Elements and Principles of Design

STUDENT GUIDE WITH ACTIVITIES
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**Elements & Principles of Design**

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**How are they used to create a good composition?**

An image which captures our attention and is pleasing to us always has a good composition. A good composition includes many of the elements of design working with the principles of design. For example, color is an element and balance, a principle, is the arrangement of color so that one side or section of a work of art doesn’t look heavier or stronger than the other and is in visual balance. Also, movement, a principle, uses color, line, and shape to direct the viewer’s eye from one part of a design to another. Unity, a principle, is the result of all the elements and principles working together.

**What are the concepts of each?**

**Elements of Design**

- **Line:** contour lines; hatching and cross-hatching; gestural lines; implied lines; and expressive lines.
- **Shape:** geometric and organic shapes; positive and negative shapes; abstract shapes; and outlined shapes.
- **Form:** geometric, organic, and natural forms; realistic, abstract, and nonobjective forms.
- **Color:** primary and secondary colors; warm, cool, and neutral colors; color value; hue; and intensity.

**Principles of Design**

- **Balance:** symmetrical and asymmetrical balance; radial balance; value, shape, color, and texture balance.
- **Movement:** linear movement; visual movement with lines and shapes; value; and perspective.
- **Rhythm:** regular, irregular, and progressive rhythms; repetition of colors, shapes, and lines to create rhythm.
- **Contrast:** value contrast; color intensity; texture, shape, and warm and cool color contrast.
- **Emphasis:** color dominance, focal areas, and visual emphasis with shapes.
- **Pattern:** planned or random repetitions of colors, lines, values, and textures to create patterns.
- **Unity:** color, texture, shapes, and value are used to create unity.

**How do I use this Student Guide?**

Each element and principle is clearly defined on one page which includes many visual examples and explanations as well as a work of art showing how a master artist has used the elements and principles. These pages correlate to Crystal’s *Elements and Principles of Design Posters*. The page opposite each element and principle provides activities you can do which will reinforce your knowledge and comprehension of them. The activity pages include visual examples to help you understand how to do the activities and should be used as a reference.
Line is a mark made by a pointed tool — brush, pencil, stick, pen, etc. — and is often defined as a moving dot. It has length and width, but its width is very tiny compared to its length. A line is created by the movement of a tool and pigment, and often suggests movement in a drawing or painting.

Mark Tobey's painting, Calligraphy in White, is all line. He actually drew with his brush, then repeated lines creating a complex pattern. Tobey's lines are the subject of the painting and are not used to outline shapes or objects. The word 'calligraphy' in the title refers to a quality of line that is thick and thin, varying with brush pressure.

Variety in the thickness of lines creates surface interest. Some lines are thick; some are thin; many are both thick or thin (organic or calligraphic).

Value contrasts in the lines from very dark to white let us see the layering of line upon line. Because of the layering of lines over lines, a shallow depth is sensed.

The length of lines varies in Tobey's "picture writing" technique from dots to short jabs, to long and fluid strokes. Some are geometric, others are organic.

The variety of lines is almost endless: angular, curved, thick, thin, broken which can be expressive and suggestive.

In nature, lines can be seen as grasses, tree branches, cracks in rocks, flower stems, and so on.

Contour lines indicate edges of forms or shapes and describe them in the simplest way.

Line can create values and textures. Hatching is the placing of lines next to each other. Cross-hatching is the crossing of parallel lines.

Gestural lines indicate action and physical movement. Our eyes follow the lines as they swirl across the page.

Our eyes often read edges of objects (the lemon) as implied lines. The dots and short lines also create implied lines moving across the page.
1. Examples of Lines

Make a chart of lines using different tools: a pencil, pen, charcoal, brush, marker, twig with ink, and others. Vary the lines to show thick, thin, curvad, angular, broken lines with dots and dashes, hatching (parallel lines), and cross-hatching (parallel lines that cross each other). Use this as a reference for your drawings and paintings.

- Flat sketch pencil
- Sharp pencil or pen
- Brush
- Stick and ink
- Charcoal

2. Contour Lines

Draw the edges of shapes of an object such as fruit, a shoe, a fork, or your hand. Do not look at your drawing, but follow the edges of your subject with your eyes and draw slowly and carefully.

3. Gesture Drawing

Make a quick gesture drawing of a person posing to show action and use swirling-scribbled lines to capture the figure in motion. Gesture drawings often take less than a minute.

4. Combining Types of Lines in a Drawing

Make a drawing of a still life, portrait, or landscape combining different types of lines: straight, curved, angular, thick, thin, hatching and cross-hatching.
Shape

Shape is an area that is contained within an implied line, or is seen and identified because of color or value changes. Shapes have two dimensions, length and width, and can be geometric or free form. Design in painting is basically the planned arrangement of shapes in a work of art.

Some of Picasso's imaginative shapes are abstracted shapes of things.

Design shapes need not completely follow the contours or edges of things.

Most of Picasso's shapes are flat, but several are patterned. Find these patterned shapes. Picasso used patterned shapes to add variety to the design.

Pablo Picasso's painting, Three Musicians, is an abstract painting in which the three figures are simplified to an arrangement of flat shapes. Look for these shape varieties:

- Large, medium, and small shapes
- Flat and patterned shapes
- Dark and light valued shapes
- Geometric and organic shapes
- Positive and negative shapes
- Outlined and unoutlined shapes

Shapes in nature are usually organic: leaves, trees, mountains, butterflies, lizards, etc.

All shapes can be described with two basic terms: 1) geometric shapes, also called rectilinear shapes, and 2) organic shapes, also called curvilinear shapes.

Shapes are either positive or negative. The subject in a representational work is usually the positive shape (the sheep).

In abstract or nonobjective art, positive shapes are usually central or featured elements; negative shapes surround them.

Abstraction often reduces things to their simplest shapes. Here shapes portray the start of a marathon.
1. Geometric Shapes
Make a collage by cutting geometric shapes from different colored papers. Geometric shapes have straight edges such as squares, triangles, and rectangles and are often called rectilinear shapes. Glue these shapes to a colored paper background.

2. Organic Shapes
Make a collage by cutting organic shapes from different colored papers. Organic shapes have curved edges and are often called free form or curvilinear shapes. Glue these shapes to a colored paper background and compare them with the geometric shapes.

3. Geometric and Organic Shapes in a Drawing or Painting
Make a drawing or painting that includes both geometric and organic shapes. This could be a still life, landscape, or portrait. When artists use both types of shapes in a drawing or painting one type of shape is usually dominant.

4. Positive and Negative Shapes
Draw an object such as a chair to show positive and negative shapes. Draw part of the object as a positive shape and part as a negative shape where the background becomes the positive shape. This adds interest to the subject.

5. Outlining Shapes
Select a photograph or painting and make a drawing of the contour or edge of the important shapes in the picture. Are the shapes geometric or organic?
Form describes volume and mass, or the three-dimensional aspects of objects that take up space. Forms can and should be viewed from many angles. When you hold a baseball, shoe, or small sculpture, you are aware of their curves, angles, indentations, extensions, and edges — their forms.

The drawing above left is of a two-dimensional shape. The drawing above right is of a three-dimensional form.

Space can be felt in Hepworth’s sculpture group because of the clustering and overlapping of forms. Space is a strong element in establishing a sense of form.

When looking at Barbara Hepworth’s sculpture group, *Assembly of Sea Forms*, we think of underwater rocks and other sea-sculpted forms. When exhibited, these can be rearranged from time to time, similar to the way that nature rearranges rocks on a beach. How does value contrast help you “feel” the forms with your eyes?

Space can be felt between the forms in this grouping (even in a flat photograph). The space between and around objects helps us recognize and identify three-dimensional forms.

Architectural form usually contain enclosed spaces for various activities.

Sculpted geometric forms are angular and straight-edged as in this sculpture by David Smith. Sculpted organic forms are rounded and flowing as seen in Barbara Hepworth’s work above.

The appearance of a sculpted form changes as we walk around it.

Abstract forms such as this Eskimo stone carving simplify natural forms.

Realistic forms depict people, animals, birds, and plants as they may actually appear.

In nature, forms are easily identifiable because we are surrounded by them. Mountains, trees, rocks, animals, and people are examples of natural forms.
1. **Organic Form**
   
   Draw an animal on a piece of paper to make a two-dimensional drawing of an organic shape. With a piece of clay, model the same animal into a three-dimensional form. This is an organic form.

2. **Wire Sculpture**
   
   Make a three-dimensional wire sculpture of an animal as an example of an organic form created with a different medium.

3. **Natural Forms**
   
   In nature there are many natural forms. These include everything from rocks, flowers, trees, shells, animals, and vegetables. Collect some natural forms and make a still-life drawing using them as the subject.

4. **Geometric Forms**
   
   Using pieces of wood, cardboard, or foam core construct a sculpture using geometric forms which are angular or squarish, and have straight edges.

5. **Shading to Create Three-Dimensional Form**
   
   Make a two-dimensional drawing of a sphere, cylinder, and rectangular box. Choose a light source and add shading to the drawing to create three-dimensional forms.
Auguste Renoir (Ren-wahr) painted *Fruits of the Midst* to emphasize the color and richness of the vegetables and fruit of southern France. The diagram will help you understand his reasons for making each part of the painting a different color. It is basically a cool painting with warm accents. Renoir was an impressionist painter who used color to show depth and volume in his paintings.

Color is a product of light. A ray of white light passing through a prism is separated into the hues seen in a rainbow.

Neutralized red shapes recede. Dark forms develop strong value contrasts. Highlights are white, a pure, light color. Cool colors contrast with warm colors.

The neutral green makes the purer colors glow and come forward. Shadows create a sense of form. Shadows are cool. Warm red shapes seem to come forward. White is an intense color containing all colors.

**Color Wheel**

- Yellow-Orange
- Yellow
- Yellow-Green
- Orange
- Red-Orange
- Red
- Red-Violet
- Violet
- Blue-Violet
- Blue

**Value** refers to the lightness or darkness of a hue.

If black is added to a hue, it is called a shade. If white is added, it is called a tint.

**Intensity** refers to the purity of a hue. Adding a complementary color (opposite on the color wheel) neutralizes a hue. Neutralized hues are called tones.

Cool colors (yellow-green to violet) recede. Warm colors (yellow to red-violet) seem to come forward.

Painters create an illusion of depth by using color relationships.
1. Make a Color Wheel

Draw a large circle on a piece of paper, then draw 12 circles or squares evenly spaced around it. Paint the primary colors, red, yellow, and blue equally spaced on the circle. Mix the primary colors to make the secondary colors, red and yellow to make orange, red and blue to make violet, and yellow and blue to make green and paint them between the primary colors. Mix the six intermediate colors by mixing a primary color with a secondary color that is next to it. For example, red and orange make red-orange.

2. Mix Complementary Colors to Neutralize Them

Draw a chart with five boxes and select two complementary colors such as blue and orange, and paint them at opposite ends of the chart. Mix a little blue with orange and paint it next to the orange, and a little orange with blue and paint it next to the blue. Then mix equal parts of blue and orange for the center, creating a neutral gray.

3. Painting with Complementary Colors

Make a painting of a still life, portrait, or landscape using only two complementary colors.

4. Triadic Colors

Triadic colors are any three colors that are equidistant from each other on the color wheel. Select any triadic colors and make a painting using only the three colors. This provides more color variety.

5. Warm and Cool Colors

Make two paintings of a similar subject using warm colors in one and cool colors in the other. Notice how the mood or feeling of the subject changes.

6. Color Backgrounds

Cut three one-inch squares from a piece of colored paper and three four-inch squares from three different colored papers. Glue the one-inch squares on the four-inch squares and see how different colored backgrounds change the appearance of a color.
Value

Value refers to dark and light. Value contrasts help us to see and understand a two-dimensional work of art. This type can be read because of the contrast of dark letters and light paper. Value contrast is also evident in colors, which enables us to read shapes in a painting.

Jean Metzinger's painting, Tea Time (Woman with a Teacup), has strong value contrasts as can be seen in the black and white reproduction. The painting is cubist in style with angular fractures and shapes. Follow the visual movement from the teacup over a light-valued visual path upward to the face, which is the focal area.

Color and value are closely related. Some pure colors (yellow and orange) are light in value, other pure hues are dark in value (purple and blue). A black and white photo of a full-color painting helps you see the values of the colors that the artist used.

A gray scale shows ten values of gray from light to dark. The farther apart the values are on the scale, the more value contrast can be noted. Values next to each other on the scale have the least contrast.

High key paintings are made mostly of light values and contain a minimum of value contrast. Light values often suggest happiness, light joy, and airiness.

Low key paintings use dark valued hues and generally contain little value contrast. Dark values often suggest sadness, depression, loneliness, and sometimes misery.

Value contrast is the difference between light and dark values. Photographers use value contrasts to make black and white prints that are exciting and dramatic.

The focal area of a painting can be created by emphasizing dark and light value contrasts or intense color.

In landscapes, distant features are usually lighter in value than closer features. Depicting such value contrast is called atmospheric perspective.
1. Make a Value Scale

Make a value scale from white to black. Draw a chart with five squares next to each other. Paint black at one end and white at the other. Add a little white paint if using tempera, or water if using watercolor, to the black and paint it in the square next to the black. Continue adding white or water and paint the other two squares to complete the value scale from white to black. You can make a more complete value scale using seven or nine squares instead of five. Use the value scale as a reference for your paintings.

2. Tints & Shades

- Make tints from a pure hue such as red to white.
- 1. Draw five squares in a row on a piece of paper.
- 2. Paint the first square with the pure hue of red. Take some red paint and add a little white paint and paint it in the second square.
- 3. Add more white and paint the third square. Then add even more white and paint the fourth square. Leave the last square white. These are called tints of the original color.

4. Values in Painting

Cut out a picture of an active figure or animal. Trace the outline of the figure on a sheet of paper, then draw lines outside the outline progressively farther apart as they go toward the edge of the paper. Paint the spaces with progressive value changes, starting with a light value and work toward black. Then, make another painting starting with a dark value next to the figure and work toward white. This should create a feeling of vibration.

3. Make a Collage Using Dark and Light Values

Make a still life collage with dark and light values. Paint pieces of paper approximately 4 x 6 inches with different values from white to black. Then cut shapes such as fruit, a pitcher, bowl, or a bottle from the pieces of paper. Arrange and glue the shapes to a white and black background.

5. Monochromatic Portrait

Paint a portrait with different values of one color: draw the portrait within a rectangle and draw lines through it creating abstract shapes. Paint the shapes with light and dark values of a single color.
Texture

Texture refers to the surface quality, both simulated and actual, of artwork. Techniques used in painting serve to show texture, i.e., the dry brush technique produces a rough simulated quality and heavy application of pigment with brush or other implement produces a rough actual quality.

Georges Rouault (Roo-oh) painted The Old King in oil paint with heavy textures. The painting technique that emphasizes actual textures is called impasto. Such textures can be applied with a stiff brush or spread on the canvas with a painting knife.

Focal area has strongest value contrasts.

Contrast of smooth and textured areas emphasizes heavy textures.

Broken lines and edges help to emphasize actual textures.

Color and value contrasts help you "feel" the textures with your eyes.

Painting with a dry brush produces visual textures.

Actual texture (also known as tactile texture) describes the surface quality we can feel with our fingers. Impasto paintings, such as the Rouault work above, have such actual textures.

Simulated textures (also known as visual textures) occur when smooth painting surfaces appear to be textured.

Textures abound in nature. Think of a gravel path, tree bark, or a cat's fur.

Textural variety is important to interior designers and architects who work with fabrics, wood, plaster, metal glass, paper, plastic, and paint.

Collages often emphasize textures and the textural contrasts of materials such as papers, fabrics, fibers, wood, paint, and natural objects.

The collage above shows contrasts of rough surfaces with smooth. The collage at right is built of various fabrics that have actual textures, and the work has a surface that is rough to the touch.
1. Actual and Simulated Textures
Make a rubbing with a piece of paper and a crayon on a textured surface such as a piece of wood, a brick, a screen, or other object with texture. The paper rubbing is an example of simulated or visual texture and the object is an example of actual or tactile texture.

2. Actual Texture in a Collage
Make a collage of actual textures using different textured materials such as corrugated paper, foil, sandpaper, fabric, screen, leaves, and other textured materials.

3. Simulated Textures in a Collage
Create simulated textures by making rubbings with a crayon or different colored papers such as brick, cement block, or screen, plus smooth papers painted to look like textures. Cut the papers into shapes to make a landscape collage.

4. Textured Clay
Cut an animal shape from a slab of clay and add texture with clay tools or a fork or spoon to add interest to the surface.
Space

Actual space is a three-dimensional volume that can be empty or filled with objects. It has width, height, and depth. Space that appears three-dimensional in a painting is an illusion that creates a feeling of actual depth. Various techniques can be used to show such visual depth or space.

Robert Henri (1865-1929) painted this snow scene in New York City with careful attention to the feeling of space. Henri uses several basic techniques to show space: perspective, values, overlapping, and size of shapes.

- Lamp post overlaps distant buildings.
- Light values and soft edges in the distance; dark values in the foreground.
- One-point perspective lines lead to focal area.
- Different sizes of coaches and horses emphasize recession of space.
- Sizes of people diminish as they go back into space.
- Buildings overlap each other and graded values recede into space.

Atmospheric or aerial perspective is a way of using color or value (or both) to show space or depth.

In two-dimensional art, the feeling of space is an illusion. Size can help us sense space. If objects (or other objects) are large, they seem close, and we sense space between them. If overlapping is combined with size differences, the sense of space is greatly increased.

Linear perspective is a way of organizing objects in space. One-point perspective is used in this painting.

Two-point perspective is used when looking directly at the front corner of a box, building, automobile, or other form.

Sculptures, architecture, and various craft pieces occupy actual or real space. You are aware of actual space in a large room, in an open landscape, or looking at a sculpture.

Martha Mears, Saturday Anglers

If objects or people overlap in a painting, we sense space between them. If overlapping is combined with size differences, the sense of space is greatly increased.

Geralti Bommers, Moonstruck Valley
1. Linear Perspective
Develop a drawing of a cityscape using one-point perspective. Draw a horizon line and place a vanishing point on the horizon line. Draw a street with buildings with lines receding to the vanishing point to create depth in the drawing.

2. Atmospheric Perspective
Paint a series of mountains receding in space. With watercolor or tempera, paint the farthest mountains with the lightest values and the closer mountains with progressively darker values. Atmospheric perspective is often used in paintings to create a feeling of space.

3. Overlapping Objects
Make a collage of a still-life or a group of figures by cutting out shapes from colored papers and overlapping them with the larger objects or figures in the foreground. Overlapping creates a feeling of actual depth with space between the objects.

4. Actual or Real Space
Make a three-dimensional piece of pottery or make a clay sculpture. These occupy actual or real space.
Balance refers to the distribution of visual weight in a work of art. In painting, it is the visual equilibrium of the elements that causes the total image to appear balanced. Balance can be either symmetrical or asymmetrical in a work of art.

In Winslow Homer’s painting, *Dressing for the Carnival*, the artist tells a story of a performer putting on his costume while fascinated children watch. He uses very strong value contrast to emphasize intense sunlight and shadows. He balanced values, shapes, and colors to create a unified visual statement with the central carnival figure as the focal point.

A large shape placed near the middle of a painting can be balanced by a smaller shape placed toward the outer edge. This is asymmetrical or informal balance. The small girl surrounded by deep shadows balances the entire group of people in an asymmetrical balance of visual elements.

Radial balance occurs when all the elements radiate from a central point. If the focus is at the center, it is also in symmetrical balance.

When elements on both sides of a central vertical line appear to be about equal in shape, weight, value, and color, the design is in asymmetrical balance. Other terms for symmetrical balance are formal or classical balance.

Value balance is essential to good painting or drawing. On a medium background, a small bright shape seems to balance a large middle value shape.

Asymmetrical balance involves two sides that are different, but yet are in visual balance. A large three-figure shape of quiet people is balanced by smaller but much more active birds. Another term for asymmetrical balance is informal balance.

The light and dark values in both positive and negative spaces are in balance also.

A small irregular shape balances a larger circular, rectangular, or simple shape, even if it is of the same color, value, or texture.

All-over pattern is another form of balance, since the same weight, texture, and colors are evenly distributed. Many fabrics contain all-over patterns.
1. Symmetrical Balance
Make a collage using geometric shapes cut from colored construction papers. Arrange and glue them to a colored background to show symmetrical balance.

2. Asymmetrical Balance
Make another collage using various shapes cut from colored construction papers. Arrange the shapes with the larger neutral colored shapes balancing the smaller shapes with intense colors to show asymmetrical balance. Glue the shapes to a colored background.

3. Example of Symmetrical Balance
Paint or construct a mask or other object to show an example of symmetrical balance.

4. Radial Balance
Make a painting or collage to show radial balance. Examples of radial balance include such things as wheels, flowers, oranges cut in half or objects where the elements radiate from the center.
Movement

Visual movement is used by artists to direct viewers through their work, often to a focal area. Such movement can be directed along lines, edges, shapes, and colors within the works but moves the eye most easily on paths of equal value.

Diego Rivera's painting, Liberation of the Peon, is charged with emotion and filled with history. The naked slave (peon) is being cut free from political tyranny as well as physical enslavement by the liberating soldiers. All movement leads to the focus, where a knife is cutting the binding ropes. Notice how emphasis is placed on the act of liberation rather than on the liberating heroes. Movement is also created when we observe the direction in which the human eyes are looking — directly at thepeon. This causes our eyes to follow theirs, creating visual movement toward the focus. The horses look directly at us, which draws us into the grouping of figures and horses.

Light, medium, and dark-valued design shapes lead to the focal area. Some shapes are elongated and produce easy movements to follow. Other movements are created by linkage of similarly valued shapes.

Edges of shapes create lines that together with rope lines lead to the focal area.

An artist may move our eyes through a painting by providing visual passage or linkage on dark or light values. Visual movement usually leads to a focal area.

Our eyes move into a painting if the work contains one-point perspective.

Elongated shapes cause our eyes to move along them. If there is a strong center of interest, our eyes will be drawn to it like a magnet.

Linear movement can be both direct (straight) or irregular (curvilinear). Our eyes follow lines and edges.

In nature, architecture, or sculpture, our eyes tend to trace the contours of forms, moving along their edges. Such movement may or may not lead to a focal area.

As lines and shapes move our eyes across a surface, interruptions may occur. Our eyes skip across these interruptions in a process called closure.
1. Visual Movement with Dark and Light Values
Make a design with black tempera to create negative white shapes that move through the composition so that you can visually see the linkage and passage along the edges of the white shapes and black shapes.

2. Elongated Shapes and Visual Movement
Cut out curved elongated shapes from different colored construction papers. Arrange them on a piece of paper toward a different shape such as a circle of a different color just off center (the focal point). Glue down the pieces. You can see the movement to the focal point in your collage.

3. Finding Visual Movement to a Focal Point
Select pictures from a magazine that show movement along lines, edges, shapes, or colors to a focal point. Use a marker to draw arrows on the pictures to show how your eyes move through the composition.

4. Movement in a Sculpture
Make or find a three-dimensional sculpture and see how your eyes tend to move along the contours or edges of the form.
Rhythm is the repetition of visual movement — colors, shapes, or lines. Variety is essential to keep rhythms exciting and active, and to avoid monotony. Movement and rhythm work together to create the visual equivalent of a musical beat.

Marcel Duchamp (Du-shawn) painted *Nude Descending a Staircase* to show the rhythmic movement of a figure coming down the stairs. The effect is like stop-action or strobe-light photography, because the repeated shapes and angles of the abstracted figure move diagonally across the canvas. Try to feel the rhythm the next time you walk down some stairs.

Repeated head shapes are not exactly alike, but the variety provides interest.

Repeated hip shapes follow the diagonal movements down the stairs.

Repeated leg movements dictate the rhythm of an abstracted figure descending stairs. Both shapes and lines are used to develop the rhythm.

Value contrast between positive and negative shapes places emphasis on the fractured, rhythmic figure.

Regular rhythm is the repetition of elements that are the same or nearly the same in regular sequences.

Irregular rhythms might repeat throughout a painting without any exact duplication.

Staccato rhythms are repetitions that are abrupt and that change frequently. They often seem to be short bursts of energy in a painting.

Progressive rhythms are those in which the elements change sizes as they move across space.

In architecture, rhythmic sequences of windows, columns, and other architectural details are used to unify large surfaces.
1. **Regular Rhythm**
Cut strips of colored paper and then cut out figure shapes about the same size but in a different color. Arrange them in a row, one strip, one figure, one strip, etc., evenly spaced. Glue them to a background of colored paper. This illustrates regular rhythm.

![Regular Rhythm Image]

2. **Irregular Rhythm**
Cut strips and figure shapes from different colored papers the same as those used to illustrate regular rhythm. Arrange them with unequal spaces between them to illustrate irregular rhythm which is often more interesting and exciting than regular rhythm.

![Irregular Rhythm Image]

3. **Rhythm with Repeated Shapes**
Make a painting or find a picture in a magazine which includes repeated shapes of the same object. The overlapping of repeated shapes creates rhythm.

![Rhythm with Repeated Shapes Image]

4. **Rhythm in Nature**
Find pictures in magazines that show regular rhythm in nature such as evenly spaced trees. Then find pictures that show irregular rhythm in nature such as trees that are unevenly spaced and compare the two examples.

![Rhythm in Nature Image]

5. **Rhythm in Architecture**
Take pictures or find pictures in magazines that show regular or irregular rhythm in architecture. Windows, columns, and doors often create rhythm in a structure.

![Rhythm in Architecture Image]
Contrast refers to differences in values, colors, textures, shapes, and other elements. Contrasts create visual excitement and add interest to the work. If all the art elements—value, for example—are the same, the result is monotonous and unexciting.

When Paul Cézanne (Say-zahn) painted *Still Life with Apples and Peaches*, he used all the design elements and all the design principles to build a unified composition. Try to find where he used the seven elements and seven principles of design. If you study his use of contrast alone, you can find at least eight kinds of contrast, which naturally develop an overall sense of variety.

**Contrast in color intensity** occurs when a pure, intense color is next to a muted or grayed color mixture.

*George Gibson, Pensive Sculpin.*

**Textural contrast** is seen when artists use heavy textures to contrast with smoother areas in painting, ceramics, sculpture, crafts, photography, or architecture.

*Albert Parsis, Engine Power.*

**Shape contrast** occurs when organic shapes are placed in a geometric environment. Or in an opposite way, a building in a landscape will produce shape contrast, as will a person in a city street.

**Temperature contrast** refers to the contrast of warm and cool colors.
1. Contrast Comparison Chart

Make a chart with two columns and then paint, draw, or cut illustrations from a magazine to show different contrasts side-by-side. Contrasts might include lines, colors, values, shapes, textures, patterns, edges, and other elements. Contrasts add interest to your paintings and you can use the chart as a reference.

- Dark Value
- Light Value
- Cool Color
- Warm Color
- Geometric Shapes
- Organic Shapes
- Hard Edges
- Soft Edges
- Pattern
- No Pattern
- Texture
- No Texture

2. Paint a Still-Life Using Contrasts

Paint a still life using some of the contrasts illustrated in the chart including geometric and organic shapes, warm and cool colors, light and dark values and pattern contrasts.

3. High Value Contrast Illustration

Find a picture that shows dark and light values. Use the picture as a reference and with pen and ink or a black marker draw a high contrast picture using only black and white shapes.
Emphasis is used by artists to create dominance and focus in their work. Artists can emphasize color, value, shapes, or other art elements to achieve dominance. Various kinds of contrast can be used to emphasize a center of interest.

The emphasis in Henri de Toulouse-Lautrec’s (1864-1901) painting, *At the Moulin Rouge*, is on the atmosphere and the strange lighting and color in a Paris cabaret. Actually, we are drawn into the five-member group seated at the table, where emphasis is on conversation among friends.

The emphasis is placed on the focal area, crowded with color contrasts and fervent conversation. The rest of the painting is made up of much larger, simple, neutral shapes.

Large, dark shapes lead your eye toward the focal area that is bright in color and contrasting in values.

Notice the two figures not involved in the cabaret activities but still a vital part of the focal area. The short person is the artist Toulouse-Lautrec, whose legs never fully developed. The tall gentleman is his cousin.

Color emphasis is on muted, purplish hues with several bright and intense contrasts.

The focal area emphasizes the most important part of a work. The best place for a focal area is near one of the crossings in this diagram.

Visual emphasis is enhanced when value passages light or dark movements lead to a focal area.

In nature, emphasis might be felt when elements are isolated, such as a tree or an animal. Emphasis is usually on the element that is different. A person in a landscape becomes the focus or visual emphasis of a photograph.
1. Locating a Focal Point or Center of Interest

On an 8 1/2 x 11-inch piece of paper, draw a vertical line one-third of the way into the paper and another two-thirds into the paper. Then draw horizontal lines one-third of the way down the paper and two-thirds down the paper. Where the lines intersect is a good place for a focal point or center of interest in a drawing or painting.

2. Value Emphasis

Make a pencil drawing of a landscape and select a focal point or center of interest in your composition. Use middle values throughout the drawing, but at the center of interest, place the darkest values next to the lightest values. The contrast of dark and light creates a focal point as in the front of the cabin in the drawing below.

3. Color Emphasis

Make a painting of a landscape, still life, or portrait using one dominant color. This is a monochromatic painting which can provide variety in an artist's work and is an example of color emphasis.

4. Visual Emphasis Using Shape Contrast

Paint a landscape and at the center of interest paint a building. A man-made structure in a natural landscape will become a focal point and will become a point of emphasis.
Pattern

The pattern in Jasper Johns' painting, *Numbers in Color*, is regular, consisting of 121 rectangles stacked in eleven rows, each with eleven rectangles. The numbers (0-9) seem irregular because of the irregular use and application of color. There is no focal area in many patterned paintings.

This is the regular pattern on which Johns built his painting.

The surface of the painting doesn't stand still for our eyes, because simultaneous contrast is used (complementary colors — orange and blue — placed next to each other).

The roughly painted numerals are almost lost at times, causing the overall pattern to be more important than the individual parts.

Jasper Johns, *Numbers in Color* (detail)

**IBM Laboratory, Boca Raton**

*Planned patterns* are used by architects to create surface interest on buildings, including windows, doors, columns, and other details.

*Patterns in nature surround us such as the radial pattern seen in a grapefruit.*

*Some painters use pattern to organize surface elements. Here, a regular pattern of squares is made more interesting with an irregular pattern of oranges.*

*Patterns made of repeated lines, shapes, colors, or textures are used by designers of weavings, jewelry, ceramics, and other crafts.*
1. Regular and Irregular Pattern

Make a stamp, either from an eraser, potato, or use a rubber stamp to print a regular pattern on a colored piece of paper. Repeat the shapes next to and above and below each other.

Print another regular pattern called a drop pattern where the shapes repeat at an angle above and below each other.

Print an irregular pattern where the shapes are printed randomly.

2. Patterns in Clay

On a clay slab, tile, or pot, press with a clay tool or stamp to create a regular pattern.

3. Patterns in a Line Drawing

Make an outline drawing of an animal with a marker and then draw lines though the animal to create different shapes. Fill in the shapes with different patterns made from lines and small shapes.

4. Patterns in Nature

Find a picture or object showing patterns in nature and then make a drawing or painting showing the pattern as it appears on your subject.
Unity

Visual unity is one of the most important aspects of well-designed art and is planned by the artist. Unity provides the cohesive quality that makes an art work feel complete and finished. When all the elements in a work look as though they belong together, the artist has achieved unity.

Vincent van Gogh was concerned with the unity of his paintings. In The Starry Night, the swirling brush strokes and dominance of cool colors tend to unify the surface and create the feeling that everything belongs together.

Van Gogh used the night colors of blues, purples, and blacks to unify the painting with color dominance.

The artist's brush strokes are all visible; none are softened or smeared together. His use of value contrasts to allow brush strokes of similar sizes to show creates an overall textural quality that enhances visual unity.

The swirling sky shape unifies the heavens. The quiet village rests below an explosive sky, all unified in a single expressionistic statement about a glorious night in France. With all the unifying effects, van Gogh included plenty of variety to keep the painting interesting. Variety of shape sizes, color intensities, and value contrasts spark the painting to life.

Graphic artists use horizontal and vertical contour continuation to organize complex materials.

Louise Cadilla, Interior Series No. 7

Intense colors, repeated shapes, hard edges, and clustering create a strong sense of unity.

Margot Hoff, Street Mural

Frank Webb, Annapolis Expansion

A similar overall surface treatment creates a very strong sense of unity in a painting, drawing, sculpture, or ceramic piece.

A dominant color will unify a painting. So will repeated textures, shapes, edges, and consistent painting techniques.
1. **Unity with Line**

Make a drawing of a portrait, still life, or landscape. Use only vertical pen or pencil lines. Vary the distance between the lines to create darker or lighter values. This develops unity as do the curved lines in van Gogh's *Starry Night*.

2. **Unity with Repeated Shapes and Colors**

Make an abstract painting or collage of a still life repeating similar shapes and colors throughout the composition. The repetition of shapes and colors unifies the painting or collage.

3. **Unity with Dominant Values**

Paint a still life, portrait, or landscape where one value is dominant. This could be either a light, middle, or dark value. The dominant middle value in the painting below unifies the painting.

4. **Unity with Texture**

Create a nonobjective painting using texture. Paint a 6 x 8-inch area with watercolors and press wrinkled plastic wrap into the wet watercolor for 10 minutes. This will give the watercolor an overall texture that will unify the painting.

Make a drawing of a building which has a textured wood surface. The texture throughout the subject unifies the drawing.
## Illustrations/Credits

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## Principles of Design

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<td>Amelina Livingston, Game of Hearts. Watercolor, 37 x 37 in.</td>
<td>Paul Cézanne, Still Life with Apples and Peaches, c. 1905. Oil on canvas, 31 1/2 x 39 1/2 in. (81 x 100.5 cm). Gift of Eugene and Agnes E. Meyer. Image courtesy of the National Gallery of Art, Washington, D.C.</td>
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<tr>
<td>Frank Webb, Sam’s Place. Watercolor, 22 x 30 in.</td>
<td>Judy Betts, Curtain Call. Watercolor, 30 x 22 in.</td>
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## Movement

|  |  | George Labadie, Capacious Chorus. Watercolor, 21 x 29 in. | Louise Cadillac, Interior Series No. 7. Acrylic on paper, 40 x 30 in. |
|  |  | Louise Cadillac, Interior Series No. 7. Acrylic on paper, 40 x 30 in. |  |

## Value


## Unity