1880s to ridicule the works of these artists, but is now used without its earlier pejorative connotation. The movement Seurat began with this technique is also known as Neo-Impressionism.

Georges Seurat





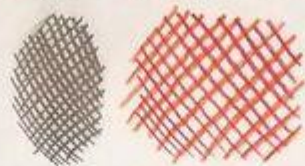
Art Techniques - Drawing

<p>HATCHING & CROSS-HATCHING These methods are very common and effective ways to add depth to your sketches through shading. When it comes to well-known pencil drawing styles that can level up your sketches, hatching & cross-hatching is at the top of the list of skills you should learn. Hatching is essentially a series of lines drawn along the main line of your drawing to create shadow and depth. These lines shouldn't touch. Cross hatching is a series of lines used in the same way, but where they intersect. The closer these lines, the darker the shading in your drawing will be.</p>	<p>STIPPLING Stippling is the art of adding dots to add shading and depth, similar to hatching or cross hatching. The closer the dots, the deeper the effect. To ensure that your dots show up and make a better impact, it's best to use a softer graphite for this effect, as it comes out darker.</p>	<p>SCRIBBLING/SCUMBLING Everyone has created idle scribbles on a piece of paper when waiting on hold during a telephone call. But scribbling is actually a drawing technique that can be very effective. The characteristics of a scribbled sketch can be identified by the erratic, uneven and definitely not straight lines within the piece. Using random movements across the paper will result in a somewhat deconstructed image, and the more irregular lines created closer together, the darker it will appear</p>
<p>CIRCLING Control the tone your pencil produces by simply adjusting the amount of pressure you place on it. To create smooth transitions you can make small circular strokes that give you a more blended appearance. It's important to note that you shouldn't make small circles with perceptible lines. Instead, move the pencil around in a circular motion when adding pressure. For this approach a duller pencil works best</p>	<p>SMOOTH SHADING & BLENDING To add a cleaner shading element to your drawing, you can try smooth shading. This can be done in a number of ways, including using your finger or a rolled up piece of paper to blend in hatching or cross hatching This will give your sketch a smoother appearance. You can also blend simply by angling your pencil to utilise the wider edge, creating thicker lines that create the appearance of shadows and shading.</p>	

DRAWING TECHNIQUES




HATCHING



CROSS HATCHING



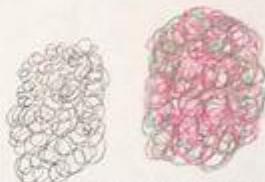
STIPPLING



SHADING



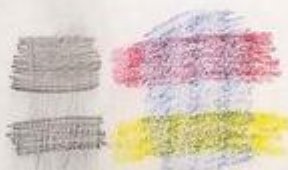
BLENDING



SCUMBLING



GRADATION



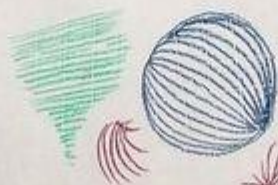
LAYERING



BURNISHING



TEXTURE



DIRECTIONAL LINES



WAVY/PATTERNS

COLORED PENCIL TECHNIQUES

VARYING PRESSURE



HATCHING

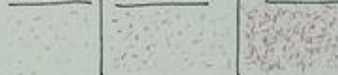
Single direction mark
closer together = darker value



STIPPLING

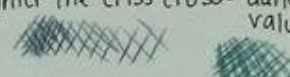
Marks Made with tip of pencil... the More/closer the dots = darker value

LIGHT MEDIUM DARK



CROSS HATCHING

multi-direction marks
tighter the criss cross = darker value



Can also use two or more colors!
Think about color schemes!

Lines can Curve!
burnish

LAYERING

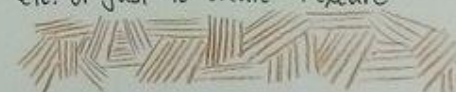
Process of building up layers of color for a more interesting use of that color



once layered you can use a colorless blender to mix (white colored pencil)

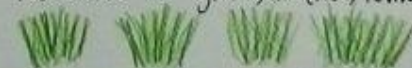
PATCHES FOR TEXTURING OR ADDING DEPTH

may help with creating depth in areas of the face like nose, cheeks etc. or just to create texture



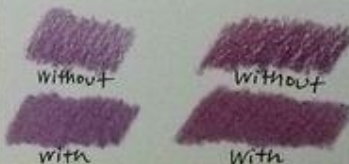
RANDOM STROKES

using a blunt pencil, use this technique for grass, clothes, leaves



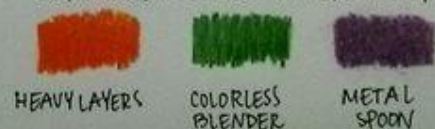
SOLVENT

use an oil based solvent (baby oil or linseed oil: Turpentine) to smooth out pencil marks



BURNISHING

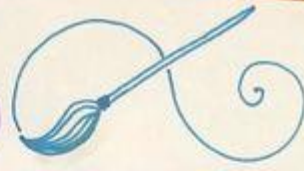
BLENDING TO CREATE A SMOOTH SURFACE, FILLING PAPER TOOTH



Art Techniques - Painting

<p>UNDERPAINTING Underpainting is an initial layer of paint applied to a ground, which serves as a base for subsequent layers of paint. Underpaintings are often monochromatic and help to define colour values for later painting. Work paint up from thin to thick, especially when using slow-drying paints. It's impossible to work on top of heavy, wet paint. In the same way, work up to highlights, adding the brightest (and usually heavier) paint at the end. Have a roll of kitchen towel to hand to clean brushes and remove any excess paint.</p>	<p>BLOCKING IN Blocking in refers to an initial painting process of blocking in the general colours and shapes on your canvas. This is a starting procedure used mostly for oil painting.</p> <p>The purpose of blocking in is to lay down the general composition and colour harmony without having to worry about the tedious details. You can really get a feel for where the painting is going with this starting procedure. Generally, very large brushes are used for this and the paint is thinned</p>	<p>BLENDING Blending is a painting technique where two different colours are slightly mixed together when wet, giving a smooth transition from one colour to the next. The transition colour will be a product of the two blended colours e.g. if you are blending blue into a yellow, the transition colour will be a green</p>
<p>WET ON WET The wet-on-wet technique in painting, also known as 'alla prima' is where you apply a new layer of oil paint, on top of a still-wet layer rather than waiting for a layer to dry before applying the next</p>	<p>DRY BRUSH Drybrush is a painting technique in which a paint brush that is relatively dry, but still holds paint, is used. Load is applied to a dry support such as paper or primed canvas. The resulting brush strokes have a characteristic scratchy look that lacks the smooth appearance that washes or blended paint commonly have.</p>	<p>SGRAFFITO Sgraffito, (Italian: "scratched"), in the visual arts, a technique used in painting, pottery, and glass, which consists of putting down a preliminary surface, covering it with another, and then scratching the superficial layer in such a way that the pattern or shape that emerges is of the lower colour.</p>

PAINTING TECHNIQUES



FILL IN SHAPE



OUTLINE SHAPE



DABBING



STREAKING



BLENDING →



SCUMBLING



OVER PAINTING



WET ON WET



SGRAFFITO



TEXTURES



DRY BRUSH

Colour Theory

<p>Primary colours: Red, yellow and blue</p>	<p>Secondary colours: Orange – red + yellow Green – blue + yellow Purple – red + blue</p>	<p>The spectrum: Red, orange, yellow, green, blue, indigo, violet</p>
<p>Harmonious colours: Colours that are next to each other in the spectrum go together well.</p>	<p>Complimentary colours: Colours that are opposite each other in the spectrum.</p>	<p>Black and white: These are not true colours. Use white to lighten the colour, use black to darken the colour.</p>
<p>Tertiary colours: Need three colours to be produced. For example: Brown – red + black + yellow (or all three primary colours) Turquoise – blue + yellow + white Mauve – blue + red + white Skin tones need a combination of yellow or brown along with red and white.</p>	<p>Tint: Add white to a colour in different amounts to produce tints</p>	<p>Tone: Add black to a colour in different amounts to produce tones</p>

ART ELEMENTS - COLOR



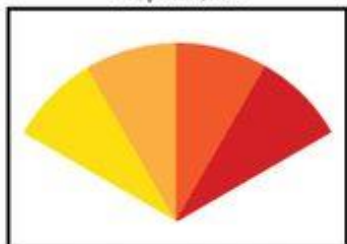
PRIMARY COLORS
red, yellow, blue



SECONDARY COLORS
mix two primaries to make a secondary



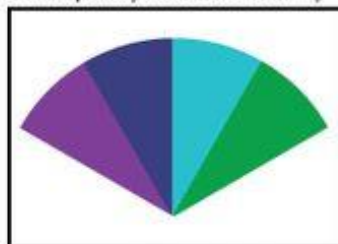
TERTIARY COLORS
mix a primary and closest secondary



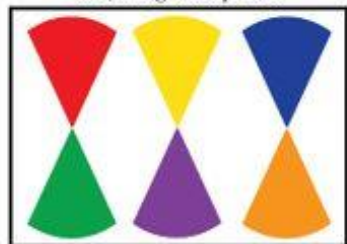
WARM COLORS
reds, oranges and yellows



COLOR WHEEL



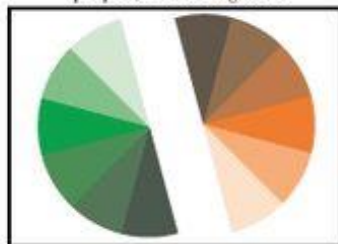
COOL COLORS
purples, blues and greens



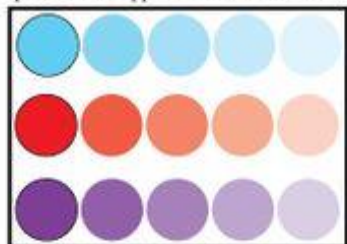
COMPLEMENTARY COLORS
pairs that are opposites on the color wheel



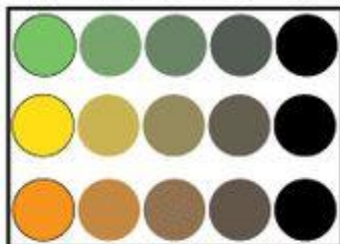
ANALOGOUS COLORS
next to each other on the color wheel



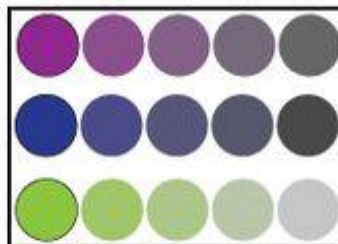
MONOCHROMATIC COLORS
tints and shades of one color



TINTS
add white to a hue (color)

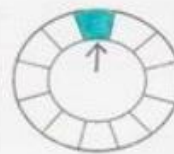


SHADES
add black to a hue (color)

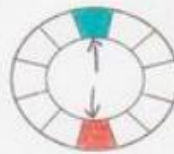


SATURATION
intensity of a hue (color)

TERTIARY COLOUR SCHEMES



MONOCHROME One colour plus black and white



COMPLEMENTARY Two opposite colours plus black and white



ANALOGOUS Three adjacent colours plus black and white



SPLIT COMPLEMENTARY One colour plus two either side of its opposite colour plus black and white



DOUBLE SPLIT COMPLEMENTARY Two colours either side of two opposite colours plus black and white



TRIADIC Three equidistant colours plus black and white

Textiles - techniques

Dip Dye

A dip dye technique can be used to dye a piece of fabric one solid colour, or to create an ombre effect (one colour or multiple colours)

Fabric dye (powdered or liquid) is added to cold water. The more dye, the stronger the colour. Material is then dipped in the water. The longer the material is left in, the more intense the colour.



Tie Dye

Tie dye involves tying the fabric with elastic bands or string before adding the dye (can be applied from bottles to dye the fabric multiple colours with no overlap) or by playing in a bucket of cold water fabric dye to create a pattern with one colour



Batik

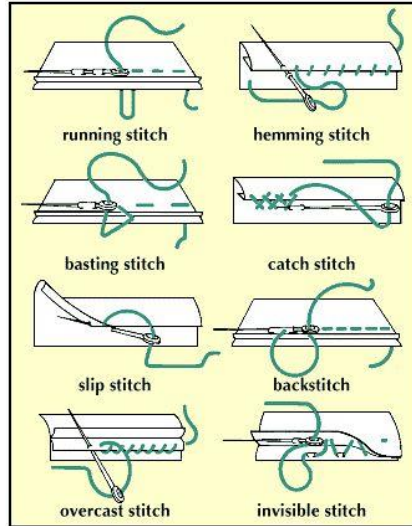
A more complicated process, where wax is used to draw a pattern then dye placed over the top. The dye can't stain where the wax is, and when the wax is removed the pattern can be seen. Multiple layers of wax and dye can be used to create intricate patterns.



Sewing

Sewing can be used to join pieces of fabric together, to fasten embellishments (e.g. sequins, beads) to fabric or to create a pattern in the fabric

SOME BASIC SEWING STITCHES



Knitting

Knitting is a method by which yarn is manipulated to create a textile. It is used to create many types of garments. Knitting may be done by hand or by machine.

Knitting creates stitches: loops of yarn in a row, either flat or in the round (tubular). Knitted fabric consists of a number of consecutive rows of connected loops.

Differences in yarn (varying in fibre type, weight, uniformity and twist), needle size, and stitch type allow for a variety of knitted fabrics with different properties, including colour, texture, thickness, heat retention.



Crochet

Crochet process of creating textiles by using a crochet hook to interlock loops of yarn, thread, or strands of other materials.

Crochet hooks can be made from a variety of materials, such as metal, wood, bamboo, or plastic.

The key difference between crochet and knitting, beyond the implements used for their production, is that each stitch in crochet is completed before the next one is begun, while knitting keeps many stitches open at a time.



Textile Art

Wall hanging



Rugs

Tapestry

Clothing

Sculpture

Embroidery



Textile Artists		

Textile Artists		

Sculpture		

Sculpture		