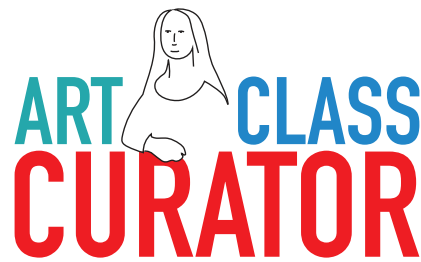


# ART CLASS CURATOR



## Hello!

Thank you for downloading [Art Class Curator's Elements & Principles Printable Pack](#). I'm Cindy Ingram, the innovator behind Art Class Curator, and I'm passionate about igniting the life-changing power of art in students and teachers everywhere.

**My goal is to share creative teaching practices that spark curiosity and connections in art and humanities classrooms around the world. When students interact meaningfully with individual artworks, the art becomes a part of them – shaping the outline of their lives and who they become. When you are the curator in your classroom, you curate the world your students live in.**



My 15 years of experience working in schools, museums, and non-profit organizations as an art educator, content creator, speaker, and entrepreneur revealed an exciting, proven path for **art education breakthroughs**. I've taught art and art history to students of all ages, from elementary to college, as well as to other art educators. I earned a BA in Art History from the University of Texas (Hook 'em horns!), and an MA in Art Education, with a specialty in Art Museum Education, from the University of North Texas.

A great community is growing around Art Class Curator – a thriving group of passionate teachers leading an art education revolution to bridge the gap between art making and art engagement. **Together, we can model and teach empathy, confidence, and higher level thinking skills that will change lives and transform generations by kindling a love for art – one artwork at a time.**

I hope you are as excited to use these resources as I am to share them! I would **love** to hear your feedback and stories about how you use them in your classroom. **Please email me at [cindy@artclasscurator.com](mailto:cindy@artclasscurator.com).**

**I can't wait to hear from you!**



## HOW TO USE THE ELEMENTS & PRINCIPLES PACK

- **This versatile resource can be hung in the classroom or used as an art manipulative.**
- **Print, cut, and laminate as vocabulary cards.**
- **Perfect for group assignments, bell ringers, or other brains-on learning activities.**

## Want more art engagement activities and resources?

Join *The Resource Library for Art Teachers* for:

- in-depth lessons with ready-to-use PowerPoint and handouts
- weekly artwork discussion plans
- art history and art appreciation training
- webinars and videos to help you lead powerful art interpretation experiences
- and MUCH more!

Find inspiration and learn more at [artclasscurator.com/join](http://artclasscurator.com/join)



# ELEMENTS of ART

ARTCLASSCURATOR.COM

The elements of art and principles of design are the fundamental parts of an artwork. Identifying these elements is one way to understand an artwork.

## LINE

A line can be described as the *path* of a *point* moving through space. In an artwork, there are many types of line. We can look for the direction of the line, the feeling of the line, the quality of the line, and how the lines move our eye through artworks.

Lines can be described in many, many ways:

active — passive	bold — delicate
flowing — light	straight — curved
thick — thin	long — short
broken — continuous	geometric — organic
implied — actual	precise — irregular
contour — outline	vertical — horizontal
perpendicular — parallel	zig-zag — direct

## LOOK AT LINE



Marc Chagall

*I and the Village, 1911*



## THINK + TALK ABOUT IT

- Describe the lines in this artwork.
- How do the lines in this artwork create connections?
- How do the lines move our eye around this artwork?

## TEXTURE

Texture refers to the tactile qualities of a surface – the way objects *actually* feel or the way they *look* like they would feel.

Sculptures, ceramics, mixed-media collages, fiber art, etc., may have bumpy or varied surfaces – **actual textures** you can feel. A painting, drawing, print, or other two-dimensional work can be made to look like a textured surface – **implied texture**.

## LOOK AT TEXTURE



Jan Van Eyck

*Arnolfini Portrait, 1434*



## THINK + TALK ABOUT IT

- Identify at least 5 different textures in this artwork.
- What elements of art did the artist use to create texture?
- Where would you find these textures in the real world?

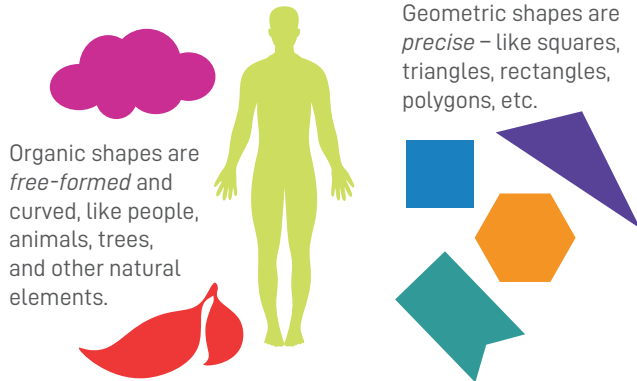
# ELEMENTS of ART

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## SHAPE

A shape is an *enclosed area of space* created through lines and other elements of the composition. Shapes can be geometric or free-form.



## LOOK AT SHAPE



**Pablo Picasso**  
*Three Musicians, 1911*



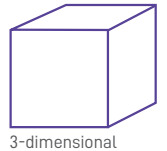
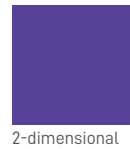
## THINK + TALK ABOUT IT

- Identify and draw three different geometric shapes and three different organic shapes.
- Why did the artist depict this artwork using shape rather than form?
- How do the shapes relate to music?

## FORM

Form is an element of art closely related to shape, but form is always *three-dimensional*. A form is measurable by length, width, and height, and encloses volume. Forms can be actual 3-D forms created with sculpture or architecture, or they can be implied forms where the artist creates the illusion of the form onto a flat surface.

While a two-dimensional **shape** can be seen from only one side, a three-dimensional **form** can be viewed from any side.



Moshe Safdie, *Habitat 67*, Montreal, 1967

Three-dimensional forms of sculpture and architecture not only *occupy* space but also *contain* space

## LOOK AT FORM



**Niki de Saint Phalle**  
*Le Paradis Fantastique*  
1967-1971



## THINK + TALK ABOUT IT

- How did this artist use both shape and form in her art?
- What do the forms in this artwork remind you of?
- How does the form create mood, or emotion, in this artwork?

Photo by Frankie Fouganthin

# ELEMENTS of ART

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## COLOR

Color is produced by the way an object *reflects or emits light*. By placing colors next to each other in different ways, artists can create a variety of effects.

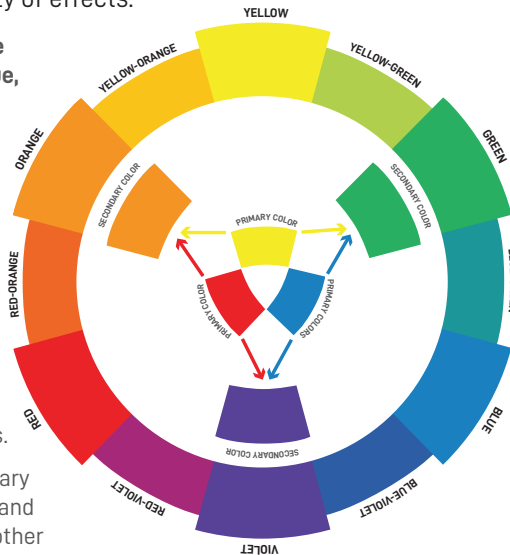
Each color has three properties: hue, value, and intensity.

**HUE** is the name of the color.

**VALUE** is a color's lightness or darkness.

**INTENSITY** refers to the brightness of a color, often measured by boldness or dullness.

There are three primary colors (blue, yellow, and red) from which all other colors are made. Colors can be evaluated as *complementary*, *analogous*, and *warm or cool*.



## LOOK AT COLOR



Frederic Church  
*Cotopaxi, 1862*

## THINK + TALK ABOUT IT

- Describe the colors in this artwork.
- How do the colors in this artwork make you feel?
- What color schemes did the artist use: complementary, analogous, warm, cool, etc.?

## VALUE

Value in art refers to the *lightness and darkness* of colors and is often described in varying levels of contrast.

A **value scale** shows the range of tones from white, which is the lightest, to black, which is the darkest. The closer together the values are on a scale, the less contrast we see.



Artists utilize a range of techniques to show value, including use of lines and intensity of color.

## LOOK AT VALUE



Henry Ossawa Tanner  
*The Banjo Lesson, 1893*

## THINK + TALK ABOUT IT

- How is value used in this artwork?
- How did the artist use value to show emphasis?
- How does value create mood, or emotion, in the artwork?

# ELEMENTS of ART

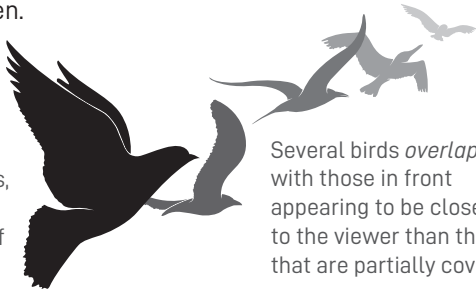
ARTCLASSCURATOR.COM

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## SPACE

Space is how an artwork uses or depicts depth or distance. Sculptors and architects work with all three dimensions of space – *height, width, and depth*. Artists who work on a flat surface can make a two-dimensional surface *appear* three-dimensional. Space can give the illusion of objects in an artwork being close or far away. **Positive space** is the areas of the artwork filled with the content, and **negative space** is the space in between.

Depth or distance can be perceived because of the size differences, the placement, and the value of the birds.



Several birds *overlap*, with those in front appearing to be closer to the viewer than those that are partially covered.

## LOOK AT SPACE



**John Sloan**  
*South Beach Bathers*  
1907-1908



## THINK + TALK ABOUT IT

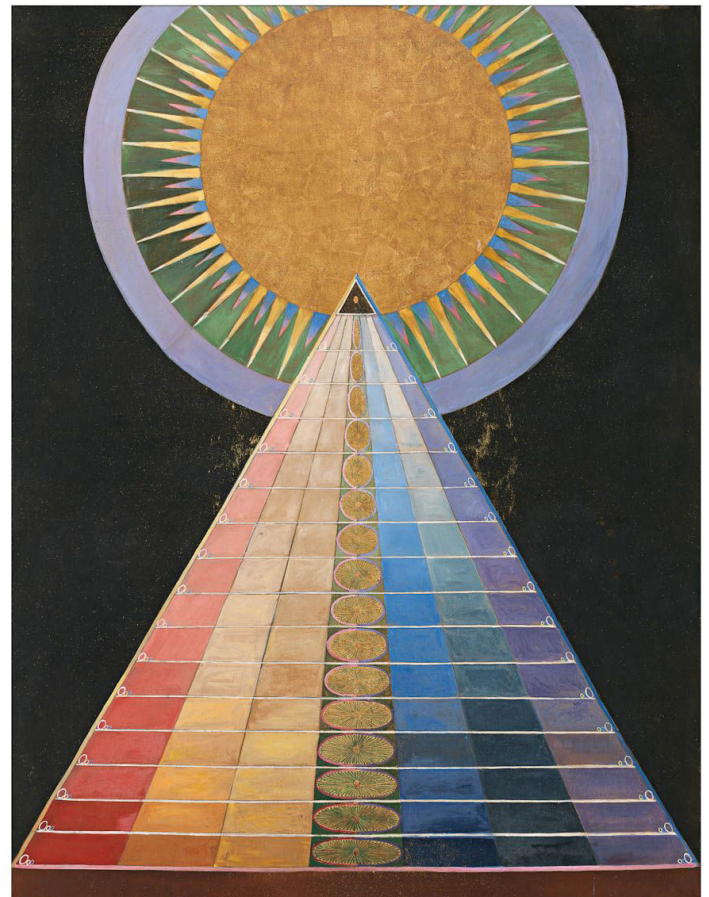
- Find 5 ways the artist shows space in this artwork.
- How do we know that the people at the front are closer to us than the people in the background?
- Find the positive space and the negative space. Draw some of the shapes made by the negative space.

## COMPOSITION

Composition refers to the placement or arrangement of the elements of art in a work of art.

A **formal analysis** of a work of art involves looking at the artist's use of the elements and principles of art and how they work together to create meaning.

## LOOK AT COMPOSITION



**Hilma af Klint**  
*Untitled #1 (from Altar Paintings series), 1915*



## THINK + TALK ABOUT IT

- See how the elements work together to create a bold composition. Analyze the artwork by studying each element to determine how the artist did or did not use that element:  
**Color, Shape, Value, Form, Line, Space, Texture**
- How do each of these elements contribute to the meaning or the emotion in the artwork?

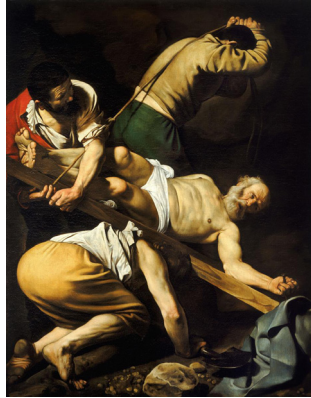
# PRINCIPLES of DESIGN

ARTCLASSCURATOR.COM

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## CONTRAST

Contrast refers to the arrangement of opposite elements and effects. For example: light and dark colors, smooth and rough textures, large and small shapes. Contrast can be used to create variety, visual interest, and drama in an artwork.



Caravaggio

Crucifixion of St. Peter, 1601

Caravaggio created a scene of action and energy by contrasting both light/dark and directional lines.

## LOOK AT CONTRAST



Käthe Kollwitz  
Misery, 1897



## THINK + TALK ABOUT IT

- How did this artist show contrast in line and color?
- How did this artist create contrast through the meaning or story of the artwork?
- How does the contrast create mood, or emotion, in the artwork?

## EMPHASIS

Emphasis refers to the area of an artwork that *dominates attention or draws interest*. It is often the place a viewer looks first. Artists can create emphasis by contrasting the elements of art, such as:



color



shape



size and dominance



detail



contrast



isolation

## LOOK AT EMPHASIS



Rembrandt van Rijn  
The Night Watch, 1642



## THINK + TALK ABOUT IT

- What part of the composition is being emphasized?
- What choices did the artist make to create emphasis?
- How does the emphasis create mood, or emotion, in the artwork?

# PRINCIPLES of DESIGN

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## MOVEMENT

Movement can be thought of in two ways – the first refers to how an artist depicts movement using the elements and principles of art. The second way refers to the *visual flow* of an artwork, indicated by the path a viewer's eyes take as they look at the artwork.

Lines, edges, shapes, and colors can be utilized by the artist to point the way through an artwork as a map for our eyes to follow:



diagonal



vertical



horizontal



curving



flowing



progressive

## LOOK AT MOVEMENT



**Katsushika Hokusai**  
*Ejiri in Suruga Province*  
1830



## THINK + TALK ABOUT IT

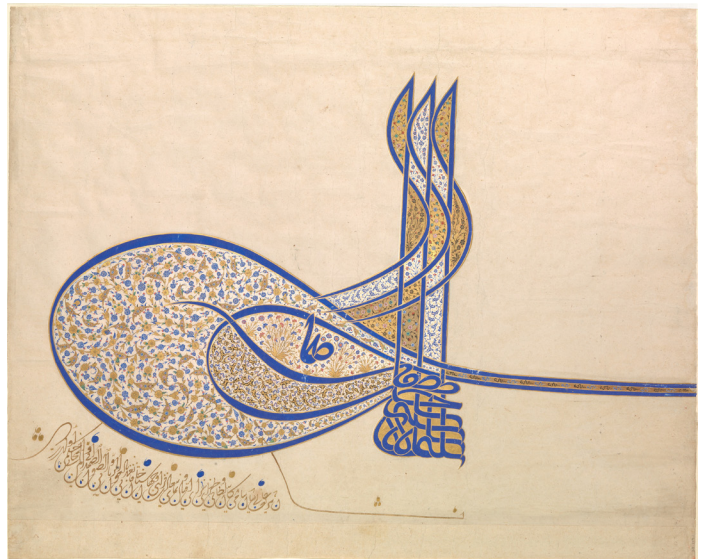
- How did this artist show movement?
- Name two or more elements of art the artist utilized to create movement.
- How does movement create mood, or emotion, in the artwork?

## RHYTHM

Rhythm is a principle of art that refers to the movement or action of a composition, usually achieved through *repetition* of lines, shapes, colors, and more. It creates a visual tempo in artworks and provides a path for the viewer's eye to follow.



## LOOK AT RHYTHM



*Tughra of Sultan Süleiman*  
*the Magnificent*  
ca. 1555-60



## THINK + TALK ABOUT IT

- What elements and principles did this artist use to create rhythm?
- If this painting were a song, what would it sound like? How do the lines, color, and rhythm create the song?
- How does rhythm create mood, or emotion, in the artwork?

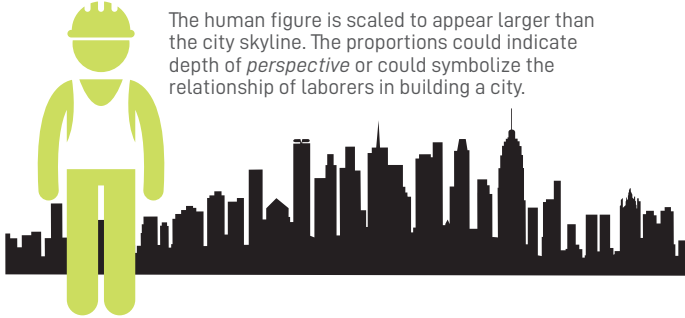
# PRINCIPLES of DESIGN

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## PROPORTION

Proportion is the *size relationship* between the various parts of an artwork. Artists can use scale and proportion to create sensations such as depth, realism, disorientation, and drama.



The human figure is scaled to appear larger than the city skyline. The proportions could indicate depth of *perspective* or could symbolize the relationship of laborers in building a city.

### LOOK AT PROPORTION



**María Izquierdo**  
*The Indifferent Child, 1947*

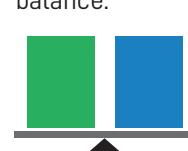


### THINK + TALK ABOUT IT

- How did this artist manipulate (change) proportion?
- Why do you think the artist chose to not show realistic proportion?
- How does proportion create meaning in the artwork?

## BALANCE

Balance refers to the distribution of *visual weight* in a composition. Each part of the composition works with other parts of the composition to *appear equal* and harmonious in balance.



symmetrical balance



asymmetrical balance



radial symmetry

### LOOK AT BALANCE



**James Abbott McNeill Whistler**  
*Arrangement in Grey and Black:  
Portrait of the Painter's Mother  
(Whistler's Mother), 1871*



### THINK + TALK ABOUT IT

- What type of balance did this artist use (symmetrical, asymmetrical, or radial)?
- How would this artwork look different if the the black curtain were a different size or color?
- Why did the artist title the artwork "Arrangement in Grey and Black"?



# PRINCIPLES of DESIGN

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## UNITY

Unity, also known as *harmony*, refers to the *cohesiveness* of an artwork—how whole, consistent, and complete it appears. Unity is the pleasing combination of elements to create a *harmonious composition*.

Unity is achieved through:

- repetition
- simplicity
- harmony
- contrast
- theme and variation
- proximity
- continuity

## LOOK AT UNITY



**Gustav Klimt**  
*The Kiss, 1907-1908*



## THINK + TALK ABOUT IT

- Which elements of art did this artist use to create unity?
- How does unity create mood, or emotion, in the artwork?
- How would this artwork be different if the artist did not use unity?

## VARIETY

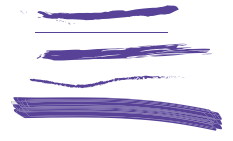
Variety refers to the elements of a composition that differ from one another. Variety creates visual interest and energy.



variety of color



variety of shapes



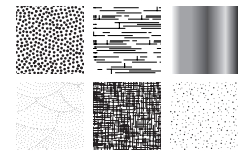
variety of lines



variety of size



variety of perspective



variety of textures

## LOOK AT VARIETY



**Wassily Kandinsky**  
*Der Sturm, Volume 10, Number 7*  
1919



## THINK + TALK ABOUT IT

- How did this artist show variety using color, shape, and line?
- How did the artist create unity within the composition?
- How does the variety create mood, or emotion, in the artwork?