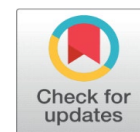


## ELEMENTS OF ART

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## ABSTRACT

**Line:** The line is the distance between two points or two boundaries, which is very narrow and the direction of motion dictates. But symbolic of the line under the art aspect there is significance, and it reflected the expression and flow of the form. A Line thus, can be said a symbolic mark denoting movement and force in a form metered by our eye.

**Keywords:** Elements, Art, Movement

## 1. INTRODUCTION

Extend a point and you get a line. Lines also may be real or imaginary. Real or structural lines are visible in every element of a design including space. The edges of the elements are nothing but lines. A group of letters can form a line. A white space may be considered as a structural line. An imaginary line can be felt when two or more elements are in alignment. Between the elements no lines are visible, but one can feel that one element is held to another by an imaginary line. Line is the base of the main element in our composition.

Each line can create a mood and a meaning in a design. In horizontal, a feeling of calm and speed of arrow is created. Straight lines give a sense of direction; broken lines, low speed; rough lines; casualness. Straight horizontal lines lead the eye from left to right, whereas vertical rules take the eye downwards. This is so because they are abstractions of objects and figures that create the mood and the personalities.

**Form:** The form is an area that has a fixed shape and colour, the picture of any substance is the first sight manifestation on the ground.

F= First, O=Orgonic, R= Revedetion, M= Marrer  
(Form in two-Dimensional Art is the area containing colour.)

**Space:** "In the Place where any tangible object is located in the space". In other words, the space is the defined area. Which is composed by combining other elements?

"The artist who in two dimensions begins by making tasks on the flat surface the surface is the space the world in which hw constricts the plastic of his art."

**Form & Space:** Forms, the positive shapes in space, are revealed by the fall of light across their surface. Between forms lie the negative shapes of the spaces. Forms and negative spaces are equally important in a drawing, focusing on forms alone deprives you of an evaluation tool, and it is only by checking the

dimensions of the negative space against the positive form that you can be sure they are both the required size and shape.

Your experiments thus far have shown the possibilities of lines and of shapes on the flat surface of the paper. You have seen that change of size, shape and colour gives variety and accent and that movement over the page is essential.

We know however that many things with which we are surrounded, things which we use every day and for which we design, are not flat but have thickness. Our houses, furniture, dishes, and clothing are three dimensional forms and have their existence in space. Our houses always stand in a certain limiting landscape. Our furniture is planned for a space called room. Our dishes are designed for tables of definite shapes and character. So, it is important to realize design in this third direction, that is, in depth. The same material that we used before can help us. A twist of string may suggest the end of a cone, cylinder, or other form. If you extend the lines to complete the form and shade it from dark to light. You will give it roundness and solidity and possibly feel that it advances in contrast with the receding space behind it. You can access the qualities of space equally well by observation. Draw negative shapes as carefully as positive forms, both to affirm the dimension you give to adjacent items, and to keep control of the three-dimensional designs. If you make an inaccurate drawing of positive forms, examine the dimension of the negative space; this will highlight any discrepancies, because the two elements must tally. Some of the paper constructions may be rather solid closed form other may be more open, with space only partly enclosed. This partly enclosed space must also be considered as part of the design. You can understand this better if you imagine a house with a terrace that is walled on one side only. The design includes not only the wall but the space of the terrace itself. A cup is another example of a design in which partially enclosed space is an element. It is the area inside which is the cup's real reason for being. The chief purpose of the enclosing clay is to give that area existence.

**Colour:** "Colour is the property of light rather than of bodies. It is not an entity, but a sensation conveyed to the mind through media of the eyes"

In Indian painting, where the line is the body of the drawing, and gives it its form the character embellished it.

Most people show definite reaction to colours. What colour makes you think of Aiyar? What colour makes you think of rest? Of great happiness?

In a group, not all will give the same answer to these questions, but each person will feel strongly about them. The angry colours, for instance, will probably have a certain resemblance. The rest full colours, too, will be somewhat alike.

Before you need any, further in this chapter it will be interesting to try for yourself an experiment that was used with a group of students.

**Texture:** "Texture is the character of the surface" The texture of any surface or surface is called its texture. Gold created the texture through natural means. On the basis of which human is able to difference of a texture and earth. There are two types of experience of a Texture visual and cognition. Both have their own importance. The blind person cannot see the texture, but touch sensation can attain happiness. These sensations are called properties of the same surface or surface. Therefore, the property of the surface of any object is the texture.

The word texture refers to the surface quality created by the manner of construction of any material. The texture of cloth is largely determined by the manner of weaving: it may be coarse and loose like burlap, smooth like satin. The

roughness of granite comes from the way in which it is composed, as do the smooth surface of marble and the grains of basswood and oak or other woods.

Texture appeals strongly to our tactile sense. Sometimes textural effect is created by pattern, as waves in the water or stripes in cloth. The difference between pattern and texture is not always easy to define.

**Shape:** An area enclosed by lines is usually perceived as a whole entity or shape. On what we see we tend to impose three basic shapes: Square, Circle, and triangle. There are of course, numberless variations and combinations of these shapes. Each shape has a certain weight which cannot be measured by any instrument; it is an optical weight, which can be felt emotionally. Bigger darker-toned and ragged-edged shapes carry more weight than smaller, lighter-toned, and smooth-edged shapes, like lines shapes suggests some mood or weaving. The circle suggests peace and protection. It is also the symbol of the universe. In Indian connotation, it suggests the osmose and beyond, in the phenomenal world, a round of existence. The square is a dull shape because of its uniform size. It is also a symbol of earth because of its stable shape. The triangle is the symbol of safety and also tension. It resembles an arrow, which gives the mood of Rudra, lightning and storms; it symbolizes also fertility and the healing rain.

Different meaning of shapes has expensively been used in the tantra Art. Shapes have proportional relationship in terms of size. Take two shapes of the same size- The one filled with various elements will look smaller than one sparingly filled. A comparatively bigger shape looks further bigger, when surrounded by smaller shapes, and use versa. A shape can also be made to stand out from other surrounding shapes by strong colour or value contrast or by different texture.

**Value:** Value is the degree of darkness or lightness. Any selected colour can be measured on a colour bar with divisions of one to ten for light to dark. We might say that a certain colour has a value six to eight. To mix a desired colour most beginners mix arbitrarily from result with the least effort the three elements should be taken one at a time. Value refers to the darkness or lightness of object. Example black against white as much stronger contrast than grey against white. To balance these two colours, you would need larger area of grey to balance the stronger value of black. The eye is attracted to contrast. So, a small area of high contrast will balance larger area of low contrast. Value deals dry city to high we see things because light reflex off of objects and goes into our eyes. Our mind processes the light and nationalizes. What we are seeing without light we cannot see anything. In order to draw a point or line that in a way great illusion of what we normally see, we must jully understand light and how it react on surfaces.

**Tone:** After the ordinary colours, when the painter displays the tree or imaginary form of the material with the help of shadow light, the viewer experiences a tone.

“Tone derotes lightness and darkness of hue. Different types of tone can be obtained in any colour in white and black colour. The character used in any picture can be held. In the absence of a uniform sense of light on the surface of any one colour, different tones of this colour are presented but in the absence of light, the object appears black. Any colour can be increased towards light and darkness by the tone. List as other tones are also obtained by mixing black and white, but if both colours (black & white) are mixed together in a colour, then there will be a change in the tones, its density also changes, if the white colour in the orange colour is formed, its tone will be different from that, where both white and black character have been mixed with it.

Just as line colour and form have their own effects of tone. Light and illuminated tone, happy euphoria and deep despair present an atmosphere of despair. Somewhere the artist used anti tone, somewhere he was moderate tone to reduce this opposition. With this, harmony can be easily generated. Different should be used with thought. Applied tone may suppress the main shape or the image may end. In place of seriousness or indifference may arise. [Weffen \(2006\)](#)

**Emotional Side of Tones:** The painters' own feelings have a special significance in combining the picture and the base is helpful in the expression of these feelings. Thus, the nature importance of the tone increases. Tone is the major feature of the portrait assemblage that appears in this region. That is only by changing the tone of the colour, atmospheric decay can be presented. The colour of the colour in the foreground is sharp to show proximity, but the colour of the colour become blurred to show distance in the background and becomes in different. If two trees are marked in the picture. In a foreground and a background, there will be a difference in their sizes as well as there is a difference is the tone of colour. The nearby are green and sometimes mixed with yellow. Colour for light. But in the background tree, green, some black or blue etc. Blurred tone is applied. Importance and use of tone. The special important feature of tone is that three dimensioned effects can be produced in the shapes by its efficient use. The volume can be shown by showing the shadow of light in the solidness of the shapes, its elevation, depth etc. It has been used successfully in western Renesas period painting compared to India Paintings. Like in painting of Leonardo, he make the colours appear flat and bulge by making the colour flat instead of the shadow light. In, whose modern terms these are so many new experiences in the field of art that no feinite rules can be set in this area. [Emerson \(1953\)](#)

## 2. "PRINCIPAL OF ARTS"

**Unity:** "There must not be two or more pictures, or subject in one work of Art." A picture can become beautiful only if a support can be produced in its elements. Such consistency of artistic elements that produce unity in combination is known as sociology. [Hayes \(1979\)](#)

Unit equality and a kind of relation among the various elements of a picture combination, which keeps the whole combination in the formula of unity, that is unity means relatedness. This state of content is the main and essential requirement of combination. [Sarkar \(2013\)](#)

Virtually combination and unity are synonymous. If all the elements of a work do not come together and then there will be no feeling of beauty in the whole work. Collaboration can therefore be generated by the personality of the painter. According to a famous philosopher, unity or cooperation means concentrating. So that the subjects of art remain in focus. A scholar has said that "he mixes with his coloured brain". Some German philosophers have said that the painter paints with his blood. Both of these things really prove this. The first thing has been said for the brain, that is, the artist should study all the subjects of painting. Secondly, the painter paints the pictures with his blood. This also means that we should establish a relationship with his subject. The deeper its feeling in it, the more impressive the picture becomes. [Mulick \(2015\)](#)

**Purpose of Co-operation:** The purpose of co-operation is to save the image from many hospitals, each picture was its own goal and when all its elements relate to each other and own for the same goal, thus the image creates a seen of co-

operation. Many art works and characters mentioned in the pictures also appear to be opposite to each other. [Singh \(2017\)](#)

The main rules for achieving unity or cooperation are as follows.

- 1) **Composition:** the elements should be used in a limited way so that there is no difficulty in accepting the original idea.
- 2) **Simple Cooperation:** The repetition of similar shapes and characters. It is specially used in architecture and textile design.
- 3) **Outline of Artwork:** Support can also be obtained by creating a separate unit based on the outline of the Artwork. Contradiction is very important for cooperation in drawing. Contrast here should be taken as variety. It is used to remove the monotony of cooperation in the composition and to make the combination interesting.

**Harmony:** "harmony is combination of elements which are similar in one more respect." It is necessary to have harmony in any picture. When all the parts of a group are tied with a powerful analogy, it becomes an example of harmony. When grouping in all the elements of the picture-colour, tone, and form etc. When a similar scene is created, the tendency of the same scene is called harmony in the picture. Harmonious art is the principal that according to which all the elements of the illustration and the characters, tone, and form etc. seem to be in harmony with each other and the elements in the picture should not be made redundant.

**Harmony Planning:** To understand the meaning of reconciliation, it is necessary to pay attention to two words monotony and conflict, Discard. In this determination the personal interest of the creator, emotional expression to the picture and the purpose of the picture are all responsible.

**Harmonization of elements of a picture:** The grouping of all the organs in the picture presents a state of Harmony but each organ may also have its own fundus position, such as line Harmony, form harmony. Tone Harmony, Colour Harmony, and texture harmony.

**Importance:** The basic Aesthetic of the picture lies in the harmonious combination, which is an important part of the picture. The question to ponder is that the purpose of art creation is not only to copy the seen form etc. but it also contains an attempt to systematize the various relations formed by the use of the elements. The concord work in arranging interesting relationships in the artwork, in arranging interesting relations in work which give a feeling of beauty or joy.

**Proportion:** Principles of proportion have long history. Not only is proportion being linear and allied to long established Euclidean knowledge-easier to codify than colour, but unlike most theories of colour, such codifications have emanated largely from within the arts, especially from the demands of architecture. Through history, rules of proportion have been rejected no less than they have been accepted. A geometrical theme which has pressured its use since antiquity is the concept of the "Golden Mean". Its simplest demonstration is seen in the division of a straight line at a point such that the smaller part is to the larger part as the larger part is to the whole.

On the basis of this "Golden Section" modular rectangles can be built. These and other modules of proportion have been used repeatedly through the history of civilized art as a means of subdividing architectural spaces and pictorial surface with almost endless variety but ordered by unifying Central Principles. Such proportions have been held to possess a balance naturally satisfying to the human eye and spirit; the Golden Mean in particular is claimed to possess the authority &



nature in that its proportion can be observed in the growth of plants and molluscs. [Teed \(2011\)](#)

The planning of design starts with setting on a shape, in which design elements will be arranged. The dimension and area of a layout is an important design decision. The first thing the viewer will notice is the shape of a design. The most pleasing shape is a rectangle. We frequently encounter this shape in our daily lives. A house, a room, furniture, a book, a magazine and in fact everything is in the shape of a rectangle. The pleasing qualities of rectangle were recognized by the ancient Greeks. [Jaswani \(1655\)](#)

**Rhythm:** Rhythm is word, we occasionally hear in music. What is rhythm? In music when a tala (Sound) or a string of words is repeated, we say that the music is in rhythm. Our life also moves in rhythm: Sleeping, eating, and dressing up and so on. Nature is also in rhythm: season repeat, flower bloom, crops ripen, river flow, waves beat the seashore, etc. The basic element of rhythm is repetition. In design too rhythm is produced by the regular repetition of similar lines, shapes and tones or colours. A newspaper page is an example of rhythm in graphic design. In column grids form a repeating pattern on the page. The reader's eye spots the rhythm and moved smoothly over the page. Designs in complete rhythm are monotonous. Our life becomes monotonous as we almost do the same thing daily or periodically.

To break the monotony of our life we go to a hill station or the seashore.

Design monotony too should be broken. Subtle placement of headlines or other graphics break the monotony of a newspaper page. Should You want to see for yourself, how artists make effective use of rhythm place a piece of tracing paper over the design and trace some of the repeated spaces or lines. Your tracing will reveal to you patterns that had not been apparent before.

**Pattern:** Pattern is an underlying structure that organises surfaces or structures in a consistent, regular manner. It can be described as a repeating unit of shape or form, but it can also be thought of as the "skeleton" that organises the parts of a composition.

It exists in nature as well as in designed objects, it is a useful to look at the parallels.

**There are basically two types of patterns:**

- 1) Natural Pattern:** pattern in art is often based on the inspiration we get from observing the natural patterns that occur in nature. We can see these in the shape of a leaf and the branches of the tree, the structure of a crystal etc.
- 2) Manmade pattern:** Pattern in art is for both structural and decorative purposes. For e.g. An artist may plan the basic structure of an artwork by creating a compositional pattern of lines and shapes.

**Balance:** The arrangement of elements of art in the picture should be such that by seeing it there is stability and balance in our heart. Every moment in life requires equilibrium. The importance of balance in our movement, playing running, doing any work keeps on feeling. Balance is the first law of life and of art. The need for equilibrium is clearly visible when we hang the picture.

Balance is concerned with the visual distribution or weight of the element in a work of art. A painting could be balanced if one half is of the same visual weight as the other half. Or you could have a small area of heightened significance which is balance against a much larger area of less significance, like in the painting a side.

Notice how the dark area used for the boat and foreground appear balances against the much larger area of soft, tinted colours.

**Contrast:** Contrast is everything in art without it, an artist as well may leave the canvas blank.

It is one of the principals of art which refers to the striking difference between two elements for ex: there is a strong contrast when you place a vivid red next to a dull green or a rough texture next to a smooth texture, or a hard edge next to a soft edge, and so on.

With clever use of contrast, you can focus attention on your key features in a painting. Knowing when to create a stunning contrast and when to leave an area slightly uninviting is a powerful skill which separates good artists from great artist.

### 3. TYPES OF CONTRAST

**Colour contrast:** colour contrast is difference in light between font (or anything in the foreground) and its background. When most people think of colour contrast, they think of a clash of red against green, or purple against yellow.

**Texture contrast:** A strong contrast can be created b/w smooth and rough texture. For ex. In the given painting by Ivan Shishkin, notice how he created the illusion of texture in the foreground, and how these contrasts against the smooth texture of the clear sky and background.

**Shape Contrast:** It mean making things notable in by their difference in physical shape compared to other things on the page.

**Edge Contrast:** In painting we have hard, soft, or lost edges. Our eyes like to follow hard edge then your painting may appear jarring and cartoons. If you only use soft edges than your painting may appear hazy. In the given painting the hard edge which represents the outline of the subject contrast against soft and lost edge used in the rest of the painting. The brings the subject forward in perspective and pushes everything else back.

**Detail Contrast:** One of the most common problems in painting is trying to capture every single detail, no matter how significant. In the given painting, notice how your eyes naturally gravitate towards the left where the buildings and boats are positioned. This is because of the increase level of detail and activity used for these areas, compared to rest of the painting which is nothing more than general black of colour

**Movement:** Movement is the path the viewers i take through the work of art, often to local areas. Such movement can be directed along lines, edges, shape, and colour within the work of art.

#### **Different uses of movement:**

- Movement is often associated with water or other whether elements.
- Swirling lines are often used to create a scene of movement or action.
- Op art often suggests movement with dark to light values, and size changes of shapes.

**Emphasis:** Emphasis is a way of using elements to other a certain area in an artwork.

It is a principal of art which refers to the use of visual elements to draw attention to a certain area, usually a focal point, in an artwork. There are many ways you could go about using emphasis in your art usually, it involves contrasting different elements against each other. For e.g. A bright, red object will stand out amongst a dull gray background or a straight line amongst curved lines or a round objects circular objects.

**Variety:** Variety refers to use of different qualities or instances of the visual elements. It can be used to break up monotonous or repetitive areas.

It is the principle of art that adds interest to an artwork. When an artist places different visual elements next to one another, he/she is using variety straight lines next to the curvy lines add variety. It adds interest by using contrasting elements within the composition

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