HOMESCHOOL
THIRD
THURSDAYS

ART ELEMENTS
SEPTEMBER / OCTOBER 2018

The Ringling
This month, the theme for Homeschool Third Thursday is **ART ELEMENTS**.

The elements of art are building blocks of an artwork. Today, we will be looking at Line, Shape and Form, Space, Color, and Texture.

Please use this map to locate the different stations set up around the museum.
This painting, completed by Peter Paul Rubens and his workshop between 1613 and 1615, shows Rubens’ mastery of emotional expression. Rubens uses contrasting colors as well as a vivid white light to accentuate the drama of the scene, and for this reason we elected this painting to talk about color.

Color is something that we see because of light reflected off of an object. The object absorbs some of the light, and the wavelengths it does not absorb are reflected back out. Our eyes see this reflected light as color.

Color has three main characteristics:

- **Hue**: what the color is - red, yellow, blue, etc.
- **Value**: how light or dark the color is
- **Intensity**: how bright or dull the color is
Learning Extension: The Color Wheel

Artists use the color wheel as a tool when mixing and studying hue. Colors are classified based on how they are mixed and made. There are three main classifications of color hue:

- **Primary Colors**: The three primary colors are red, yellow, and blue. These colors cannot be made by mixing other colors.
- **Secondary Colors**: The three secondary colors are orange, green, and purple. These are made by mixing two primary colors.
- **Tertiary Colors**: The six tertiary colors are red-orange, yellow-orange, yellow-green, blue-green, blue-violet, and red-violet. These colors are made by mixing a primary color with a secondary color. Tertiary colors always list the primary color first.

Now try mixing colors to create your own color wheel!

**Materials:**

- Red, yellow, and blue paint

**Process:**

1) Use red, blue and yellow to fill in the primary colors.
2) Mix two primary colors together in equal parts to create a secondary color. Repeat for all secondary colors.
3) Mix a secondary color with a primary color to create a tertiary color. Repeat for all tertiary colors.
4) For younger students, use crayons or colored pencils to color in the color wheel.
Intensity
This contemporary painting shows a misty cityscape sharply contrasted to the bold black lines of construction equipment and a steel beam in the foreground. Its title, Apotheosis, refers to this scene as the height of the city’s development. The artist’s use of bold lines, separating the viewer from the city itself, makes us wonder if this moment is celebrating mankind’s achievement or lamenting their detachment from the rest of the city below. We selected this work to talk about line due to this contrast set up by the artist.

A line is defined as a path created by a point moving in space. Line can vary in length, width, and direction and can be horizontal, vertical, diagonal, straight, curved, thick, or thin. Artists sometimes use line to define the edges of a shape or form. Lines can also be used to move your eye around a composition. In this painting, the artist uses line to establish a clear foreground and background as well as to segment his composition.

The painting Apotheosis uses a bold line across the foreground to separate the viewer from the cityscape beneath. The painting below also uses a line across the foreground – the clear division between the grass and the ploughed land. Does this line have the same effect of separation?

Compare and contrast these two artists’ use of line and the way these lines impact the feeling of the work.
Learning Extension: Line Vocabulary

During our time in the galleries, we looked at a work of art that a variety of lines. Use the table below to experiment with drawing different types of lines of your own!

<table>
<thead>
<tr>
<th>Thin Lines</th>
<th>Thick Lines</th>
<th>Straight Lines</th>
<th>Curved Lines</th>
<th>Squiggly Lines</th>
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</thead>
<tbody>
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<table>
<thead>
<tr>
<th>Short Lines</th>
<th>Long Lines</th>
<th>Diagonal Lines</th>
<th>Horizontal Lines</th>
<th>Vertical Lines</th>
</tr>
</thead>
<tbody>
<tr>
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<table>
<thead>
<tr>
<th>Crosshatched Lines</th>
<th>Parallel Lines</th>
<th>Spiral Lines</th>
<th>Dotted Lines</th>
<th>Zigzag Lines</th>
</tr>
</thead>
<tbody>
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<td></td>
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</table>

This activity was adapted from the *Elements of Art and Understanding Formal Analysis* educational unit designed by the J. Paul Getty Museum, available on their website at www.getty.edu
SHAPE & FORM

In this painting, an impressive building rises up out of the flat ground surrounding it. Every aspect of the building process is detailed in the foreground, beginning with the delivery of materials, followed by those materials being shaped by masons and architects, and finally the finished materials being assembled into a building. Today, we are using careful looking to find all the different shapes and forms that make up this painting.

A **shape** is a flat area surrounded by edges or an outline. Shapes are two dimensional, meaning they have a height and width.

A **form** has depth in addition to height and width. A three-dimensional form can be seen from more than one side. When forms are represented in art, artists often use value and additional lines to make them appear three-dimensional even when they are not.
# Learning Extension: Shape to Form

Artists can add extra lines and use value to transform the look of two-dimensional shapes into three-dimensional forms. Try adding your own values to the shapes below to match the examples!

<table>
<thead>
<tr>
<th>Shape</th>
<th>Form</th>
<th>You try it!</th>
<th>Name it</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.jpg" alt="Circle" /></td>
<td><img src="image2.jpg" alt="Sphere" /></td>
<td><img src="image3.jpg" alt="Circle" /></td>
<td></td>
</tr>
<tr>
<td><img src="image4.jpg" alt="Square" /></td>
<td><img src="image5.jpg" alt="Cube" /></td>
<td><img src="image6.jpg" alt="Cube" /></td>
<td></td>
</tr>
<tr>
<td><img src="image7.jpg" alt="Triangle" /></td>
<td><img src="image8.jpg" alt="Cone" /></td>
<td><img src="image9.jpg" alt="Cone" /></td>
<td></td>
</tr>
<tr>
<td><img src="image10.jpg" alt="Rectangle" /></td>
<td><img src="image11.jpg" alt="Cylinder" /></td>
<td><img src="image12.jpg" alt="Cylinder" /></td>
<td></td>
</tr>
</tbody>
</table>
SPACE

Space, in a work of art, refers to appearance of depth or three dimensions. It can also reference the artist’s use of space on the canvas.

In this painting, the artist used the space by placing four figures together at the front of the picture plane. The figures themselves occupy the positive space, defined as the main focus of an image. The area behind and in between the figures is undefined and dark. This dark space around the figures is called negative space, which is simply defined as the space that surrounds an object in an image.

In this work, the dark background contrasts sharply to the well-lit figures and their vividly colored attire. This distinction helps to draw attention to the figures and to make the work seem more dramatic.

An Act of Mercy: Giving Drink to the Thirsty.

Positive and Negative Space

In the featured painting at this stop, the figures occupy the positive space, while the black background surrounding them is the negative space.

Positive Space

Negative Space
Learning Extension: Negative Space

Nature Stencils

Negative space can be hard for students to visualize – seeing the space around something can be a difficult concept to grasp. The following activity can be done at home to make that visualization easier – and to create some fun art in the process!

Supplies:

Diluted Paint in a Spray Bottle (we recommend using washable liquid watercolors)

Absorbent paper (we recommend watercolor paper)

Found natural objects

Process:

1) Gather natural materials from outdoors, such as leaves, sticks, rocks, or flowers.
2) Arrange these objects flat on top of the paper.
3) Discuss how the area around the objects (anywhere you can see the paper) is the negative space. The next step will help reveal it even more clearly
4) Spray the objects with the diluted paint. Let the paint dry for a few minutes before removing the objects.
5) Remove the objects and discuss how the negative space was colored by the paint while the positive space was not.

This activity was adapted from the book Stencil Craft: Techniques for Fashion, Art, and Home by Margaret Peot.
Positive and Negative Space

On this side of the worksheet, we have removed the characters from our painting to leave only the black NEGATIVE SPACE. We invite you to fill in the positive space (the white area) with figures, patterns, or images from your imagination!
Positive and Negative Space

On this side of the worksheet, we have removed the black negative space from our painting to leave only the characters and objects in the POSITIVE SPACE. We invite you to fill in the negative space (the white area) with a background scene from your imagination!
Texture

Little is known about the family shown in this portrait, except that they were wealthy and probably from the noble class. Signs of their wealth are shown in their expensive clothing, the young woman’s jewelry, and the hunting dog accompanying the eldest son.

Today, we chose this work to look at the beautifully depicted textures. Texture is the look and feel of a surface. Painters often focus on texture in their work to help the viewer imagine how something would feel: rough, smooth, bumpy, silky, hairy, sharp, etc. In the museum, we cannot touch the artwork but we can imagine how the objects depicted would feel if

Describing Texture

When describing texture we use many descriptive adjectives. What words would you use to describe the clothes in this painting?

Read these adjectives and find an example in this gallery:

<table>
<thead>
<tr>
<th>Shiny</th>
<th>Wooly</th>
</tr>
</thead>
<tbody>
<tr>
<td>Slimy</td>
<td>Dry</td>
</tr>
<tr>
<td>Damp</td>
<td>Bright</td>
</tr>
<tr>
<td>Sharp</td>
<td>Relaxed</td>
</tr>
<tr>
<td>Tight</td>
<td>Bristly</td>
</tr>
<tr>
<td>Furry</td>
<td>Bumpy</td>
</tr>
<tr>
<td>Hard</td>
<td>Grainy</td>
</tr>
<tr>
<td>Soft</td>
<td>Puffy</td>
</tr>
</tbody>
</table>

How would you describe the clothes you are wearing today?
Learning Extension: Texture Illustration

Texture refers mostly to what we can feel; however, texture can be experienced as an illusion when it is drawn or painted. During today’s in-gallery portion, we imagined what objects in a painting would feel like if we were able to pull them out of a painting and touch them. In this extension activity, it is your turn to create an illusion of texture from something that you feel but cannot see.

Materials:

Brown paper bags
Objects with interesting textures
   (shells, foil, wrinkled paper, etc)
Drawing Paper
Pencils

Process:

1) Place the objects inside the bags and place one bag in front of each child.
2) Reach into the bag in front of you (without looking!) and then draw the texture of the object you touched.
3) Even if you figure out what the object is, you should try to draw how it feels and not the object itself.
4) After you have finished drawing, pass the bags and try the activity again with a different texture. Each student should have a chance to draw each texture.

This activity was adapted from Introduce Students to Texture educational unit designed by Matt Fussell, available on https://virtualinstructor.com