Studio Art
Midterm Exam

PART ONE: ELEMENTS OF DESIGN

REVIEW THE ELEMENTS OF DESIGN. LOOK CLOSELY AT THE EXAMPLES OF EACH DISPLAYED IN THE CLASSROOM FOR SPECIFIC EXAMPLES OF EACH. USING MAGAZINE PHOTOS OR ADS, FIND AN EXAMPLE OF EACH OF THE FOLLOWING ELEMENTS. CUT THEM OUT, PUT THEM IN YOUR EXAM PORTFOLIO, AND LABEL APPROPRIATELY.

 WHEN LABELING, IDENTIFY THE ELEMENT OF DESIGN AND ITS SPECIFIC ATTRIBUTE IN WRITING NEXT TO EACH EXAMPLE.

LINE

A series of dots moving in any direction; perceived as an edge between colors, textures, forms, or planes. One example:

_____Find an example in a photo or ad where the element of line is dominant. Identify the direction of the line (vertical, horizontal, diagonal); whether it is soft, hard, rounded, angular, etc.; and whether it outlines or denotes something in particular (shapes, colors, etc).
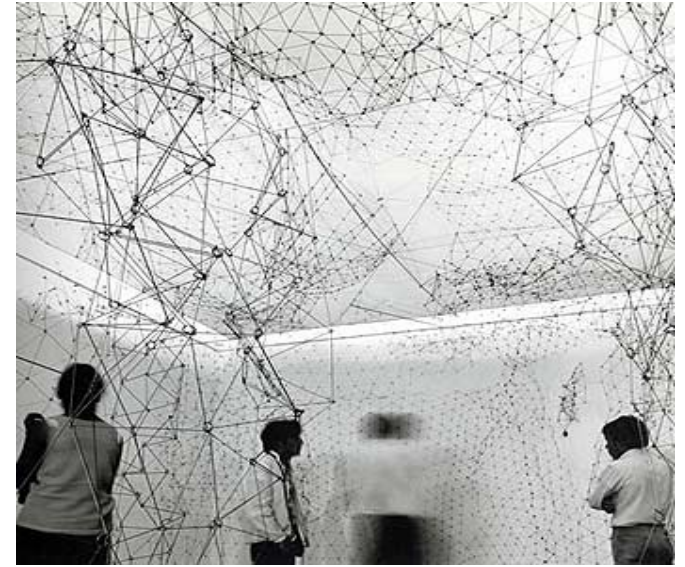
LINE

- These power lines have a slight **diagonal** in the **foreground**. The line becomes more **diagonal** towards the **background**. The lines are thin and **long**.

- The tower which supports the thin power lines has a strong **vertical** element with shorter **sections** of **horizontal** line.
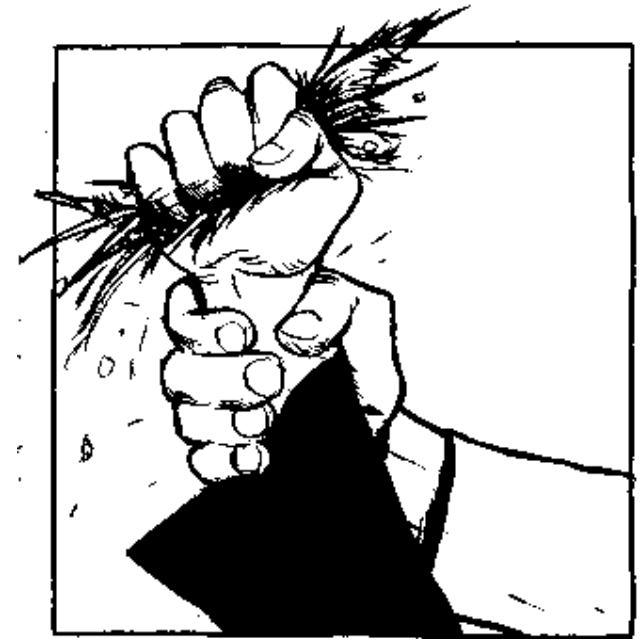
LINE

- On the right side of the picture the white lines are horizontal and parallel. The lines are thick and hard edged.

L
I
N
E

How is line used in each of these examples?

SPACE

- Any positive or negative area encompassing objects as well as the space around. **Four** Examples:

  _____ SPACE CREATED BY DEPTH.
- Your example should be a photo that has a foreground, middle ground, and background. Identify appropriately.

  _____ NEGATIVE SPACE VS. POSITIVE SPACE.
- Your photo should be labeled to identify the positive space (objects) and the negative space (area surrounding objects).

  _____ POINT OF VIEW
- Find a photo that illustrates either an *ant's eye view* (looking up at subject) or *bird's eye view* (looking down at subject). Label appropriately.

  _____SPACE CREATED THROUGH LINEAR PERSPECTIVE.
- Find a photo that demonstrates the use of linear perspective (one-point perspective or two-point perspective) to create a sense of space. Label appropriately.

SPACE CREATED BY DEPTH
Your example should be a photo that has a foreground, middle ground, and background. Identify appropriately.

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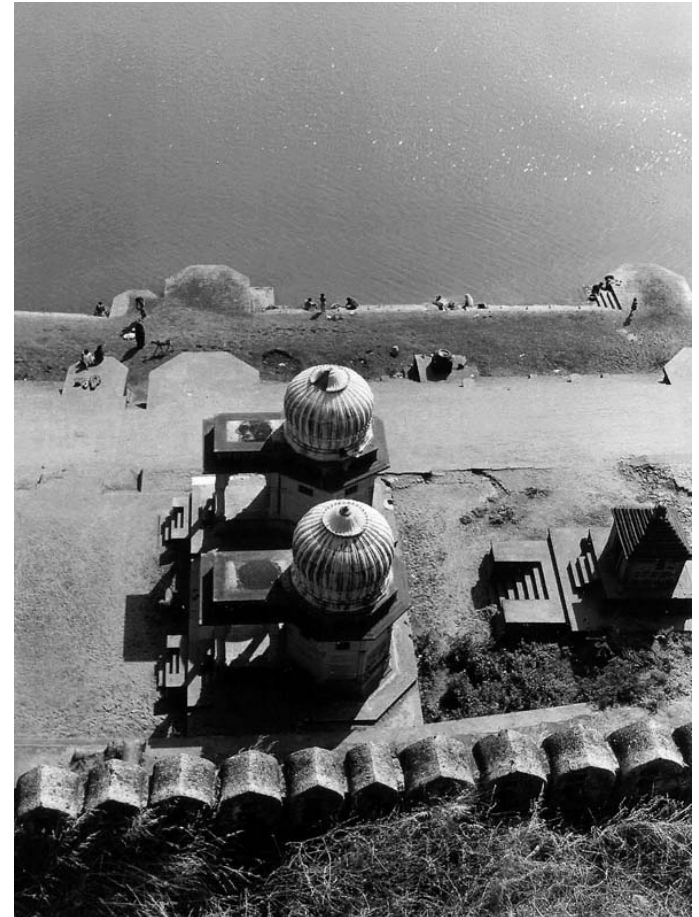

Ant's eye view

Bird's eye view

POINT OF VIEW
Find a photo that illustrates either an *ant's eye view* (looking up at subject) or *bird's eye view* (looking down at subject). Label appropriately.
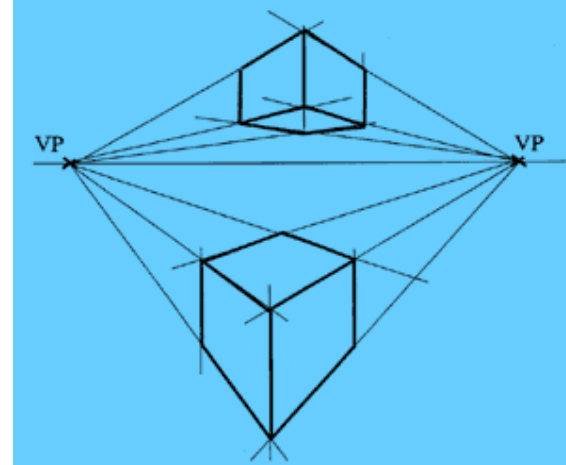
SPACE CREATED THROUGH LINEAR PERSPECTIVE.

Find a photo that demonstrates the use of linear perspective (one-point perspective or two-point perspective) to create a sense of space. Label appropriately.

The Basics of one and two point perspective
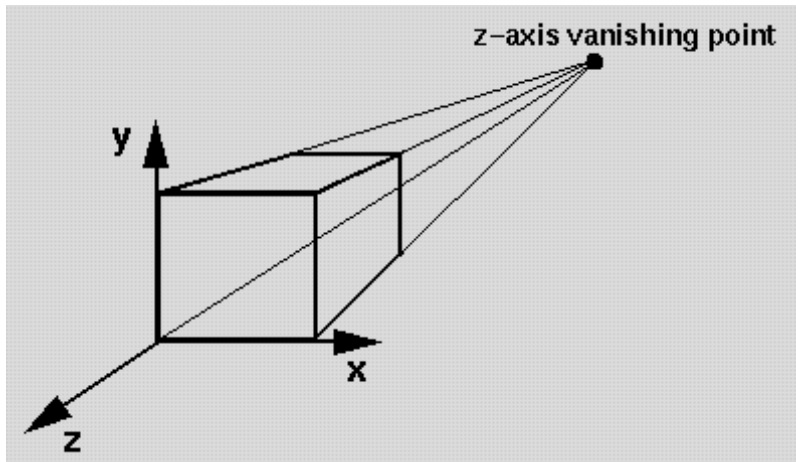
One point perspective

Two Point Perspective

SPACE CREATED THROUGH LINEAR PERSPECTIVE

Find a photo that demonstrates the use of linear perspective (one-point perspective or two-point perspective) to create a sense of space. Label appropriately.
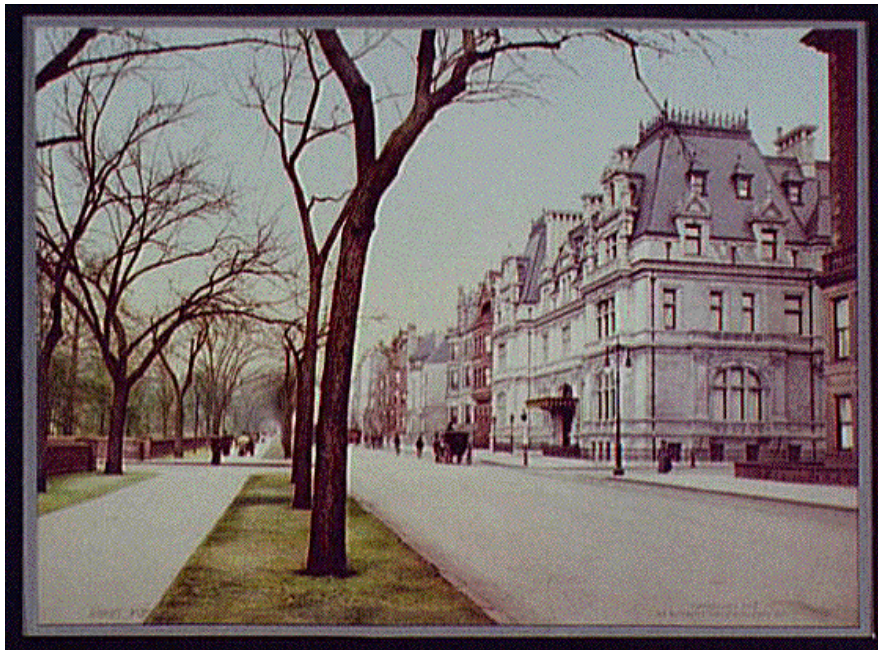
SPACE CREATED THROUGH LINEAR PERSPECTIVE.

Find a photo that demonstrates the use of linear perspective (one-point perspective or two-point perspective) to create a sense of space. Label appropriately.

SHAPE/ FORM

A segment of space with distinguishable barriers; can be geometric or biomorphic. Two examples. Label each example.
_____ SHAPE= 2 dimensions; height and width.
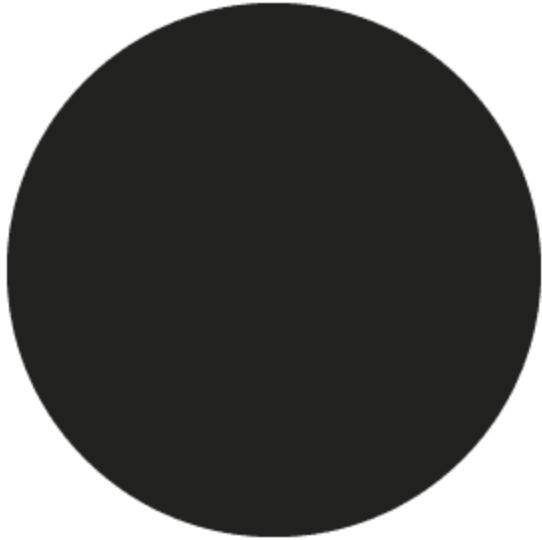**_____ FORM= 3 dimensions; height, width, depth.**

Form defines

Shape

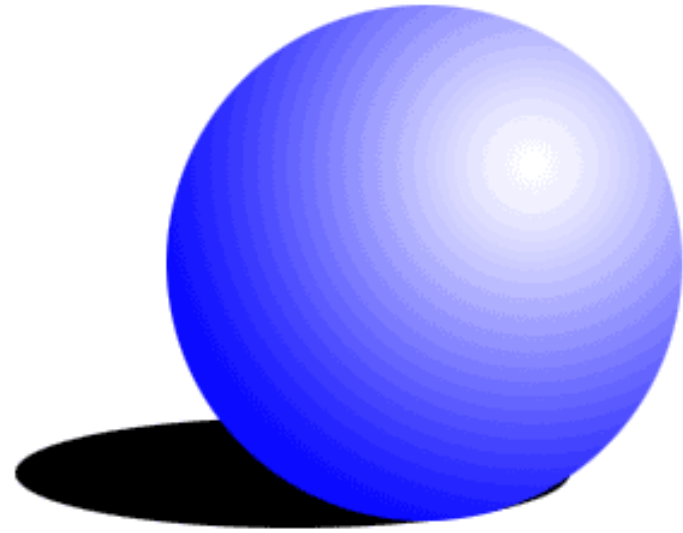## Form

SHAPE   FORM

COLOR

Color has 3 qualities: hue (name of the color), value (lightness or darkness of a color), and intensity (purity or fullness of a color; brightness or dullness). Three examples. Label each color theory and identify specific hues.

_____ MONOCHROMATIC COLOR
A one-color color theory using tints and shades (values) of only one hue .

_____ COMPLEMENTARY COLOR
A color theory that is based on complementary colors (colors opposite each other on the color wheel).

_____ ANALOGOUS COLOR
A color theory that is based on neighboring colors (colors that are found next to each other on the color wheel).

_____ MONOCHROMATIC COLOR

A one-color color theory using tints and shades (values) of only one hue.

Black and white photos are an
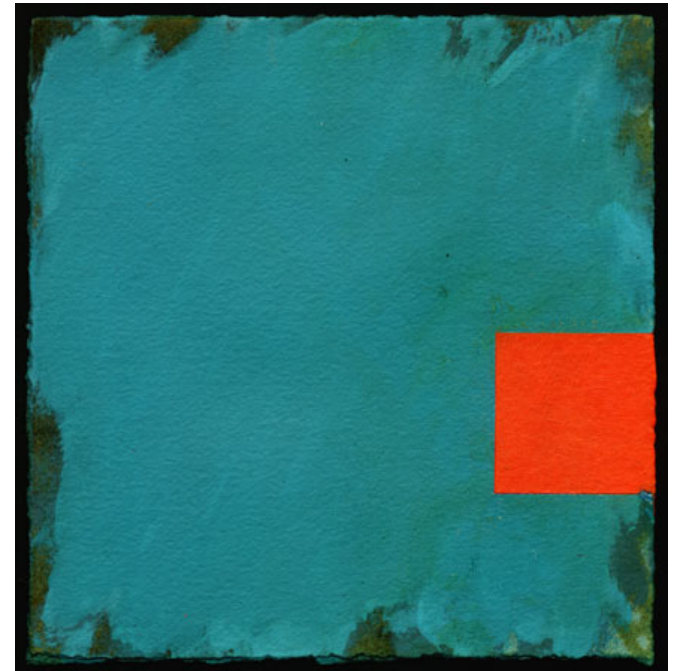easy choice.

_____ MONOCHROMATIC COLOR

A one-color color theory using tints and shades (values) of only one hue.

Another monochromatic example in shades and tints of blue.

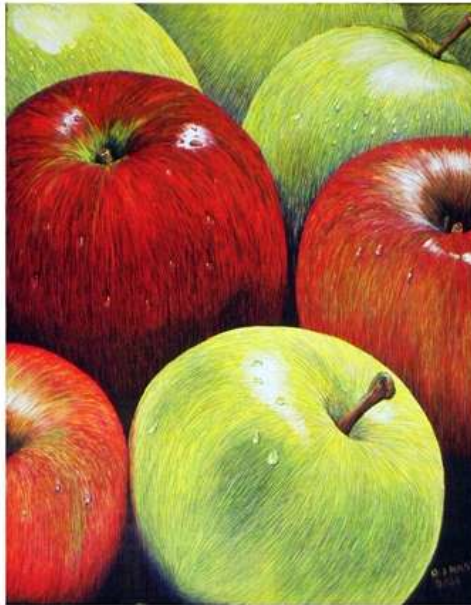# _____ COMPLEMENTARY COLOR
A color theory that is based on complementary colors (colors opposite each other on the color wheel).

Blues and oranges

_____ COMPLEMENTARY COLOR

A color theory that is based on complementary colors (colors opposite each other on the color wheel).

Reds and greens

_____ ANALOGOUS COLOR

A color theory that is based on neighboring colors (colors that are found next to each other on the color wheel).

VALUE

Value is the lightness or darkness of an image. Three examples. Label each appropriately.

_____ **HIGH KEY COLOR**

- An image using only light tones is considered to be high key.

_____ **LOW KEY COLOR**

- An image using only dark tones is considered to be low key.

_____ **FULL CONTRAST COLOR**

- An image that contains a mix of light tones and dark tones is considered to be full contrast.

_____ HIGH KEY COLOR
An image using only light tones is considered to be high key.
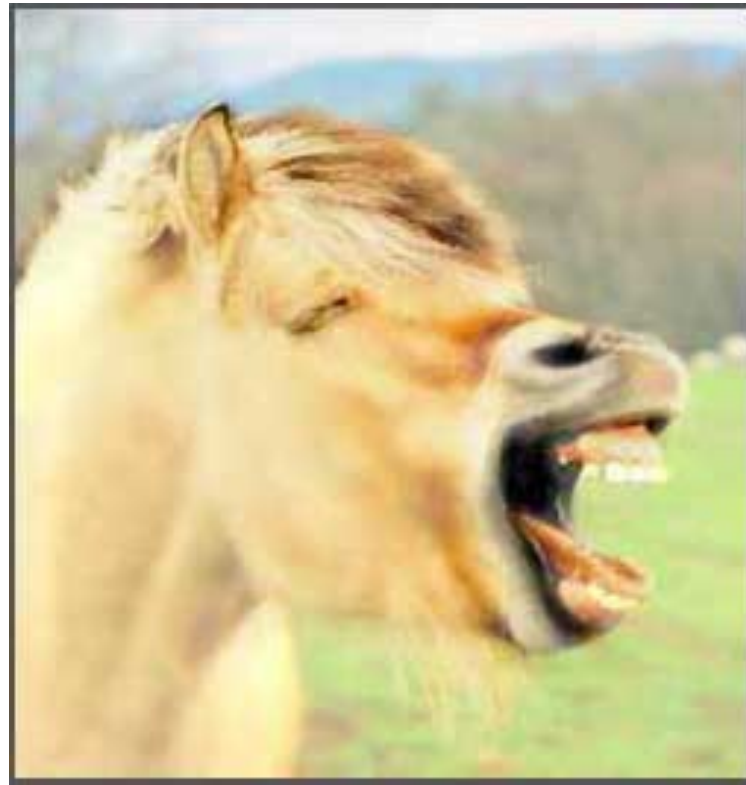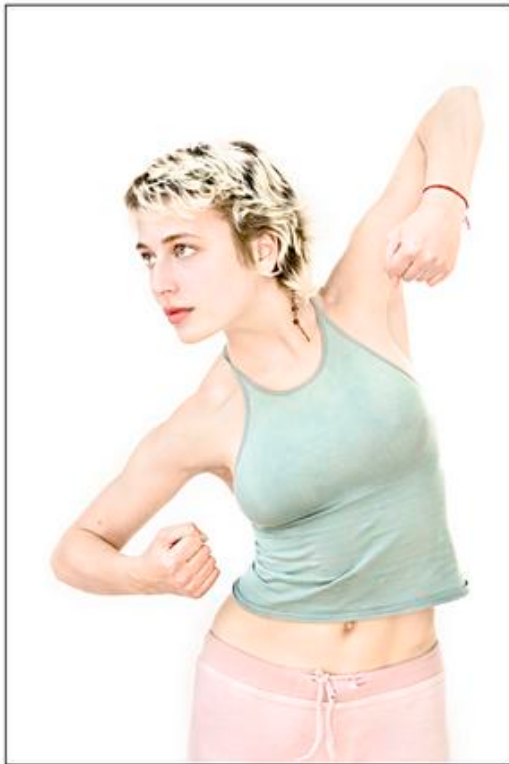
_____ LOW KEY COLOR
An image using only dark tones is considered to be low key.

_____ FULL CONTRAST COLOR

An image that contains a mix of light tones and dark tones is considered to be full contrast.

TEXTURE: Texture refers to the surface quality of an image. Two examples. Label appropriately.

_____ TACTILE TEXTURE
Tactile texture has real touch quality (example= sand paper).

_____VISUAL TEXTURE
Visual texture refers to a surface that is perceived to have texture.

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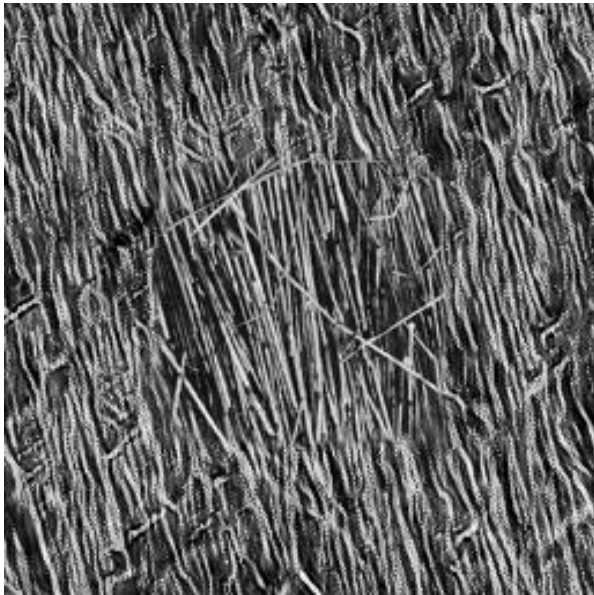
TACTILE TEXTURE
Tactile texture has real touch quality (example= sand paper).

PLEASE DO NOT USE A SAMPLE OF SAND PAPER. FIND A NEW EXAMPLE AND AFFIX IT TO YOUR EXAM BOOKLET

END OF PART 1

PART TWO: PRINCIPLES OF DESIGN

REVIEW THE PRINCIPLES OF DESIGN. LOOK CLOSELY AT THE EXAMPLES OF EACH DISPLAYED IN THE CLASSROOM FOR SPECIFIC EXAMPLES OF EACH. USING MAGAZINE PHOTOS OR ADS, FIND AN EXAMPLE OF EACH OF THE FOLLOWING PRINCIPLES. CUT THEM OUT, PUT THEM IN YOUR EXAMBOOK, AND LABEL APPROPRIATELY. WHEN LABELING, IDENTIFY THE PRINCIPLE OF DESIGN AND ITS SPECIFIC ATTRIBUTE IN WIRTING NEXT TO EACH EXAMPLE.

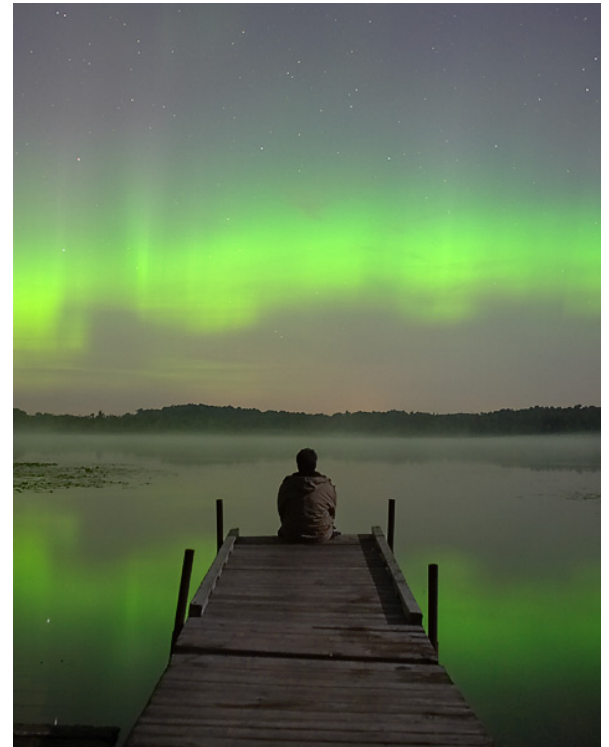# MOVEMENT/ RHYTHM

This refers to the to the repetition or tension of elements that guides the viewers' eye through the composition. Visual movement can be achieved through following line or the repetition of color, shapes, or texture.

MOVEMENT / RHYTHM

_____CENTER OF INTEREST

- **The center of interest is what your eye sees first.** *Circle the center of interest* **in your photo.**
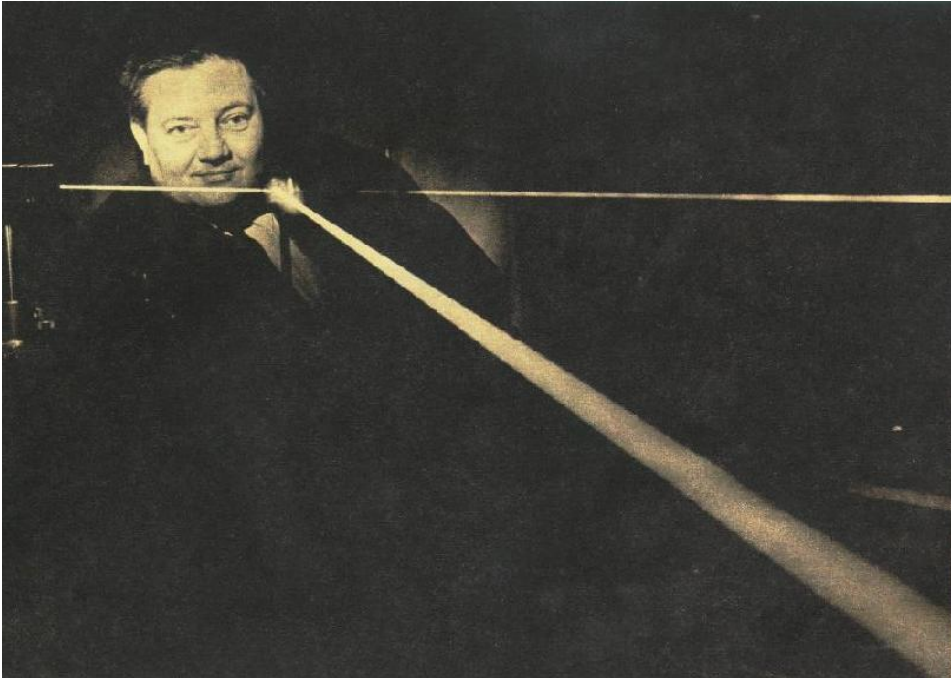
MOVEMENT / RHYTHM

_____MOVEMENT

- *Use arrows* to draw on your photo the way that your eye moves through the composition. Your eye should move either toward or away from your center of interest.
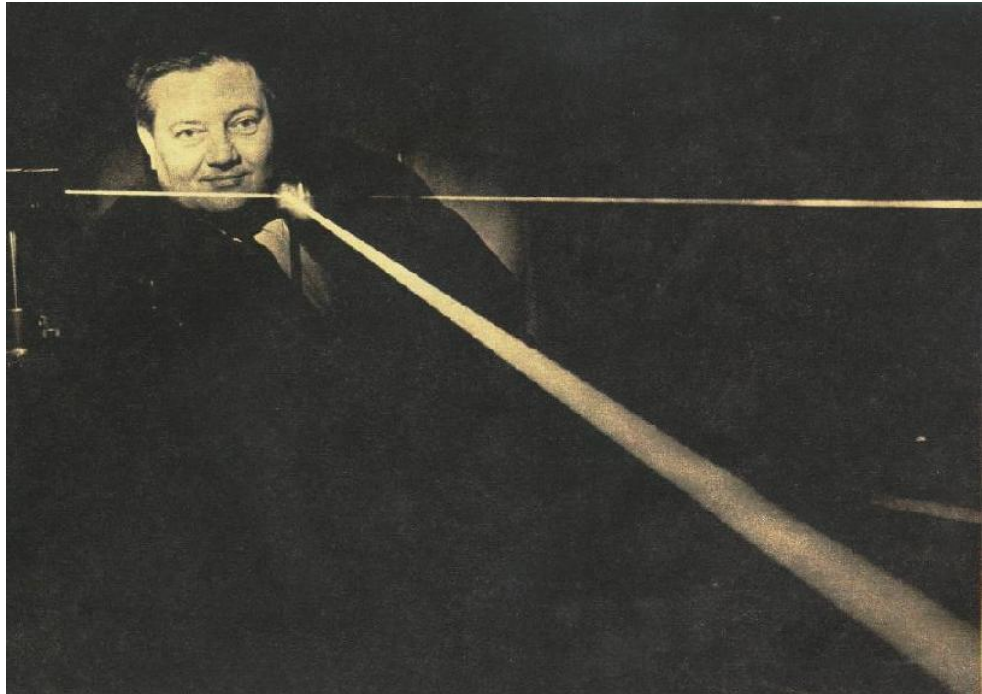
MOVEMENT / RHYTHM

_____EXPLAIN WHAT CAUSES YOUR EYE TO MOVE THROUGHOUT THE COMPOSITION. **Example: Repetition of color, shapes, dominant line, linear perspective, etc.**

The face of the figure is light in contrast to the dark background. In addition to the contrast of light and dark, thin lines or ropes create a path one's eye follows, leading to the man's face.
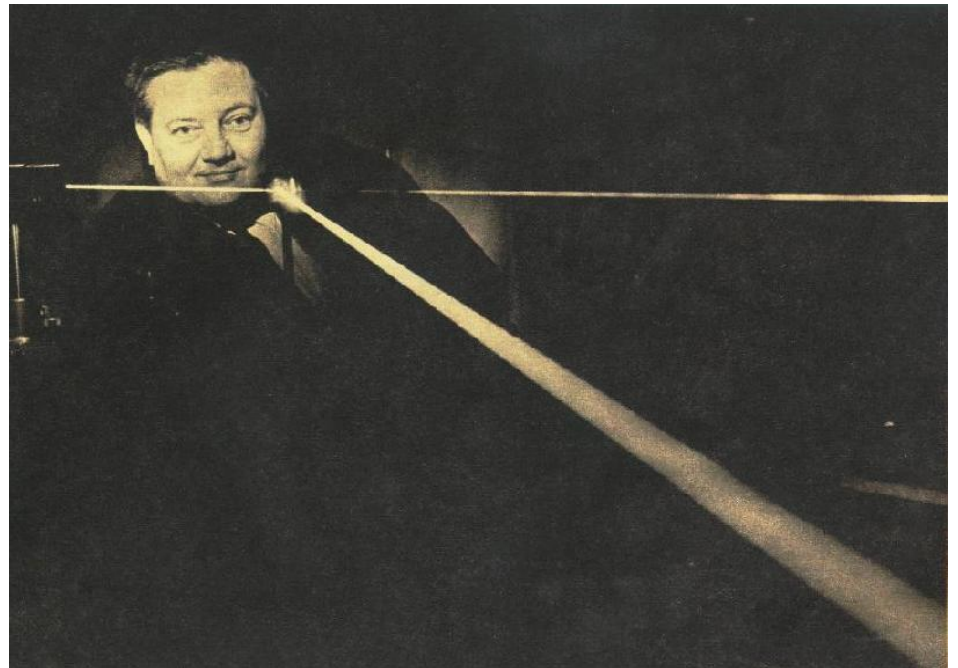
BALANCE

- distribution of elements in a composition to suggest stability. Two examples. Label appropriately.

_____**SYMMETRICAL BALANCE**

- **Symmetrical or equal balance is mirror-like repetition on either side of a straight-lined central axis (usually imaginary).**

_____**ASYMMETRICAL BALANCE**

- **Asymmetrical or equivalent balance is implied balance achieved through an uneven distribution of elements that have equal weight.**

SYMMETRICAL BALANCE
Symmetrical or equal balance is mirror-like repetition on either side of a straight-lined central axis (usually imaginary).

SYMMETRICAL BALANCE

Alberto Turiel 2005

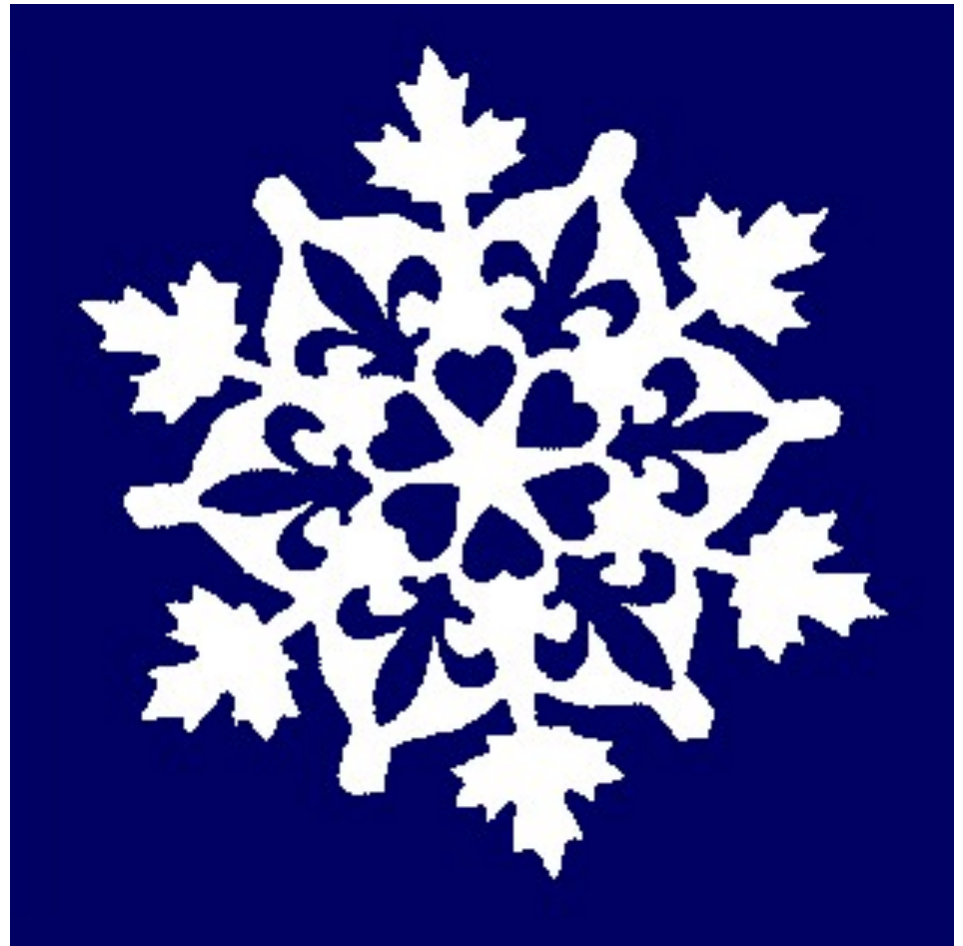Can you identify the central axis in each example?

ASYMMETRICAL BALANCE
Asymmetrical or equivalent balance is implied balance achieved through an uneven distribution of elements.

Symmetrical balance   Asymmetrical balance
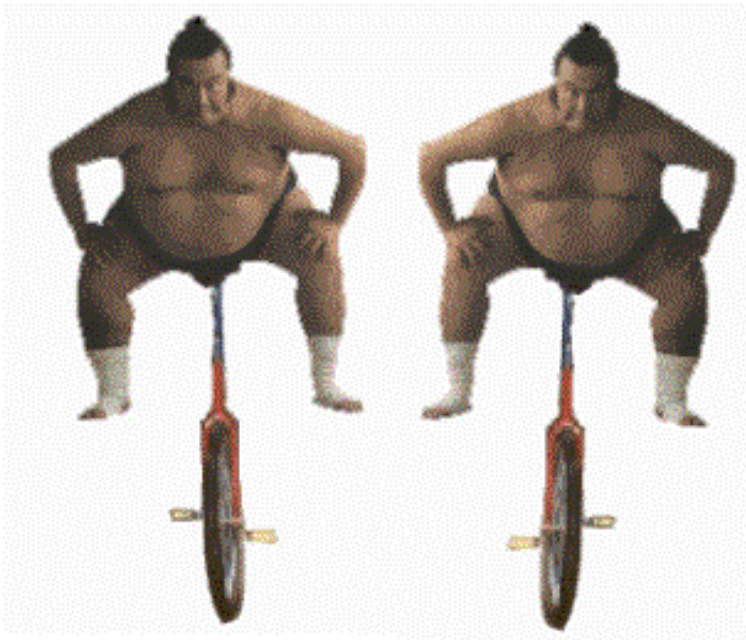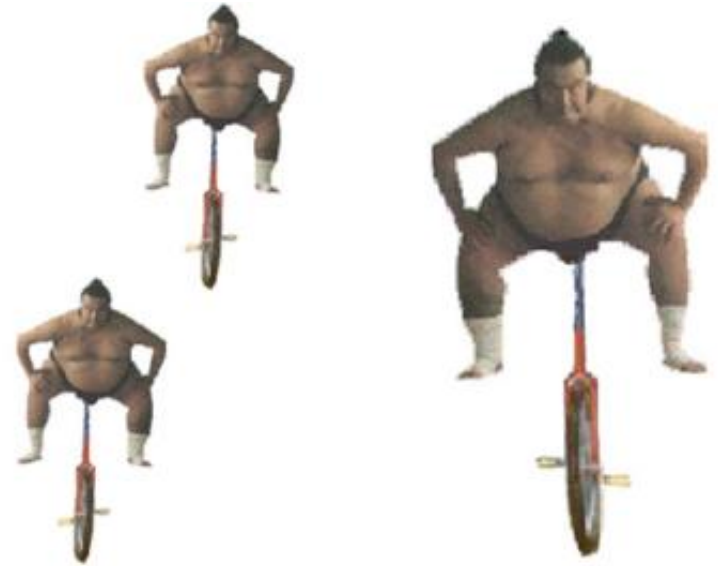
ASYMMETRICAL BALANCE

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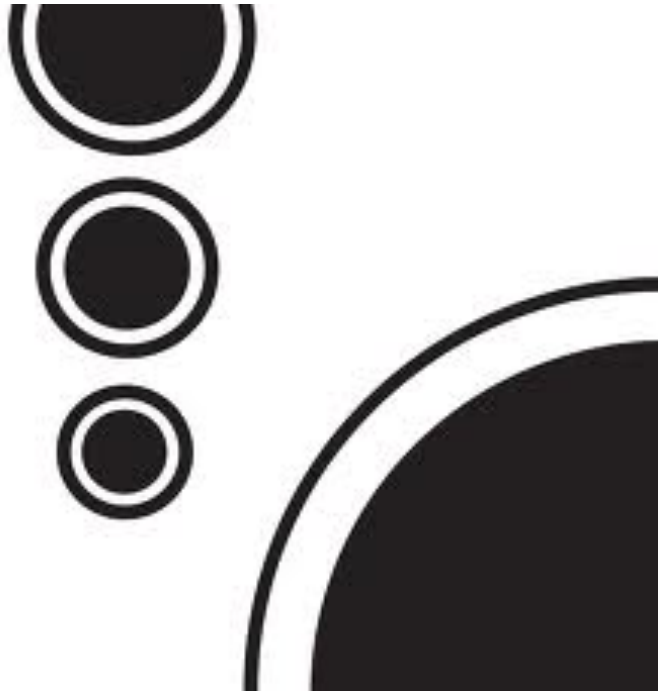
SYMMETRIC   ASYMMETRIC
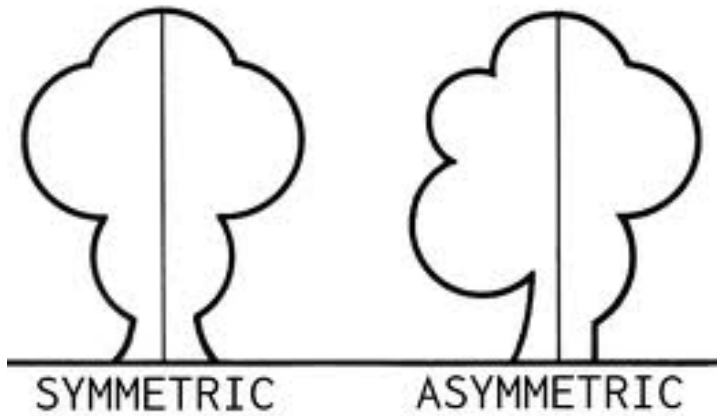
ASYMMETRICAL BALANCE

Are these photos examples of asymmetrical balance?

EMPHASIS

Emphasis is the stressing of an element to make it more interesting or important. It may be achieved by contrast or activity.

_____ EMPHASIS

- *Circle* the element that is emphasized. *Explain how the emphasis is created.*

EMPHASIS THROUGH VALUE CONTRAST

CONTRAST (VARIETY)

Contrast is the change or variation within one or more of the elements to add interest or avoid monotony in a composition.

_____ CONTRAST

- *Identify and explain how contrast is achieved* in your photo.

CONTRAST THROUGH TEXTURE

CONTRAST THROUGH COLOR

UNITY

Unity is the result of bringing the elements of design into the appropriate ratio between harmony and variety to achieve a sense of oneness in a composition. Often times this total effect or oneness is created using a restricted group of elements to avoid confusion (Example: limited color, repeated shapes, etc.)

_____UNITY

Explain what element(s) was used to create a sense of unity

PATTERN

A repeated element and/or design that is usually varied and produces interconnections and obvious directional movement within a composition.

PLANNED (gridded) PATTERN

Repetition of an element or design in a planned and organized manner.

RANDOM PATTERN

Repetition of an element or design in a varied random or scattered manner.

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www.FriedmanArchives.com
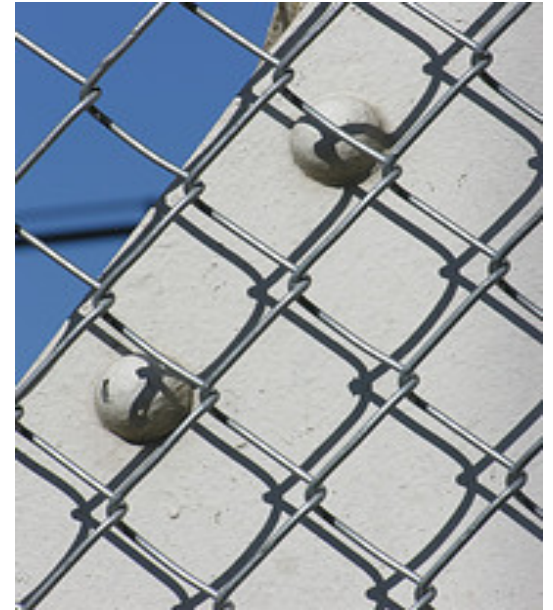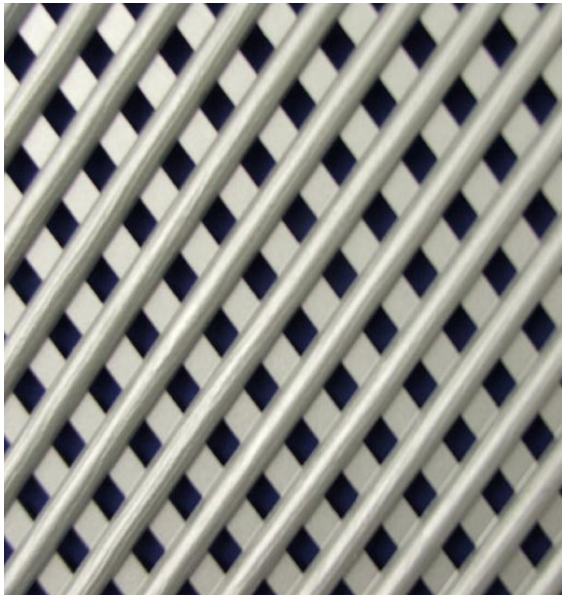
END OF PART 2

PART 3

ANALYZING A WORK OF ART

- WHEN ANALYZING A WORK OF ART, THE QUESTIONS OF WHAT YOU SEE, HOW IT WAS EXECUTED, AND WHY IT WAS DONE ARE ANSWERED. THIS IS THE SAME PROCESS THAT IS USED TO ANALYZE A BOOK. THE FOLLOWING GUIDELINES SHOULD HELP YOU ANALYZE A WORK OF ART.

- **THERE ARE 4 CATEGORIES IN WHICH YOU WILL CONSTRUCT RESPONSES.**

- **1- DESCRIPTION**

- **2-ANALYSIS: HOW DO THE ELEMENTS AND PRINCIPLES OF DESIGN FUNCTION TO ORGANIZE THE PIECE?**

- **3- INTERPRETATION: WHAT DOES THE PIECE SUGGEST TO YOU?**

- **4- JUDGEMENT: HOW GOOD IS IT?**

CHOOSING A WORK OF ART

- WHERE SHOULD I START?

  WWW.METMUSEUM.ORG

1. DESCRIPTION: WHAT IS SHOWN?

IDENTIFY THE MUSEUM, TITLE OF THE WORK, ARTIST, DATE OF THE WORK, AND CULTURAL GROUP OR GENERAL STYLE

INVENTORY WHAT YOU SEE (SUBJECT MATTER)

Agosta the Winged Man and Rasha the Black Dove, Christian Schad

The painting Agosta the Winged man and Rasha the Black Dove, depicts 2 circus performers from 1920's Berlin. Christian Schad was attracted to unconventional subjects whom he felt personified the dark and tumultuous times of post WWI Germany. An asset to the permanent collection of the Neue Gallery of German and Austrian Art in Manhattan, this painting like many other works of Christian Schad were largely ignored or forgotten until the 1980's when interest in The Neue Sachlichkeit or The New Objectivity was renewed.

This painting is by Christian Schad. He is German. This was painted in 1921. These are 2 circus performers. This painting was collected by the Neue Gallery and the movement it belongs to is called The New Objectivity.

- ➢ **LINE: QUALITIES (ANGULAR, CURVED, WHAT DIRECTION...) CONNECTING WHAT?**
- ➢ **SHAPE/FORM: FLAT OR VOLUMETRIC (2D OR 3D), GEOMETRIC, OR BIOMORPHIC, PLACEMENT**
- ➢ **SPACE: OVERLAPPING, NEGATIVE VS. POSITIVE, PERSPECTIVE**
- ➢ **COLOR: HUE, VALUE, INTENSITY, COLOR SCHEME, EMOTIONAL QUALITIES**
- ➢ **VALUE: LIGHTNESS OR DARKNESS (TINTS, TONES, SHADES), CONTRAST (HIGH KEY, LOW KEY, FULL CONTRAST)**
- ➢ **TEXTURE: SURFACE QUALITY, TYPE OF BRUSHSTROKE, TACTILE OR VISUAL**

This piece employs a variety of line quality from the floral curves of the upholstery to the geometric angular lines of the woman's costume. These lines often help define the rich form of both figures. The most interesting example of biomorphic form is the misshapen skeletal structure of Agosta, especially in the ribcage area. There is a clear division of space in this painting. Rasha, the slightly off-center cropped figure in the lower third of the composition, defines the foreground. Agosta and the high-backed chair (rendered in one point perspective) mark the middle ground, while the soft rose wall forms an soothing background.

The hues in this painting are generally warm. We feel a sense of comfort and harmony from the tints of the complementary color scheme comprising the background. Shades and tints of browns and yellows present the figures as luminous and warm.

The artist has clearly created successful full contrast composition. This is exemplified by the contrast of light quality on each figure. The male figure's forward facing upper arm is the strongest area of high key color. The female figure seated just beyond the main or concentrated light source has more subdue low key highlights such as rich amber on her cheekbones. Visual textures in this piece range from the hard polished wood of the arm of the chair to the smooth glass like cowrie shells sewn on to the female figures costume. The brushstrokes are barely visible in this artwork and the painting itself has no striking tactile texture except smoothness of the finely applied oil paint.

PRINCIPLES OF DESIGN

‡ RHYTHM/MOVEMENT: REPETITION AND TENSION OF ELEMENTS TO LEAD EYE THROUGHOUT THE PIECE

‡ BALANCE: SYMMETRICAL OR ASYMETRICAL (EQUAL OR EQUIVALENT)

‡ EMPHASIS: CENTER OF INTEREST ACHIEVED BY CONTRAST, ACTIVITY, OR MOVEMENT

‡ CONTRAST: VARIATION OF SHAPES, LINES, TEXTURES FOR VISUAL INTEREST

‡ UNITY: SAMENESS OF SHAPES, LINES, TEXTURES FOR A SENSE OF COHESIVENESS

‡ PATTERN: REPETITION OF ELEMENTS (RANDOM OR NETWORK)

The tension created by the two figures creates movement between the mid-ground and the foreground causing your eye to travel through different space planes of the painting. The balance is decidedly asymmetrical with equivalent balance of the figures. The central male figure is emphasized by high contrast color while the other areas of the painting are mainly low key. There is a strong contrast from the dark edges of the composition as compared to the bright central areas. An overall sense of unity is achieved through a limited use of color and a central light source. The repeated floral pattern on the chair back also adds to the sense of unity as well as symmetry.

- 1.   **INTERPRETATION: WHAT DOES THE PIECE SUGGEST TO YOU?**
  - ‡ **RECORD YOUR FEELINGS, THOUGHTS, AND MOOD AS YOU VIEW THE WORK. WHAT DO YOU HEAR, SMELL, FEEL…ARE YOU COMFORTABLE WHEN YOU PLACE YOURSELF WITHIN THE WORK?**

- **IT IS IMPORTANT THAT YOU REALIZE THAT INTERPRETATIONS WILL VARY FROM ONE PERSON TO ANOTHER, BUT YOU MUST SUBSTANTIATE YOUR VIEW**

What strikes you first when you look at this painting is the grotesquely painful deformities of the central male figure. His companion too is dressed oddly. They seen an unconventional pair for 1920's Berlin.

Yet as you search his expression and demeanor he seems noble and wise. The painter chose a healthy skin tone and his face is relaxed and intelligent looking. At his feet sits his wife who is dressed in her performance costume. Her expression is not cunning or malevolent. Although her costume is unusual it has the silhouette of a formal gown perhaps suggesting that while she may not be monetarily rich she has a full life.

They stare straight ahead as any couple would when posing for a picture or portrait. You feel their honesty and sincerity as if nothing in the world could be more normal. The colors are harmonious and soft. The composition draws you towards the figures as they stare back at you.

I think the painter wanted to show beauty, nobility and humility through subject matter that most people would overlook.

JUDGMENT: HOW GOOD IS IT?
EVALUATE THE DESCRIPTIVE, ANALYTICAL, AND EXPRESSIVE QUALITIES OF THE WORK
IS THIS WORK IMPORTANT TO THE HISTORY OF ART? DOES IT BELONG IN A MUSEUM? EXPLAIN.

Christian Schad has tremendous technical abilities as a painter. The composition is compelling and the choice of subject matter is unusual. This painting is visually powerful because of the artists ability to work with light, color and contrast in a fluid and skillful manner.

Any work of art that seeks the overlooked and records the mood and emotional quality that is unique to a specific period and culture in history is worthy of review and preservation.