Outline vs. Contour line

• Outline: the edge of a shape or figure depicted by an actual line drawn or painted on the surface.
• Contour line: the perceived line that marks the border of an object in space.
• Just because it is a 3d object doesn’t mean there is a contour line
The Formal Elements & Their Design
Light, Color, & Other Formal Elements

Visual or Formal Elements:
Line & shape, light & color, space, time
Dan Flavin, *Untitled (in honor of Harold Joachim) 3*, 1977. fluorescent lights, 8’ square
Light

**Modeling**: rendering to create the illusion of 3D form
Light

Hatching & crosshatching
a method of “modeling” or rendering a 3d form with light and dark

Michelangelo, *Head of a Satyr*, 1620-1630, pen and ink over chalk, 10 5/8” x 7 7/8”
Atmospheric perspective: The quality of the atmosphere (haze & humidity) between us and large objects, such as mountains, changes their appearance.

Clarity, precision and contrast in the foreground
Less definition, less contrast, bluer color in background.
Atmospheric perspective

Light

**Value:** The gradual shift from light to dark

**Shade:** Adding black to a color. Maroon is a shade of red.

**Tint:** Adding white to a color. Pink is a tint of red.
Color

HUE
Color Wheel
Complementary colors are across from each other on the color wheel.

Analogous colors are next to each other on the color wheel.

Color temperature
WARM: yellow, orange, red
COOL: green, blue, violet
Palette: range of colors used by the artist

Polychromatic: a work with a polychromatic palette employs a large range of hues and intensities

Monochromatic: a work with a monochromatic palette uses one hue, varying only shade, tint, intensity.
Monochromatic
COLOR IN REPRESENTATIONAL ART

Local color: the color we “know” an object to be, or the color of an object close up in even lighting

Perceptual color: color as perceived by the eye, influenced by distance, lighting, etc.

Arbitrary color: when the artist chooses to render an object in a color that is not the local or perceptual color.
Color

Pierre Bonnard, *The Terrace at Vernon*, 1920-1939, oil on canvas, 57 ½ x 76 ½ in.
Color

Vincent van Gogh, *Vase with 12 Sunflowers*, 1888, oil on canvas, 36 x 28 in.
Color

Symbolic Use of Color
Color

Symbolic Use of Color
Texture

Time & Motion

Bridget Riley, *Drift No. 2*, 1966, acrylic on canvas, 91 ½ x 89 ½ in.
Time & Motion

Roni Horn, *This is Me, This is You*, 1997-2000, 96 C-prints
Time & Motion