



Elements of Art | **FORM**

Facilitation Guidelines

HoMA presents Elements of Art, a video series examining the fundamentals of art through seeing, making and talking about art. Each part of the series addresses a different element of art and has three sections (Art in Context: Seeing; Art in Practice: Making; and Art in Conversation: Talking), which can be experienced together on a single day, or shared over a number of sessions, as fits the teaching schedule.

Each part of the series is geared toward a specific age group, but can be modified to accommodate multiple grades. We suggest watching the videos in this order: Art in Context > Art in Practice > Art in Conversation, but the resources can work in a different sequence, as well. Please preview the series prior to sharing with students.

Here's how each section functions:

Section 1 - Art in Context: Seeing

This section surveys the key workings of the specific element utilizing an array of artwork curated from the museum's collection. Simple thought-provoking questions are peppered throughout, as a way to warm students toward engagement and discourse. Pause the video at any time so that your group may reflect and respond.

Section 2 - Art in Practice: Making

In this section, a HoMA teaching artist leads the students through an art-making activity inspired by the element of art being studied. As artists themselves, the students activate and apply awareness of the element in action. A simple supply list is provided. Pause the video at any time so that your group may expand their making session, reflect and respond.

Section 3 - Art in Conversation: Talking

In this section, through the lens of a specific element of art, we look closely at two to three works of art in our galleries. A narrator will offer questions for discussion. In addition, students are encouraged to think about the artwork that they made during the Art in Practice section and how it relates to the artwork on view in the galleries. Pause the video at any time so that your group may reflect and respond.

LINKS TO VIDEOS AND RESOURCES

Grades K-5

Elements of Art: Color

Art in Context (11 min. 41 sec.)

Art in Practice (10 min. 57 sec.)

Art in Conversation (7 min. 29 sec.)

[WATCH HERE](#)

Elements of Art: Shape

Art in Context (13 min. 42 sec.)

Art in Practice (9 min. 27 sec.)

Art in Conversation (7 min. 17 sec.)

[WATCH HERE](#)

Elements of Art: Texture

Art in Context (9 min. 27 sec.)

Art in Practice (13 min. 11 sec.)

Art in Conversation (8 min. 36 sec.)

[WATCH HERE](#)

Grades 6-12

Elements of Art: Line

Art in Context (14 min.)

Art in Practice (13 min. 44 sec.)

Art in Conversation (6 min. 18 sec.)

[WATCH HERE](#)

Elements of Art: Space

Art in Context (13 min. 20 sec.)

Art in Practice (10 min. 33 sec.)

Art in Conversation (8 min. 5 sec.)

[WATCH HERE](#)

Elements of Art: Form

Art in Context (8 min. 27 sec.)

Art in Practice (27 min. 3 sec.)

Art in Conversation (9 min. 33 sec.)

[WATCH HERE](#)

ART ACTIVITY SUGGESTIONS AND RESOURCES: Lamp Shade

Suggestions

Materials

- You may use alternative materials or supplies—adjust your tools accordingly.
- Some businesses produce waste materials (such as cardboard or thick paper liners) that are useful for form building. Ask if you may intercept their materials for art use/upcycling.

Questions to ask about the materials you may use:

- How hard or easy is this material to work with?
- What materials do I want to use and how can I combine them?
- Why am I using a specific material and how does it connect to my form and concept?
- How is my lamp positioned within a space? On the ground? Hangs from the ceiling? Off a wall?
 - » Does the weight of my lamp matter depend on its position in space?
- Does your material have any special properties? How does this affect your light?
 - » Is it translucent? Iridescent? Opaque?
 - » Fabric/linen softens and produces cozy lights.
 - » Paper/parchment allows soft, warm, light to pass through easily.
 - » Plastics are sturdy, durable, and can be molded with heat.
- Is it safe to use and nonhazardous to handle?

Light source

- Use LED or CFL bulbs to prevent heating issues, for lower energy consumption, and for longevity.
- Monitor light safety. Do not leave unattended or on for long periods of time.
- Do not touch the bulb when on and allow it to cool completely (if needed) before touching and/or storing away.
- What type of bulb will you use? Why?
 - » Daylight, soft white, black light, etc.
 - » Please be mindful that some bulbs can emit damaging light, avoid them.

Assembly

- For quicker builds, use hot glue, binder clips, and or tape.
 - » Clips and tape allow for flexibility in readjusting or building up/down a form.
 - » Clips are useful in holding pieces as glue sets.
- Encourage quick study models or prototyping before attempting a final version.



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Facilitation Guidelines

Shapes/forms

- Forms need to be big enough to fit around the light source comfortably with breathing room.
- Be careful not to place excessive stress directly on wiring or lighting components.

Testing lamp shades

- Make sure lamp shades are well constructed and will not cause damage before connecting to the light source.
- For safety, light one lamp at a time. Never have an entire class worth of lighted lamps in one space (for fire and electrical safety). Enjoy and discuss an individual's design before moving onto the next.
- Completely switch off lights between each lamp shade test. Assign either one person to control the on/off switch or only the person presenting is to touch the on/off switch.

Challenges

Light source

- Offer a variety of light sources and see how they influence the light shade design:
 - » String of holiday lights, ring light, tube etc.
 - » Colored bulbs
 - » Specific number of lights/bulbs
 - » Avoid strobing lights, as they may trigger seizures in people with epilepsy or photosensitivity.

Materials

- Use only found objects (practice upcycling, thrifting, etc.)
- Use simple items (i.e plain paper)

Assembly

- Use specific types of connections
 - » Paper fasteners, staples, sewing, etc.

Location

- Assign and design for a specific location to be lit
- Consider the time of day and how natural light and artificial light interact with the lamp shade.

Specific purpose and goals

- Casts or interesting shadow play
- Unique, unconventional forms
- Redirects the light
- Changes the light quality (color, value, intensity, etc.)
- As a beacon signal (visibility), communication, etc.

Art and artist inspiration

Using specific type(s) of collage material

- Multisided geometric forms (Find many template options online)
- Papercrafts: stenciling, origami, etc.
 - » Jun Mitani
https://www.flickr.com/photos/jun_mitani
<https://mitani.cs.tsukuba.ac.jp/en/>
 - » <https://www.instagram.com/jacksonsorigami/>
 - » <https://www.allaboutpapercutting.com/list-of-artists/>
- Home décor/furnishings
 - » <https://www.artwooddesign.fr/shop/25986327/lampe>
 - » <https://heliograf.com/lightsoy/>
 - » <http://www.leahksamick.com/work#/twist/>
 - » <https://nymphsworkshop.com/>
- Sculptures in wood, ceramics, glass, metal, etc.
 - » <https://handcutmodern.com/>
 - » <https://www.yukonishikawa.com/>
 - » <http://www.anilaagha.com/>
 - » <https://www.edoardotresoldi.com/works/>



Elements of art: The building blocks used by artists to create a work of art (line, shape, color, value, texture, space, form). These components can be isolated and defined.

Principles of design: The principles of design describe the ways in which artists use the elements of art in a work of art (balance, emphasis, movement, pattern, repetition, scale, rhythm, variety, unity, and contrast).

- 1 Form:** Forms are three-dimensional objects, or shapes that express length, width, and depth. Cylinders, boxes, balls, and pyramids are examples of forms. The illusion of a three-dimensional object on a flat surface can also be described as having form.
- 2 Texture:** Texture is the surface quality that can be seen and felt. Textures can be rough or smooth, soft or hard. Textures refer to the tactile qualities of a surface, either actual or implied. Textures do not necessarily feel the way they look.
- 3 Color:** Color is our experience of light reflected, transmitted, or emitted from a surface. Color has three main characteristics: hue (the name of the color we see), intensity (chroma/saturation: how bright or dull), and value (how light or dark is its tonal variant). White is the absence of color, and black is the absence of light.
- 4 Line:** The path left by a moving point, where its length is greater than its width. Lines can be two or three dimensional, implied or abstract. Different types of lines include continuous, broken, jagged, vertical, horizontal, or diagonal. Lines are the foundation of drawing. A visual path of action.
- 5 Shape:** Shape is a two-dimensional area confined by an actual line or an implied line (an edge for example). In drawing, shapes are created when the ends of lines are joined to enclose areas. The area that comprises a shape can be defined by a line or a change in value, color, or texture. The shape boundary may be hard or soft.
- 6 Space:** Space refers to the area between and around objects. The space around objects is often called negative space; negative space has shape. Space can also refer to the feeling of depth. Real space is three-dimensional, but in visual art, when an artist creates the feeling or illusion of depth, we also call it space.
- 7 Value:** The degree of lightness or darkness in a color is its value. When a photograph, painting, or drawing is made in black and white, varying degrees of value are the only thing that we see. In the colorless range of black and white, each tone is a value.



REAL FORM VS. IMPLIED FORM

Real form: takes up three-dimensional space.

Implied form: is the illusion of depth or three-dimensionality.

CLOSED FORM VS. OPEN FORM

Closed form: solid opaque mass, contained and confined.

Open form: reveals its structure, allows viewer to see through it.

SCULPTURE & RELIEF

Sculpture: refers to a three-dimensional artwork that can be seen from multiple angles or viewpoints.

Sculpture in-the-round: sculptural forms that are viewable from all sides.

Relief sculpture: sculptural forms that are attached to a solid background.



FRONT-VIEW



HIGH-RELIEF



LOW-RELIEF

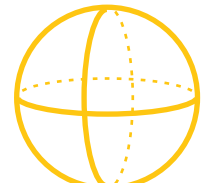
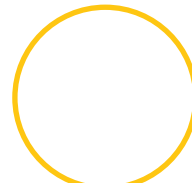
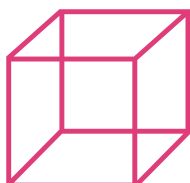
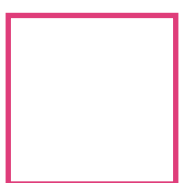


SUNKEN RELIEF

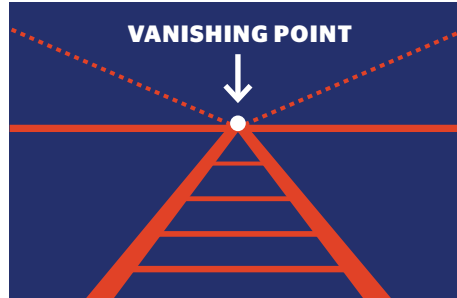
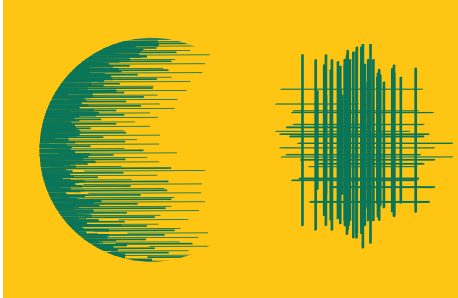
2D SHAPES CAN BECOME 3D FORMS

Two-dimensional: A two-dimensional surface is one that is flat. Having only two dimensions: length and width, a 2D work of art does not have measurable depth.

Three-dimensional: Having three dimensions: length, width, and height. A 3D work has measurable depth. It is an object that can be walked around and viewed from different sides and angles.



CREATING ILLUSION OF DEPTH ON A 2D SURFACE



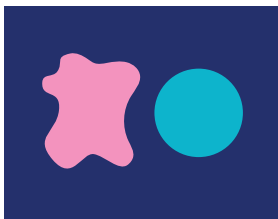
Hatching/Cross-hatching: Line can be used to give the illusion of surface texture, shadows and depth. A method known as hatching involves using a series of short parallel lines of varying closeness and thickness to create tonal and shading effects. When hatch lines are at an angle to one another, it is known as cross-hatching.

Linear perspective: Linear perspective is a system of creating an illusion of depth on a flat surface. It relies on the use of lines to render objects in a way that creates an illusion of depth, space, and form on the flat surface of a picture plane. It is based on the way that we perceive parallel lines. It tricks our eyes into seeing space within the flat picture plane surface.

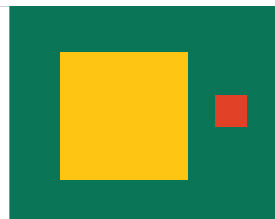
Atmospheric perspective is informed by how we perceive color and surface textures of distant objects. An object that is further away appears smoother and lighter in value or saturation than an object that is closer to the viewer.

EXAMPLES OF CONTRAST:

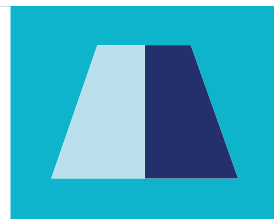
Contrast: Refers to the arrangement of opposing components in a work of art. It occurs when two or more related elements of art are strikingly different. Contrast is an important principle of design and is used as a way to create variety, visual interest, and tension.



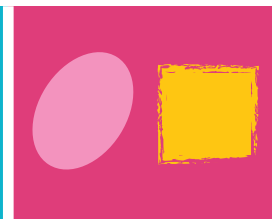
Organic versus Geometric shapes



Large versus Small shapes



Light versus Dark colors

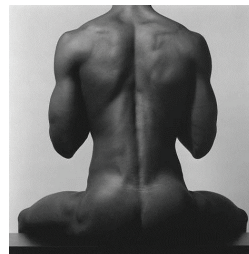
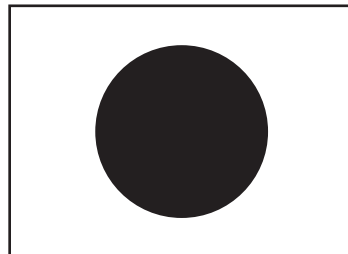
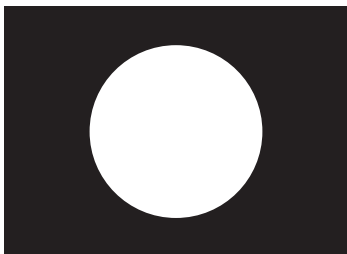


Smooth versus Rough textures



Positive versus Negative shapes

Chiaroscuro: the use of strong contrast between light and dark values.





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Supply List

Below is the suggested supply list to accompany the Elements of Art Form art project.

Feel free to change and adapt the materials to fit the needs and abilities of your students.

- Thick cardstock paper/ board
- Pencil
- Eraser
- Compass
- Ruler
- Bottled glue
- A cutting tool (scissors, craft knife, etc.)
- Lamp with bulb