

Elements of Design

Format for Analysis

Space

7 Devices Artists Use to Create Illusion of 3D Space on a 2D Picture Plane

- Overlapping
- Linear Perspective
- Detail
- Size
- Point of View
- Receding Color
- Aerial Perspective

Overlapping



- Objects partly hidden by others appear behind
- The 14C Cimabue painting shows overlapping in the angels' heads

Linear Perspective



- Lines known to be parallel appear to converge to one or 2 vanishing points
- This is evident in many of Carnevale's diagonal lines that would converge to one point if extended

Detail



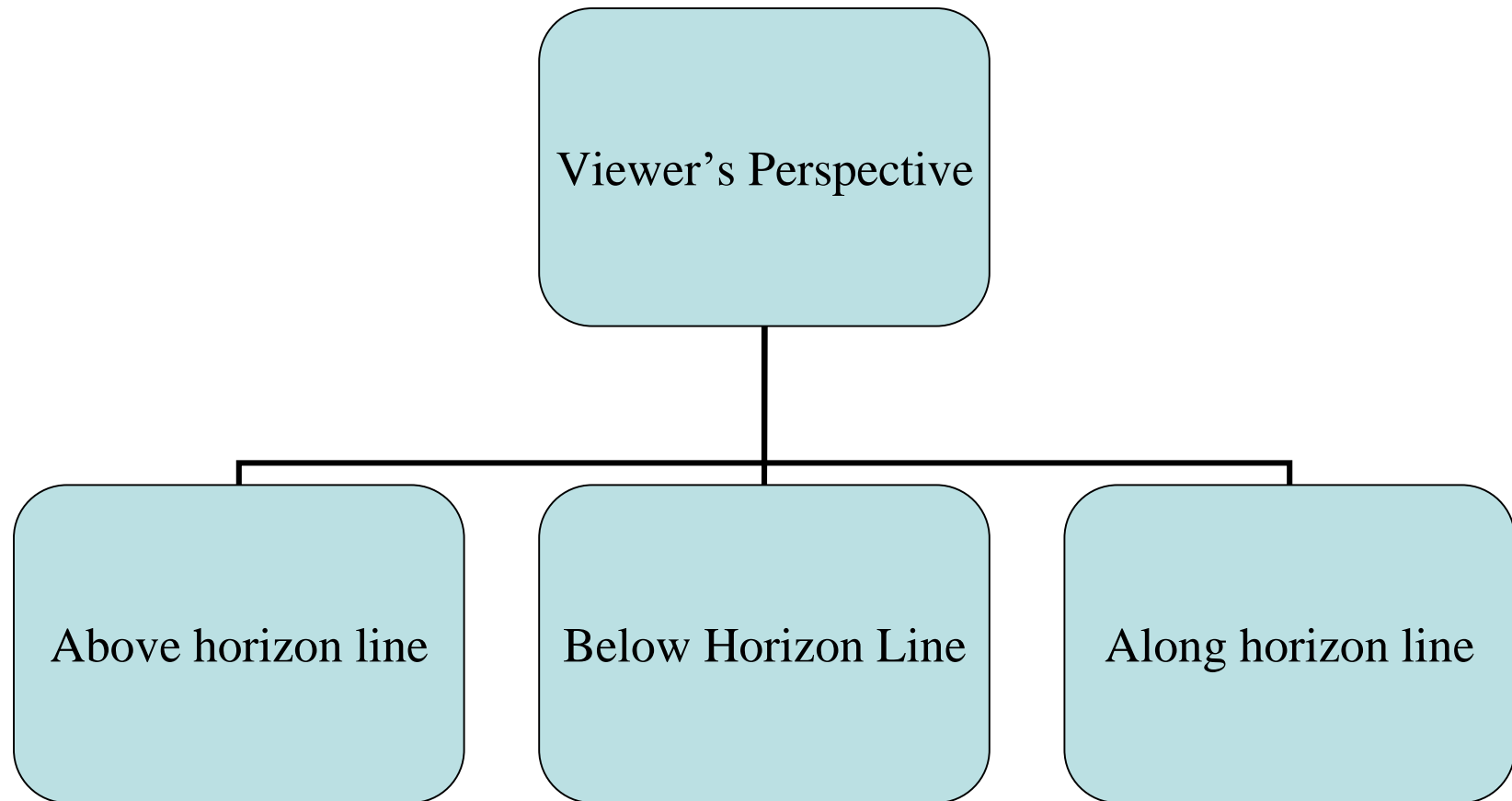
- More detailed objects appear closer than those less detailed which appear farther away
- This is evident by noticing that trees and foliage closer have more detail than those farther away

Size

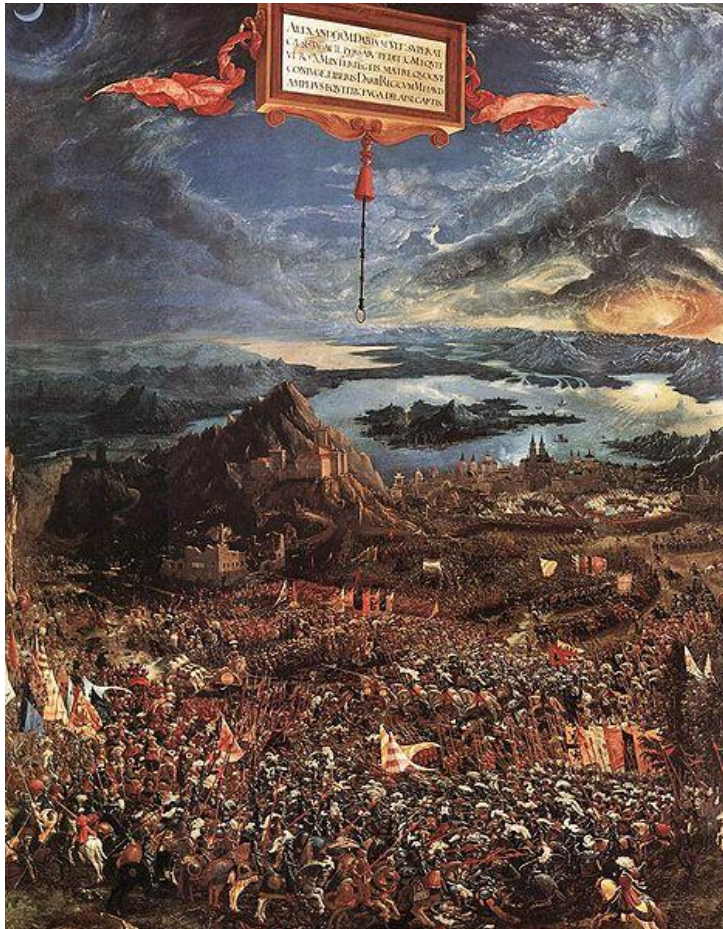
- Objects known to be the same size appear closer than those smaller which appear farther away
- This is evident in Ensor's Entry of Christ in the figures' heads which get smaller as they go back



Point of View

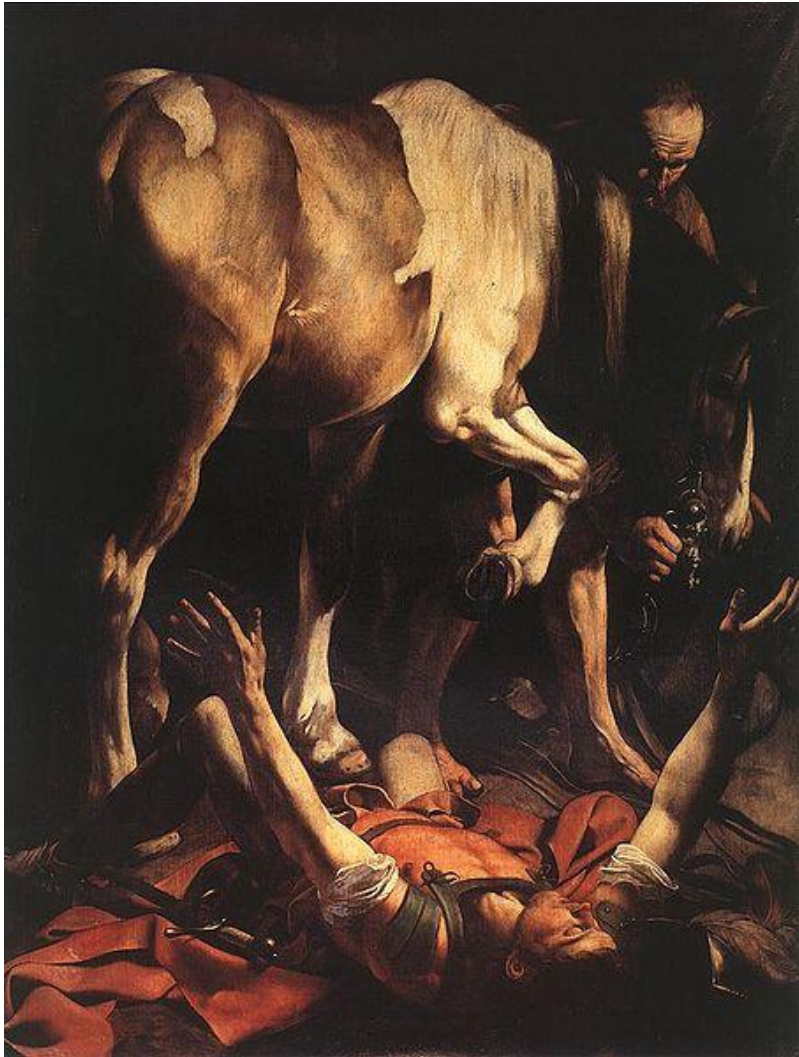


Above Horizon Line



- Viewer is above the horizon line
- This is evident by the vantage point of looking down at the sea and land below in Altdorfer's landscape

Below Horizon Line



- Viewer is below horizon line
- This is evident by the vantage point Caravaggio chooses of looking up at the horse's belly
- Placing scene under the horse's belly adds to the drama of the event

Along Horizon Line



- Viewer looks head on at the scene
- Viewer is placed at the foot of bed in Mantegna's Dead Christ
- Point of view adds drama to the scene

Receding Color



- Intensity of color diminishes as it goes further back
- Colors appear grey in the distance
- Sfumato is evident in the smoky landscape in background of Leonardo's Madonna

Picture Plane



- Objects lower on picture plane are closer, and those higher up are farther away
- This is evident Breugel's landscape, as the land rises up the picture plane towards the top edge

Shape and Form

Forms can be Flat or Volumetric



- Shapes can be flat as seen in the dogs' flat bodies recognized by their silhouettes in this Medieval fresco



- Forms can be volumetric as seen in the Bosch's figures' rounded barrel-like bodies with shading

Forms can be Relief or In-the Round

- Relief Sculpture extends forward from a flat base, as seen on this Della Robbia tympanum sculpture above a doorway
- In-the Round Sculpture is meant to be viewed from 360 degrees, as seen in Michelangelo's David sculpture



Forms can be Geometric



- 2D Forms in a painting can be abstracted into geometric shapes. These are seen by the cylinders, rectangles, and circles used to represent the figure in Duchamp's *Nude Descending the Staircase*



- 3D Forms in a sculpture can be abstracted into geometric planes that intersect. These are seen in the angular sheets of metal juxtaposed to create the structure and features of the face in Gabo's sculpture

Forms can be Biomorphic



- 2D Forms in a painting can be biomorphic, as seen in the Durer's rounded natural forms of the human figure
- 3D Forms in a sculpture can be biomorphic as in Arp's irregular organic forms that suggest human body parts



Forms can be Negative



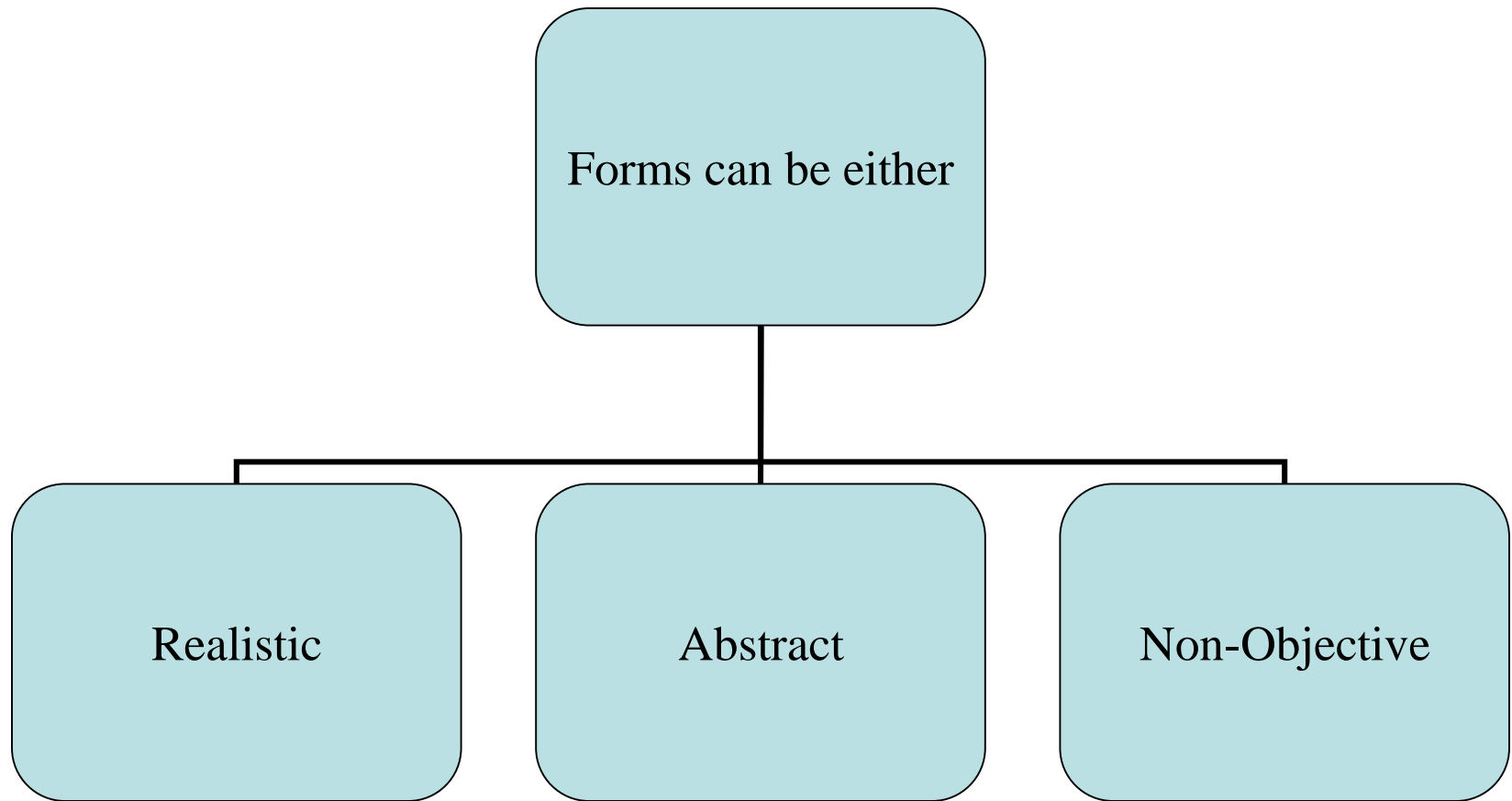
- The forms can be indicated by solid material or by empty space
- The head in Archipenko's *Woman Combing Her Hair*, is delineated by the space that is surrounded with solid material

Forms can be Positive



- The forms can be indicated by solid material or by empty space
- These forms are evident by the solid material that is carved, modeled and then cast in Epstein's sculpture

Styles



Realistic



- Forms are true-to-life and completely recognizable
- This is evident in the recognizable portrait of a man by Raphael, which captures a likeness as well as details of clothing

Abstract



- Forms are recognizable but simplified
- This is evident in the portrait bust of a woman by Matisse, which is composed of simplified long sphere-like forms to suggest a head, nose and sections of hair

Non-Objective



- Forms do not refer to objects from the real world
- This is evident in the polished bronze sculpture piece by Gabo, which is a composition of symmetrical mirrored arc forms

Line

- Line is an edge between forms, colors, textures and patterns
- Lines have many qualities that characterize them



Line Quality



- Lines in this painting are edges between colors as seen in the paint brush strokes
- Van Gogh's lines are quick, straight, and short

Line Quality



- Line in this painting is an edge between forms
- De Chirico's line is thin, sharp and mechanical, as seen in the carefully drawn objects and buildings

Line Quality



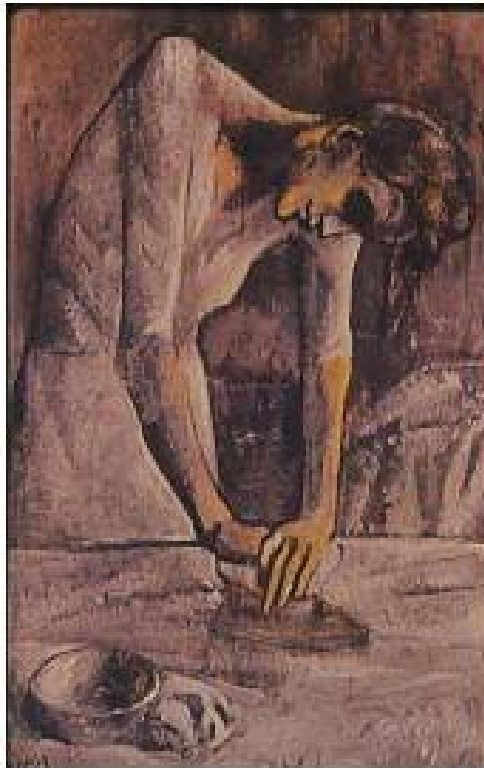
- Line in this painting is an edge between colors, as seen in the network of intertwined paint strokes
- Jackson Pollack's line is quick, energetic, and chaotic

Line Quality



- Line in this painting is an edge between forms, as seen in the moving strokes of the brush
- Kokoschka's Bride appears swept away in a whirlwind with her lover

Line Quality



- Line in this painting is an edge between forms, as seen in the long line following the woman's arms
- Line is long and continuous, and is used to follow contours in Picasso's *Woman Ironing*

Line Quality

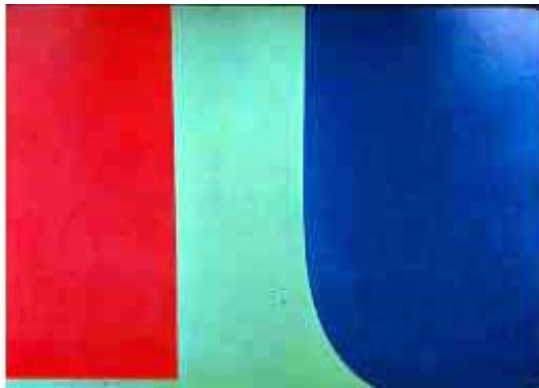


- Line in this painting is an edge between colors, which are separated and distinct
- Line is thick, rough and bold, and is used to outline forms in Roualt's The Old King

Attributes of Color

- Intensity... strength of the hues
- Value... lightness or darkness of a painting
- Emotional Quality... feeling associated with a color
- Color Scheme... a select group of colors used together
- Light quality... source of illumination

Intensity



- The colors are rich and saturated, as if they came straight out of the bottle
- The paintings use highly intense colors, such as the blues, greens, reds and oranges in Derain's London Bridge

Intensity



- The colors are dull and heavily mixed
- The paintings use many neutral tones of greys and browns, seen in both the Picasso's portrait of Gertrude Stein and Watteau's landscape

Value Full Contrast



- The painting is full contrast
- The painting uses the full range of tones to include white, black and intermediary tones

Value High Key



- The painting is high key
- Morandi's Stilllife uses all light tints of colors
- This is evidenced in the green, which is mixed with white, even in the shadows

Value Low Key



- The painting is low key
- Rembrandt's portrait uses all dark shades of colors
- This is evidenced in the use of gold and browns, where there is no white, and even the lightest tint is a golden yellow

Emotional Colors



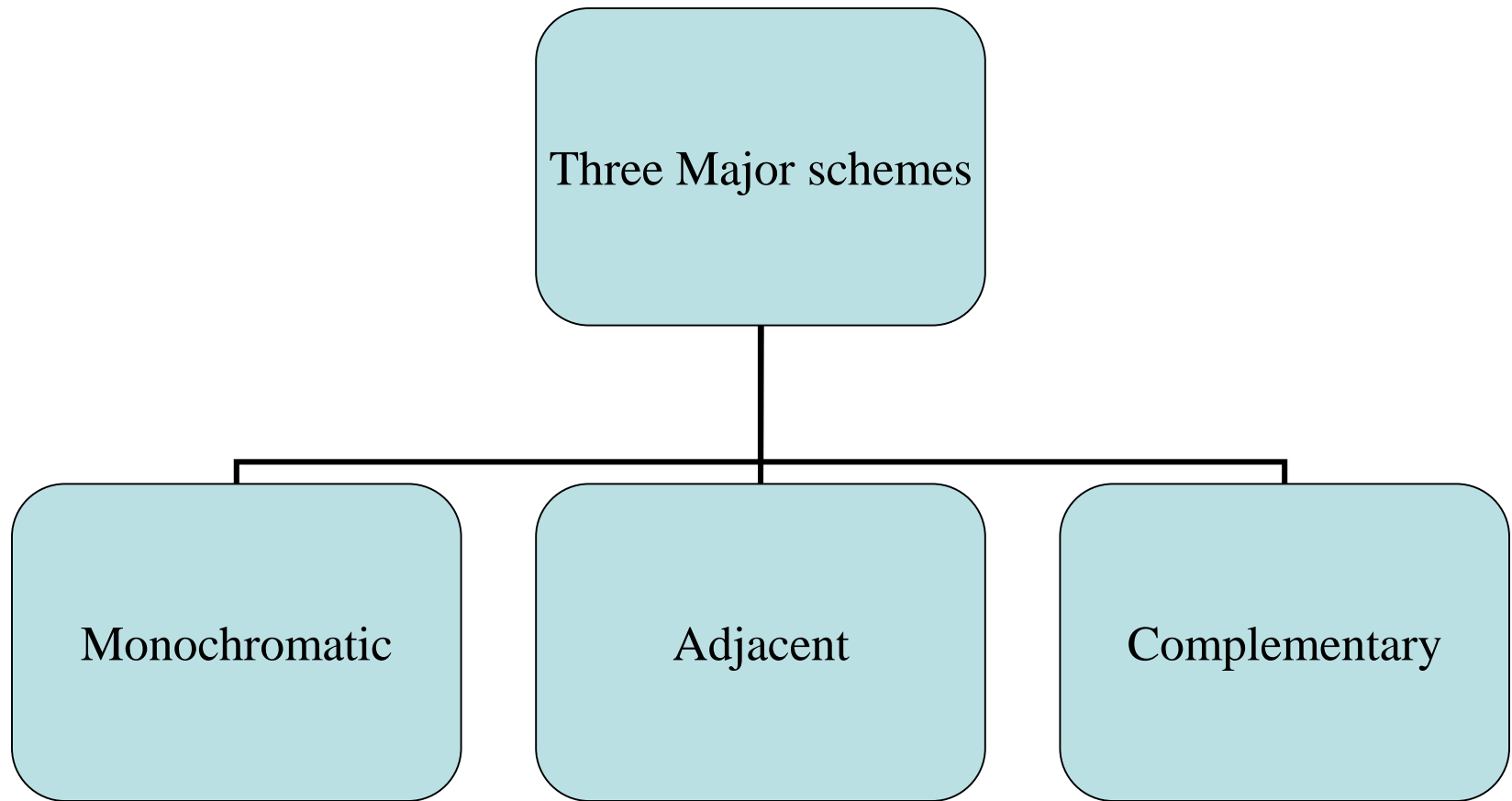
- The warm yellows and oranges suggest the sun
- There is a general warmth associated with the scene, as one feels the sun glowing upon the figures in Gauguin's paintings from Tahiti

Emotional Colors

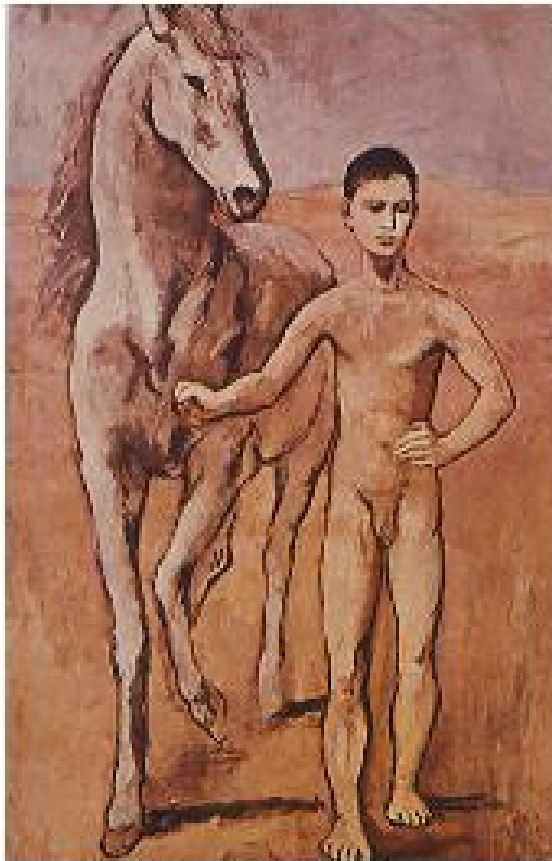


- The cool blue suggests coldness or wetness
- There is a general feeling of sadness, isolation and coldness associated with the scene, as one feels the pathos of the life of Picasso's Old Guitarist

Color Scheme



Monochromatic Color Scheme



- One color plus black and white
- Monochromatic creates a serene mood
- The monochromatic color scheme in Picasso's Boy is seen in the varying shades of lighter and darker browns

Adjacent color Scheme



- Colors next to one another on the color wheel
- Adjacent or analogous color scheme creates a peaceful but lively mood
- The Adjacent color scheme in Cézanne's Mont St Vittoire is seen in his use of yellow, green and blue, which are next to one another on the color wheel

Complementary Color Scheme



- Colors opposite one another on the color wheel
- Complementary colors create the most energized mood
- The Complementary color scheme in Cézanne's portrait is seen in his use of blues for the shadowed parts that recede, and the orange highlight parts that advance
- Complementary color scheme can model forms to look 3 Dimensional with color

Lighting



- Lighting can be spotlight, which is sharp, directed light
- This is evident in the apparent illumination from a candle or window to the right in these Baroque paintings

Lighting



- Lighting can be diffused, which is even light, where no direct light source is obvious
- This is evident in the lack of highlights and shadows of the scene

Texture

- Textures can be real or simulated
- Real textures refer to the surface quality of an object
- Simulated textures refer to faux or make-believe textures that are recreated with art materials



Real Textures



- The marble is smooth, hard and shiny, except for the base which is rough hewn
- Michelangelo's Sciavo's skin will feel smooth to the observer's touch
- The base will feel rough to the observer's touch

Simulated Texture



- The stilllife objects are painted to approximate different textures
- The observer sees paint that looks like smooth velvet, shiny hard silver and mottled orange skin