Focus On ◆ Figure 1–1  Artist Piet Mondrian looked at the world and saw shapes, lines, and colors. He kept simplifying his subjects until his paintings became just straight lines and squares of color.

Piet Mondrian. The Windel Mil, Pointillist Version. 1908. Oil on canvas. 43.8 x 34.3 cm (17¼ × 13¾"). Dallas Museum of Art, Dallas, Texas. Foundation for the Arts Collection, gift of the James H. and Lillian Clark Foundation.
Just as the poet arranges nouns, verbs, and adjectives into ideas, the artist arranges shapes, lines, and colors into images about our world. Each artist’s work is as personal and individual as the artist. You, too, are an artist, and the drawings and paintings you will be doing in this class will be as individual as you are. In this book, you will learn how to look at art and the world around you with the eyes of an artist.

After completing this chapter, you will be able to:

● Name and describe the elements of art.
● Describe the different types of line.
● Identify the properties of color.
● Experiment with various elements of art to understand their role in making art.

Interpreting the Quote
Read the quote by Piet Mondrian. Then look at Figure 1–1. Describe in a paragraph how you think Mondrian is expressing nature in his painting.

“Nature cannot be copied; it can only be expressed.”
— Piet Mondrian (1872–1944)

Quick Write

KEY TERMS
artist
elements of art
line
line quality
color
hue
value
intensity
portfolio
shape
form
space
negative space
still life
texture
The Language of Art

Have you ever heard a person described as “wearing many hats”? Saying a person wears many hats means he or she is good at a number of things. An artist—a person who uses imagination and skill to communicate ideas in visual form—wears many hats. Among the hats artists wear is one labeled “scientist.” Wearing this hat, artists experiment with the effects of light on objects. Wearing the mathematician’s hat, they carefully measure distances between objects. Wearing the hat of writer, they tell stories and record events.

In this book, you will learn about the different ways in which artists have used these skills over the centuries. You will also meet specific artists and learn about their creations.

The Artist’s Language

Like other professionals, artists “speak” a language all their own. Just as the mathematician uses numbers, so the artist uses line. Much in the way musicians communicate through notes and sounds, artists speak in color, value, and shape. The writer relies on words, sentences, and paragraphs; the artist on form, space, and texture.

These seven terms—line, color, value, shape, form, space, and texture—make up the artist’s vocabulary. The terms are grouped together under the heading elements of art. These are the basic visual symbols an artist uses to create works of art. An artist’s success depends on how well he or she uses these elements.

Using the Artist’s Vocabulary

When you look at an artwork, it is not always clear where one element ends and another begins. Study the artworks in Figures 1–2 and 1–3. You do not see the elements of form and color in the first or the element of line in the second. Instead, you see the works as a whole. As you examine each work, your eye...
“reads” all the elements together. In fact, it is the careful blending of elements that allows you to see an artwork as the artist meant it to be seen. Taken together, the elements in Figure 1–2 “add up” to a basket of apples and a bottle. The lines in Figure 1–3 cleverly suggest a familiar farm animal. Can you identify it?

“Reading” the Artist’s Vocabulary

Think back to when you first learned to read. You did not start with a book. Rather, you began by reading a word at a time. This is how you will learn the vocabulary of art. You will learn about the elements of art one at a time.

Each of the remaining lessons in this chapter treats one or more elements. In later chapters, you will learn about other terms that are central to the practice and study of art.

Check Your Understanding

1. Define artist.
2. Name the seven elements of art.

Paul Cézanne (1839–1906)

Cultural connection. Although he is sometimes associated with the French Impressionist painters, Paul Cézanne was a leader in the movement toward abstraction in painting that became known as Post-Impressionism.

Born in Aix-en-Provence, France, in 1839, Cézanne exhibited a few times with Claude Monet, Auguste Renoir, and Camille Pissarro. It soon became apparent, however, that Cézanne’s style and vision were clearly unique.

While the Impressionists were concerned with the effects of light on objects, Cézanne was more interested in showing the basic form and structure of objects. He once said, “Everything in nature is modeled after the sphere, the cone, and the cylinder. One must learn to paint from these simple figures.” Look at Figure 1–2. How did Cézanne use these “simple figures” in his still life?

To learn more about Cézanne and his work, click on Artist Profiles at art.glencoe.com.
It might be said that all art begins with a line. You see lines everywhere in your daily life. As you ride in a car along a highway, the edges of the road straight ahead of you form two lines that meet in the distance. The edge of each wall of your classroom is a line. So are the curves that make up the letter s.

To the artist, a line is the path of a dot through space. In this lesson, you will learn about different kinds of lines. You will see how these lines can be used to suggest specific feelings and ideas.

**Kinds of Line**

By definition, every line goes somewhere. A line may “travel” up, down, or across. It may move at an angle, or it may curve back on itself. Each type of line carries a different message to the viewer.

There are five main kinds of line: horizontal, vertical, diagonal, curved, and zigzag.

**Horizontal**

Horizontal lines run from side to side. Lines of this type seem to be at rest. They may suggest peace and quiet. Think of the line of a calm lake where the water meets the sky (Figure 1–4).

**Vertical**

Vertical lines run up and down. They never lean. Lines of this type seem to be standing at attention. Artists use vertical lines to show strength and permanence. Picture the soaring lines of a skyscraper (Figure 1–5).

**Diagonal**

Diagonal lines are straight lines that slant. Lines of this type suggest a sense of movement and excitement. They seem to be rising or falling. Diagonal lines are used to give a sense of movement.

**Curved**

Curved lines are lines that change direction little by little. Wiggly lines are made up of two or more curves. Spirals and circles also begin with curved lines. Like diagonals, curved lines express movement, but in a more graceful way (Figure 1–6).

**Zigzag**

Zigzag lines are lines that change direction sharply. They are used to suggest movement and excitement. Picture the zigzag lines of a winding road (Figure 1–7).
**Zigzag**

Zigzag lines are formed by joining several diagonals that move in different directions. The diagonals form sharp angles that make lines change direction suddenly. Zigzag lines create confusion. They suggest action or nervous excitement (Figure 1–7).

**Line Quality**

Think about the crease in a pair of freshly ironed trousers. Would you describe this “line” as smooth or rough? How about a line made with chalk? Smoothness, roughness, thickness, and thinness each represent a different line quality. This quality is the unique character of any line.

How a line appears depends on several factors. These include:

- **The tool used.** A crayon produces a slightly ragged line. A paintbrush dipped in ink produces a line that narrows and trails off.

- **The pressure of the artist’s hand.** Pressing down on a tool creates a thicker line. Using less pressure creates a thinner line.

How would you describe the quality of the lines in Figure 1–8? Are the lines smooth or rough? Are they thick or thin?

**Check Your Understanding**

1. Name the five directions a line can take.
2. Tell how each of the line types can make a viewer feel or react.
3. What is line quality?

**Experimenting with Lines**

**Demonstrate technical skills.** Start developing your art skills by using a variety of art tools. These might include pencil, marker, brush and ink, chalk, and crayon. Practice using the tools to draw lines. Notice the quality of line each tool produces. Try drawing lines that express different feelings. These might include joy, fear, anger, and excitement. Share your lines with classmates.

**Portfolio**

Label the lines with the names of the feelings they express. Then store your experiment in your portfolio.

**Check Your Understanding**

1. Name the five directions a line can take.
2. Tell how each of the line types can make a viewer feel or react.
3. What is line quality?

**Figure 1–8** Analyze the different kinds of lines the artist has used. Describe the quality of these lines.

Vincent van Gogh. *Corner of a Park at Arles (Tree in a Meadow)*. 1889. Reed pen and black ink over charcoal. 49.3 × 61.3 cm (19⅞ × 24¾”). The Art Institute of Chicago, Chicago, Illinois. Gift of Tiffany and Margaret Blake, 1945.3.
Imagine a world without color. Like lines, color surrounds us. It is in the reds and purples of the sky at sunset. It is in the lush green of a well-tended lawn. Our moods even have “color.” We describe someone who is angry as “seeing red.” A happy, carefree person is said to be “in the pink.”

In this lesson, you will learn about the way color is used in art. In the next lesson, you will practice using color yourself.

**Properties of Color**

Have you ever tried to find a pair of matching socks on a dark winter morning? It is not easy. Without light, all colors look the same. Scientists and artists have long understood this. Both know that color is what the eye sees when light is reflected off an object.

Some artists use color boldly. Others use it softly. To get these results, artists need to understand the three main properties of color. These are hue, value, and intensity.

**Hue**

Hue is a color’s name. Orange, green, and violet are all hues. The relationship among hues is shown in the color wheel in Figure 1–9. Three of the hues in the wheel—red, yellow, and blue—are known as the primary, or pure, hues. They are called primary because
these three are mixed to create all the other hues. Mixing the two primary colors of yellow and blue gives green, a secondary color. Mixing a primary color like red with a secondary color like orange gives red-orange, an intermediate color. Look at the painting in Figure 1–10. The artist has overlapped hues to capture all the colors of the rainbow. Match the hues in the painting with those on the color wheel. Has the artist used any primary hues? Which secondary hues has she used? Which intermediate hues has she used?

**Value**

The art element, value, is the lightness or darkness of a hue. Value is also considered as a property of color. You can change a hue’s value by mixing in white or black. When white is added to a hue, the resulting color is said to be a tint. When black is added, the result is called a shade. Pink is a tint of red. Maroon is a dark shade of red. These and other values of red appear in the value scale in Figure 1–11a.
Intensity

Some colors appear lively and brilliant. Others look murky or dull. The difference is called the color’s intensity. This is the brightness or dullness of a hue. A strong, bright hue is said to be “high-intensity.” Pure green is such a hue. A faint, dull hue is said to be “low-intensity.” Olive green is a hue that fits this description. The intensity scale in Figure 1–11b shows some intensities of green.

One way of lowering a hue’s intensity is by mixing it with its complementary, or opposite, hue on the color wheel. Look once again at the color wheel on page 8. Find the hues at either end of the double-headed arrow. If you mix these hues, you get a neutral color such as gray or brown. The same is true if you mix any other complementary hues.

Combining Colors

You may have heard the term loud used to describe outfits of clothing. The term also refers to a combination of colors that clash. Art, like clothing, makes use of color combinations, or schemes. Different color schemes give different effects. Some color schemes are quiet. Others are exciting.

Some common color schemes used by trained artists are monochromatic, analogous, and complementary.

Monochromatic

A monochromatic (mah-noh-kroh-mat-ik) color scheme uses different tints or shades of a single hue. Such a combination can help bring together the parts of a work. Monochromatic color schemes must be used with caution, however, because they can produce a dull, uninteresting effect. See an example of a monochromatic color scheme in Figure 1–11c.

Analogous

An analogous (uh-nal-uh-gus) color scheme uses hues that are side by side on the color wheel and share a hue. (See Figure 1–11d.) Analogous color schemes relate objects in a work. Look at the color wheel shown in Figure 1–9 on page 8 and find the colors analogous to yellow. What hues would be included in an analogous color scheme based on red?
Complementary

As its name suggests, the complementary color scheme (Figure 1–11e) uses opposite hues on the color wheel. It makes for the most striking color combinations. As with monochromatic colors, care must be taken when combining complementary colors. Placing high-intensity complementary colors close together in an artwork can create an unusual flickering effect.

**Check Your Understanding**

1. Define the term hue.
2. What are the three properties of color?
3. Where do you find complementary colors on the color wheel?

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**Experimenting with Color Combinations**

**Practical applications.** Gather sheets of colored cellophane. Cut circles or other shapes from each sheet. Experiment with different color combinations by overlapping the shapes in a clear plastic folder. Secure the edges of the folder. Then hold it up to the light. In your sketchbook, note combinations that are especially pleasing to your eye. Repeat the experiment, this time overlapping more colors. Try more than one layer of a single color to deepen it. Last, try making combinations of warm colors—red, yellow, and orange—and of cool colors—blue, green, and violet. Think about scenes in which you might be likely to use a warm color scheme. How might you use a cool color scheme?

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**Portfolio**

On a separate piece of paper, describe some design ideas where you might use warm and cool color combinations.
Artists look at the world around them and see far more than a blue sky and green grass. Claude Monet was called an *Impressionist* painter because he looked at the landscape at different times of day and saw every color of the rainbow. At dawn he found purples, pinks, and blues in the farmer’s wheat stacks. At noon these stacks appeared to be blazing oranges and yellows. He painted “impressions” of the wheat stack in Figure 1–12 by laying strokes of many colors on his canvas.

**WHAT YOU WILL LEARN**

You will demonstrate technical skills by mixing tempera paints to discover colors. You will use two *primary* colors and white. Each time you add a stroke of one of these colors and blend it on your paper, you can make a new color. When you have filled your paper, you will have a rich painting. Try to mix as many variations of your two colors as possible.

![Figure 1–12](image_url)  
*Analyze the color scheme the artist used in this painting. How would you describe the intensity of the colors?*

Claude Monet. *Stack of Wheat*. 1891. Oil on canvas. 65.6 × 92 cm (25 13⁄16 × 36 11⁄32 in.). The Art Institute of Chicago, Chicago, Illinois. Restricted gift of the Searle Family Trust; Major Acquisitions Centennial Endowment; through prior acquisitions of the Mr. and Mrs. Martin A. Ryerson and Potter Palmer Collections; through prior bequest of Jerome Friedman, 1983.29.
WHAT YOU WILL NEED

- White drawing paper, 9 x 12 inches
- Tempera paints—two primary colors and white
- Wash or bristle brush
- Cup of water, paper towels

WHAT YOU WILL DO

1. On a plastic plate, take spoonfuls of two primary colors and white tempera paint. Your teacher will divide the class into three groups and give red and yellow to one, red and blue to another, and yellow and blue to the third.

2. Wet your brush, squeeze the water out of it with your fingers, and dip it into one primary color. Paint an area on your paper. Rinse your brush and dry it with the towel before you start using a new color.

3. Dip into the second primary and begin blending the two colors on your paper until you get the secondary color—green or orange or purple.

4. Continue adding more of each primary color as you fill your paper, trying to make new colors each time. Blend the colors into each other.

5. When you have mixed many new colors, begin adding white to all of your colors to get tints.

Evaluating Your Work

- Describe  Point out in your painting the secondary color you mixed and the many variations you blended. Locate the tints you made by mixing white with your colors.
- Analyze  Discuss the experience of discovering new colors. What happened when you blended the colors longer with your brush?

PORTFOLIO IDEAS

A portfolio is a carefully selected collection of artwork kept by students and professionals. As you keep your art projects in a portfolio, it will give you the opportunity to:

- Store your artwork in one place and in good condition.
- Show that you can apply art concepts, techniques, and skills.
- Demonstrate your growth as an artist.

visual art journal

Walk through the produce section of a supermarket. List in your journal all the colors you find in fruits and vegetables. Add adjectives to each one to describe the color and the texture of each.
Here is a riddle. What do you, a stop sign, and a rubber ball have in common? You all exist in—and are set off by—space. This is true of all objects. Some objects are recognizable because of their shape or form alone. Even without seeing the letters or the red color, you could identify a stop sign. You would recognize its octagonal shape. Even in the dark, you could identify a rubber ball. You would feel its round form.

Shape, form, and space are closely related. In this lesson, you will learn about these elements and their special place in art.

**SHAPE**

To an artist, a shape is an area clearly set off by one or more of the other six visual elements of art. Shapes exist in two dimensions. They have height and width but not depth. Shapes are flat.

All shapes are one of two types:

- **Geometric shapes.** Geometric shapes are precise, mathematical shapes. They look as though they were made with a ruler, compass, or other special tool. The square, circle, and triangle are among the most common geometric shapes. The rectangle and oval are others. Geometric shapes are mostly, though not always, made by people. Examine the painting in Figure 1–14. Which geometric shapes has the artist used? How many of each of these shapes can you find in the work?

- **Free-form or organic shapes.** Free-form shapes are not regular or even. Such shapes are found throughout nature.

![Figure 1–14](image) The title of this work mentions a free-form shape from music. Can you find this shape?

The outline of a lake is a free-form shape. So is the outline of your hand. The artwork in Figure 1–3 on page 5 is made up of a number of free-form shapes. How many different shapes can you find?

**FORM**

Like shapes, forms have height and width. Unlike shapes, they also have a third dimension: depth. **Form is an element of art that refers to an object with three dimensions.** When you hold a book in your hand, you are experiencing its form in three dimensions: height, width, and depth.

Forms are grouped as geometric or free-form, much as shapes are. An aluminum can is an example of the geometric form called cylinder. Rocks and clouds, by contrast, are free-form.

In art, a close relationship exists between shapes and forms. A two-dimensional circle and three-dimensional sphere have the same round outline. A two-dimensional square can be “stretched” into a third dimension to become a cube. These and other shape/form relations are shown in Figure 1–15.

**SPACE**

All objects take up space. **Space is the distance or area between, around, above, below, and within things.** Space is empty until shapes or forms fill it.

In some works of art, space is real. In others, it is only suggested. Compare the artworks in Figures 1–16 and 1–17 on pages 16–17. The first is an example of sculpture. It exists in three dimensions. If you were viewing this work in person, you could walk around it. You could enter its space and appreciate its form.

The second work of art is a painting. The scene looks very realistic and lifelike. If you tried to move forward into it, however, you would bump into a flat surface.
Space Techniques in Two-Dimensional Art

The artist who painted the street scene in Figure 1–17 used several techniques to capture the feeling of deep space. Artists have developed a number of such techniques. These include the following:

- **Linear perspective.** The lines of buildings, roads, and similar objects are slanted. This makes them appear to come together or meet in the distance.
- **Size.** Distant objects are made smaller than objects that are close up.
- **Overlapping.** Nearer shapes and forms overlap, or partly cover, those meant to appear farther away.
- **Placement.** Distant objects are placed higher up in the picture. Closer ones are placed lower down.
- **Intensity and value.** The colors of objects meant to appear in the distance are lower in intensity than objects meant to appear nearer. They are also lighter in value.
- **Detail.** More detail is added to closer objects and less detail is added to those in the distance.

Which of these techniques was used in Figure 1–17? What other steps has the artist taken to make forms seem to stand out in space?

**Negative Space**

When it comes to the element of space, there is one question every artist must answer. That is the question of how much negative space to build into a work. **Negative space** is the empty spaces between the shapes or forms in two- and three-dimensional art.

◆ **Figure 1–16** What makes this work a form rather than a shape? Has the artist used real or suggested space?

Henry Moore. *Reclining Figure*. 1939. Elmwood. 94 × 200.7 × 76.2 cm (37 × 79 × 30”). Detroit Institute of the Arts, Detroit, Michigan. Founders Society Purchase with funds from the Dexter M. Ferry, Jr. Trustee Corporation.
How the artist answers the question about negative space will affect the viewer’s reaction to the work. Look back at the artwork in Figure 1–3 on page 5. There is far more negative space than form to this work. The abundance of negative space gives it a light, airy feel. Contrast this with the negative space in Figure 1–16. This sculpture seems heavier and more compact because there is less negative space.

Little negative space in a painting or drawing makes the work look busy. A lot of negative space can express calm, peace, or even loneliness.

Check Your Understanding

1. What is shape?
2. Define form. What forms are closely related to the circle?
3. Identify and describe at least three techniques artists use to suggest space in two-dimensional art.

Sketching a Still Life
Illustrate themes from direct observation. Look back at the painting of apples in Figure 1–2 on page 4. This work is an example of a type of art called still life. A still life is a painting or drawing of nonmoving objects. What nonmoving objects besides fruit did the artist choose for this still life? What techniques did he use to achieve a sense of space?

Plan a still life of your own by gathering several familiar objects. Illustrate a theme from direct observation using books, pencils, and other materials found in the classroom. Arrange these on a table. Study the arrangement from different angles. Make pencil sketches from several different views. Be sure to use techniques such as overlapping to capture a feeling of space.

PORTFOLIO
Save your best sketch for your portfolio.

◆ Figure 1–17 What techniques has the artist used to give a feeling of space?
**Ordinary objects can become exciting shapes and forms when an artist sees them. Janet Fish arranged these glasses in front of a window and painted *Spring Evening* (Figure 1–18). Look at all the colors and shapes she found in the reflections. Notice how she used lines, colors, shapes, forms, and space to provide realism.**

**WHAT YOU WILL LEARN**

Select the best of the still-life sketches you did in Lesson 5. Do an oil pastel drawing of it. You will use the space techniques you learned in Lesson 5 as you draw the objects and choose the colors. Look back at page 12 and study the way Claude Monet mixed colors in his painting *Stack of Wheat*. 

*Figure 1–18*  Notice how the artist has overlapped the objects in this still life to show distance. Which objects are farthest from the viewer?

Janet Fish. *Spring Evening*. 1977. Oil on canvas. 111.8 × 162.6 cm (44 × 64"). Rose Art Museum, Brandeis University, Waltham, Massachusetts. Herbert W. Plimpton Collection.
WHAT YOU WILL NEED

- Pencil, sketch paper, eraser
- White or colored drawing paper, 12 x 18 inches
- Oil pastels

WHAT YOU WILL DO

1. You will demonstrate technical skills effectively using a variety of art media and materials to produce a still life drawing. Study your sketches and choose the one you like best. Notice that drawings from different angles will show different arrangements of the same objects.

2. On your drawing paper, draw the objects lightly with pencil.

3. Begin applying colors lightly with the oil pastels, building up color as you go. Look for reflections, shadows, and changes in color on your objects.

4. Choose background colors that will set off the objects in the foreground.

5. Fill the entire surface of your paper with color.

Evaluating Your Work

- Describe Point out the ways in which you used size, overlapping, and placement in your drawing. Show the way you used intensity and value in coloring your objects in the foreground and background.

- Explain Tell what effect you were trying to create as you chose which colors to use. How did you use color to set off the objects in the foreground?

Figure 1–19 Student work. A still life.

REFLECTIVE THINKING

Critical Evaluation. Analyze the original artworks of your peers. Examine the still lifes they drew and form conclusions about formal properties. For example, how did they use color and space in their still lifes?

Visual Art Journal

Take notice of the curved lines of a telephone cord, the shapes of ice cubes in a glass of water, the colors in an oil slick on a rainy day. Draw your observations in your journal. Write notes to remember something special that you see. All this can be part of your next painting or drawing.
Texture

His beard was rough as sandpaper. The lake was smooth as glass. You have probably read and maybe even written descriptions like these. The descriptions are effective because they bring to mind the sense of touch. They remind us of familiar textures. As an art element, texture is how things feel, or look as though they might feel if touched.

Like space, texture in art can be tactile, texture that can be touched, or visual. In this lesson, you will learn about the double role of texture as an element.

Tactile Texture

Sculptors, you may recall, work in real space. They also work in real texture. Refer back to the sculpture in Figure 1–16 on page 16. How do you think this work would feel to the touch? Contrast that sensation to the one you might get touching the work in Figure 1–20. This sculpture of a horse is life-size. It is made of mud and tree branches. What words would you use to describe its texture? What do you think it would be like to ride this horse?

Sometimes artists use texture to capture visual designs in three dimensions. The sculpture in Figure 1–21 is such a work. Have you ever touched a raised design in fabric? Do you think the “clothing” worn by this guardian would feel smooth or rough to the touch?

Visual Texture

Artists are aware that we experience texture not only through our sense of touch, but also through our sense of vision. Look back at the painting in Figure 1–18 on page 18. The glassware has been painted in a very lifelike fashion. Each facet, or cut design in the glass,
looks real enough to touch. Yet, a viewer touching the surface would feel no such facets. The surface instead would feel flat. It would also feel slightly grainy rather than smooth. This is because the work was done on canvas, a coarse material.

This painting makes use of *visual texture*. We “feel” the texture with our eyes. Look back at the realistic street scene in Figure 1–17 on page 17. How many different textures has the artist recorded? Which of these would feel smooth?

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**Figure 1–21** Analyze the use of color and texture in this work. Notice the work’s title and size. Why might the artist have made the sculpture so large?

Thailand. *Guardian Figure.*

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**Check Your Understanding**

1. What is *texture*?
2. Which of our senses experience texture?
3. What are the two kinds of texture used in art?

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**Making Rubbings for Texture**

**Practical applications.** Explore your classroom and the school grounds for objects with uneven, hard textures. These might include coarse stones and grainy wood. Gather several different surfaces. Place a sheet of drawing paper over each. Using the side of an unwrapped crayon, do a rubbing of each surface. Press down just hard enough to capture the texture.

Use the best of your rubbings as the basis for a still life. Refer to the sketch you did in Lesson 6. For this still life, however, cut the shape of each object from one of your rubbings. Try several arrangements of visual textures before you glue the pieces in place. Decide whether you need areas of solid color. If so, add these.

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**Portfolio**

Write a short paragraph describing in detail a variety of practical applications for design ideas. Which rubbings made for better texture? For what else can you use these textures? Put this paragraph in your portfolio with the still life.
Morocco’s sunlight lured a French master of color.

Natural light can affect people’s moods and the way they look at the world around them. This is especially true for artists. Natural light often inspires them to paint with certain colors and to depict objects, shapes, and shadows in specific ways. For French artist Henri Matisse (1869–1954), it was the quality of the light that led him to Morocco, a nation in North Africa. Matisse wanted a place where natural light would be constant day to day so that he could continue his experiments with color on canvas. Morocco was perfect, he believed, because the sun shines there as reliably as a lamp.

Matisse visited Morocco in the winters of 1912 and 1913. His paintings reflect the country’s lush, semitropical plants and trees, its fascinating Islamic architecture, and the vividly patterned clothing worn by Moroccans. Remembering his experience in Morocco, Matisse said: “I felt the passion for color develop in me.” Although he never returned to Morocco, the memories of the country’s natural light, colors, and images influenced his work for the rest of his career.

**TIME TO CONNECT**

Natural light greatly affected the colors in Henri Matisse’s paintings.

- Create a list of adjectives and adverbs describing how natural light and the artist’s choice of colors create a certain feeling or mood in you. Use a thesaurus to expand your list.
- Imagine you are on the terrace in the painting *On the Terrace*. Write a letter to a friend back home using as many of your adjectives and adverbs as possible to evoke the feeling and mood of the scene and the effects of the natural light on the colors you see.

Henri Matisse. *On the Terrace*. 1912. The colored pattern on the woman’s dress and shoes as well as flat, two-dimensional-looking space are key elements of Islamic art that Matisse adopted while in Morocco.

Henri Matisse. *Basket of Oranges*. 1912. Matisse used color to create sharply defined oranges that contrast against the looser, less-defined flower pattern on the tablecloth.
BUILDING VOCABULARY

Number a sheet of paper from 1 to 10. After each number, write the term from the list that matches each description below.

- color
- shape
- elements of art
- space
- form
- still life
- line
- texture
- negative space
- value

1. The path of a dot through space.
2. A painting or drawing of nonmoving objects.
3. The basic visual symbols an artist uses to create works of art.
4. An area clearly set off by one or more of the other six visual elements of art.
5. The lightness or darkness of a hue.
6. The distance or area between, around, above, below, and within things.
7. An element of art that refers to an object with three dimensions.
8. Empty spaces between the shapes or forms in two- and three-dimensional art.
9. What the eye sees when light is reflected off an object.
10. How things feel, or look as though they might feel if touched.

REVIEWING ART FACTS

Number a sheet of paper from 11 to 15. Answer each question in a complete sentence.

11. What emotion or feeling is suggested by horizontal lines? What feeling do diagonal lines communicate to the viewer?
12. What is the relationship between primary and secondary colors?
13. Under what circumstances might an artist choose to use complementary colors in a work?
14. In what ways are shape and form alike? In what ways are they different?
15. Name and explain three techniques artists use to achieve a feeling of space.

CROSS-CURRICULUM CONNECTIONS

16. Language Arts. Imagine that you were asked to design the cover for a book about a sports legend. What kind of color scheme would you choose for the cover? What kind of lines would you use for the illustration? Write a descriptive paragraph explaining your choices.

17. Music. Music, like art, suggests moods and sensations. Listen to fast music and (in your mind) imagine lines, shapes, and colors that look like the music sounds. Now listen to slow, serious music and imagine its lines, shapes, and colors. Which type of music sounded like sharp diagonal lines and bright colors? List some of your favorite types of music and describe each one in visual forms.

The Minneapolis Institute of Arts, Minneapolis, Minnesota

You don’t have to travel to Minnesota to sample multimedia offerings at The Minneapolis Institute of Arts. Simply click on the museum’s link at art.glencoe.com. You will explore the different elements artists use to create their works of art. After you’ve explored the elements described, look at the artwork depicted throughout this chapter. Study the different types of elements shown. How many art elements can you identify in each piece? Write a list of these elements and describe how the artist applied them to express a feeling or communicate an idea.