

Elements of Design

Line: An element of art that is used to define shape, contours, and outlines, also to suggest mass and volume. It may be a continuous mark made on a surface with a pointed tool or implied by the edges of shapes and forms.



Characteristic of Line are:

- **Width-** thick, thin, tapering, uneven
- **Length** - long, short, continuous, broken
- **Direction-** horizontal, vertical, diagonal, curving, perpendicular, oblique, parallel, radial, zigzag
- **Focus-** sharp, blurry, fuzzy, choppy
- **Feeling-** sharp, jagged, graceful, smooth

Types of Line:

1. **Outlines-** Lines made by the edge of an object or its silhouette.
2. **Contour Lines-** Lines that describe the shape of an object and the interior detail.
3. **Gesture Lines-** Line that are energetic and catches the movement and gestures of an active figure.
4. **Sketch Lines-** Lines that captures the appearance of an object or impression of a place.
5. **Calligraphic Lines-** Greek word meaning "beautiful writing." Precise, elegant handwriting or lettering done by hand. Also artwork that has flowing lines like an elegant handwriting.
6. **Implied Line-** Lines that are not actually drawn but created by a group of objects seen from a distance. The direction an object is pointing to, or the direction a person is looking at.

Name the Line:

1. Below are five boxes. Create a different type of line for each box.
2. In the blank under the box come up with a name for that line that describes it.

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Color

Color comes from light; if it weren't for light we would have no color. Light rays move in a straight path from a light source. Within this light rays are all the rays of colors in the **spectrum** or rainbow. Shining a light into a prism will create a rainbow of colors because it separates the color of the spectrum. When the light rays hit an object our eyes respond to the light that is bounced back and we see that color. For example a red ball reflects all the red light rays. As an artist we use pigments in the form of powder or liquid paints to create color.

Categories of Color

Color Wheels a tool used to organize color. It is made up of:

- **Primary Colors**-Red, Yellow, Blue these colors cannot be mixed, they must be bought in some form.
- **Secondary Color**-Orange, Violet, Green, these colors are created by mixing two primaries.
- **Intermediate Colors**- Red Orange, Yellow Green, Blue Violet, etc.; mixing a primary with a secondary creates these colors.
- **Complementary Colors**-are colors that are opposite each other on the color wheel. When placed next to each other they look bright and when mixed together they neutralize each other.

Color Harmonies

Color Harmonies is when an artist uses certain combinations of colors that create different looks or feelings.

- **Analogous Colors** are colors that are next to each other on the color wheel for example red, red orange, and orange are analogous colors.
- **Triadic Harmony** is where three equally spaced colors on the color wheel are used for example, yellow, Red, Blue is a triadic harmony color scheme.
- **Monochromatic** is where one color is used but in different values and intensity.
- **Warm colors** are on one side of the color wheel and they give the feeling of warmth for example red, orange and yellow are the color of fire and feel warm.

Shape

Shape: When a line crosses itself or intersects with other lines to enclose a space it creates a shape. Shape is two-dimensional it has heights and width but no depth.

Categories of Shapes:

- **Geometric Shapes**-Circles, Squares, rectangles and triangles. We see them in architecture and manufactured items.
- **Organic Shapes**-Leaf, seashells, flowers. We see them in nature and with characteristics that are free flowing, informal and irregular.
- **Positive Shapes**-In a drawing or painting positive shapes are the solid forms in a design such as a bowl of fruit. In a sculpture it is the solid form of the sculpture.
- **Negative Shapes**-In a drawing it is the space around the positive shape or the shape around the bowl of fruit. In sculpture it is the empty shape around and between the sculptures.
- **Static Shape**-Shapes that appears stable and resting.
- **Dynamic Shape**-Shapes that appears moving and active.

Create a Shape

In box 1 create a design with Geometrical Shapes

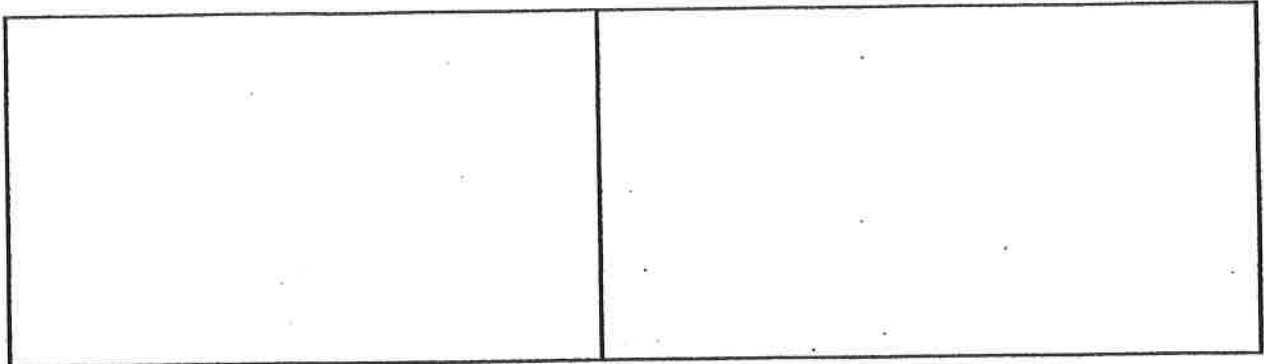
In box 2 create a design with Organic Shapes

1

2

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In these two boxes below draw the same picture in each box. The first box shade the positive space and the second box shade the negative space.



Space

Space is the three-dimensionality of a sculpture. With a sculpture or architecture you can walk around them, look above them, and enter them, this refers to the space of the sculpture or architecture. A three-dimensional object will have height, width, and depth.

Space in a two-dimensional drawing or painting refers to the arrangement of objects on the **picture plane**. The picture plane is the surface of your drawing paper or canvas. You can have a picture plane that is a crowded space with lots of objects or an empty space with very few objects in the picture plane. A two-dimensional piece of art has heights and width but no depth. The illusion of depth can be achieved by using **perspective**. This is the technique used to have your picture look like it is moving to the distance like a landscape or cityscape.

Categories of Space

- **Positive space**-Like in positive shape it is the actual sculpture or building.
- **Negative space**-Also like negative shape it is the space around the sculpture or building.
- **Picture Plane** is the flat surface of your drawing paper or canvas.
- **Composition** is the organization and placement of the elements on your picture plane.
- **Focal Point** is the object or area you want the viewer to look at first.

Types of Perspective

- **Nonlinear Perspective** is the method of showing depth that incorporates the following techniques.
 - **Position**-Placing an object higher on the page makes it appear farther back than objects placed lower on the page.

- **Overlapping**-When an object overlaps another object it appears closer to the viewer, and the object behind the object appears farther away.
- **Size Variation**-Smaller objects look farther away in the distance. Larger objects look closer.
- **Color**-Bright colors look like they are closer to you and neutral colors look like they are farther away.
- **Value**-Lighter values look like they are farther back and darker value look like they are closer. For example in a landscape the mountains often look bluish and lighter than the trees or houses that are closer to you.

Linear Perspective is the method of using lines to show the illusion of depth in a picture. The following are types of linear perspective.

- **One-point perspective**-When lines created by the sides of tables or building look like that are pointing to the distance and they all meet at one point on the horizon this is one-point perspective. To see an example stand in the middle of the hallway and look at the horizontal lines in the brick or the corner where the ceiling meets the wall. See how they move to one point on the horizon.
- **Two-point perspective**-Here the lines look like they are meeting at two points on the horizon line.

Texture

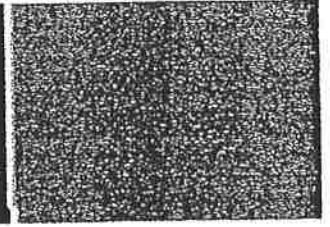
Texture is the surface quality of an object. A rock may be rough and jagged. A piece of silk may be soft and smooth and your desk may feel hard and smooth. Texture also refers to the way a picture is made to look rough or smooth.

Categories of Texture

- **Real Texture** is the actual texture of an object. Artist may create real texture in art to give it visual interest or evoke a feeling. A piece of pottery may have a rough texture so that it will look like it came from nature or a smooth texture to make it look like it is machine made.
- **Implied Texture** is the where a two-dimensional piece of art is made to look like a certain texture but in fact is just a smooth piece of paper. Like a drawing of a tree trunk may look rough but in fact it is just a smooth piece of paper

Using your pencil create different types of textures in the boxes below.

Explain what the texture is at the bottom of each box.



Value

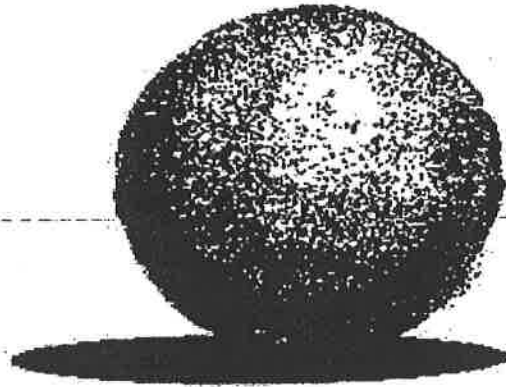
Value is the range of lightness and darkness within a picture. Value is created by a light source that shines on an object creating highlights and shadows. It also illuminates the local or actual color of the subject. Value creates depth within a picture making an object look three dimensional with highlights and cast shadows, or in a landscape where it gets lighter in value as it recedes to the background giving the illusion of depth.

Categories of Values

- **Tint** is adding white to color paint to create lighter values such as light blue or pink.
- **Shade** is adding black to paint to create dark values such as dark blue or dark red.
- **High-Key** is where the picture is all light values.
- **Low-Key** is where the picture is all dark values.
- **Value Contrast** is where light values are placed next to dark values to create contrast or strong differences.
- **Value Scale** is a scale that shows the gradual change in value from its lightest value, white to its darkest value black.

Create a 5 value, Value Scale.

Beginning with the box on the right leave it blank, it will be the lightest value of the value scale. The box on the far left will be the darkest value, so shade it in completely black. The three remaining shade in to show a **gradual** change from the lightest to the darkest.



Form

Form is the three-dimensionality of an object. Shape is only two-dimensional; form is three-dimensional. You can hold a form; walk around a form and in some cases walk inside a form. In drawing or painting using value can imply form. Shading a circle in a certain manner can turn it into a sphere.

Types of Form

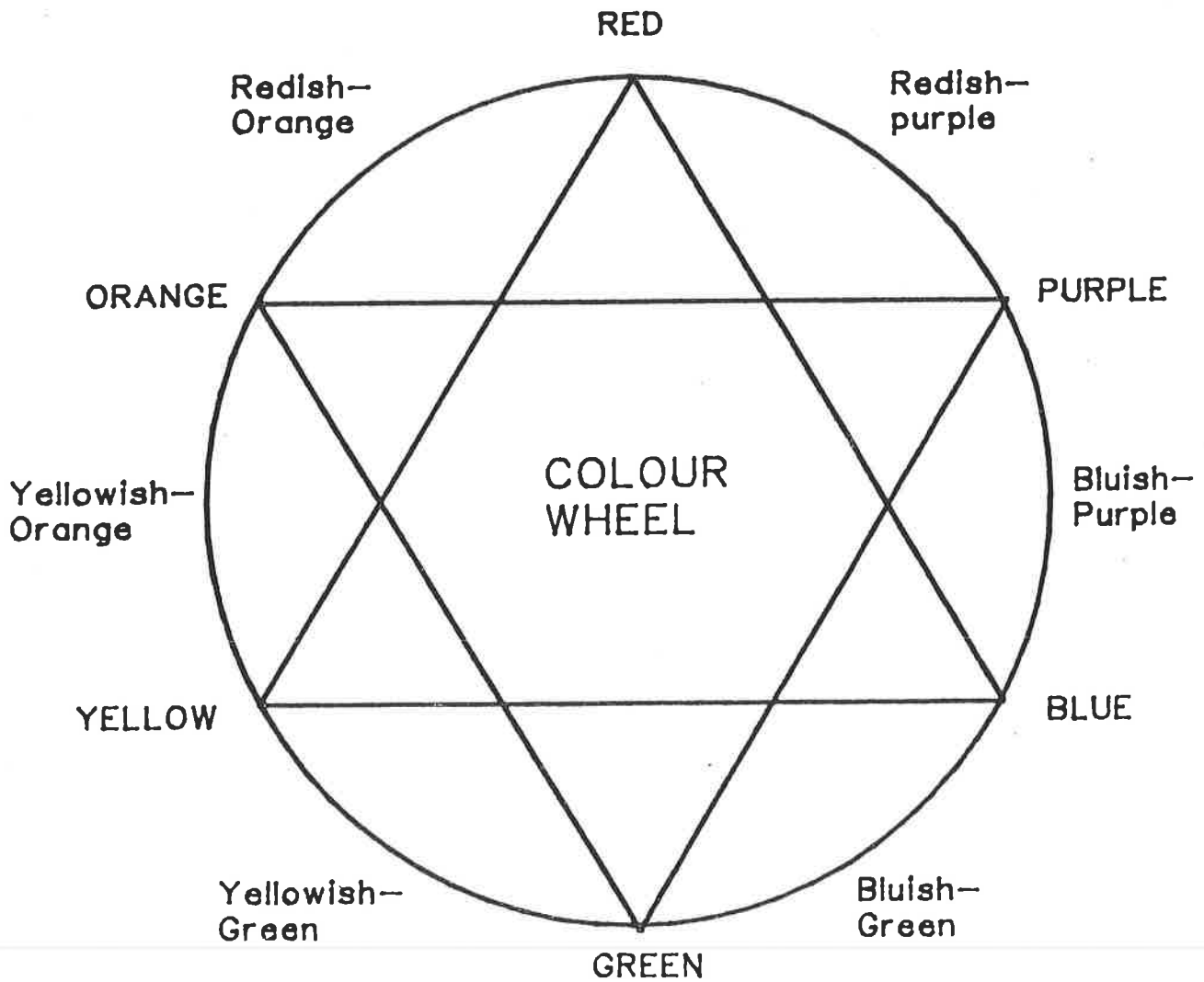
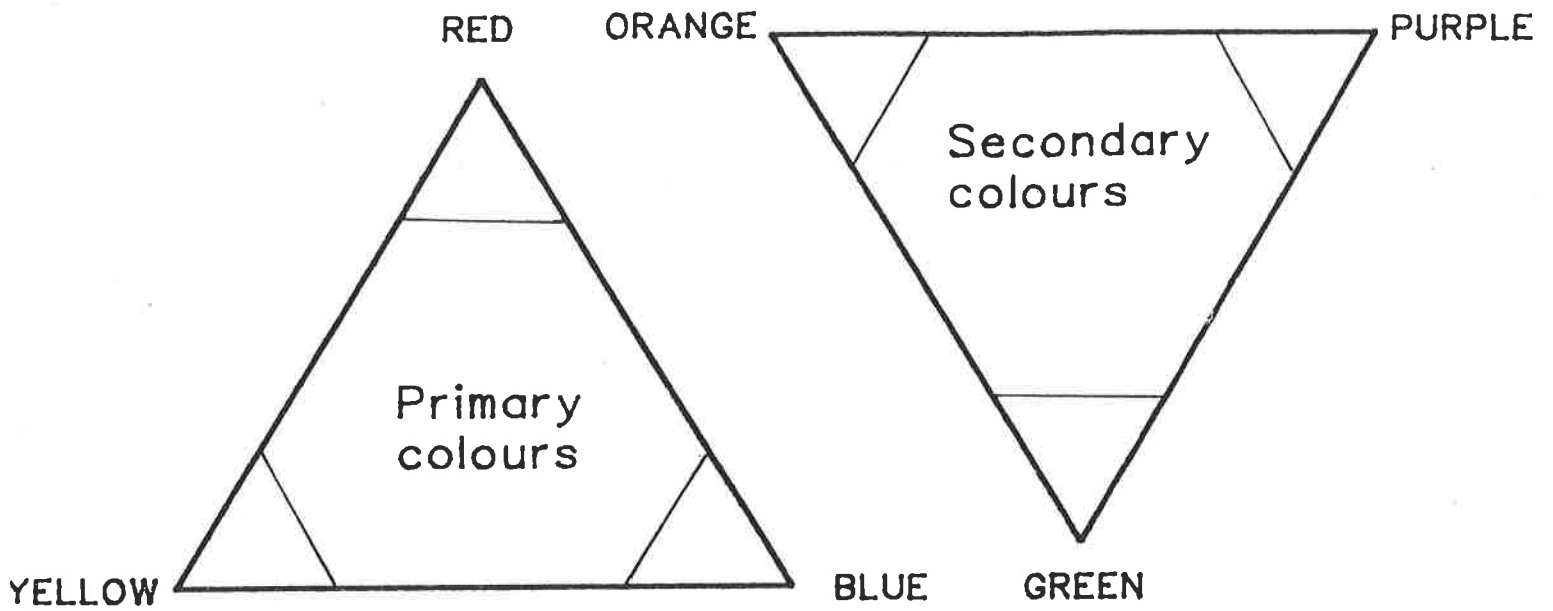
Draw and correctly shade the four basic Forms.

Cube,

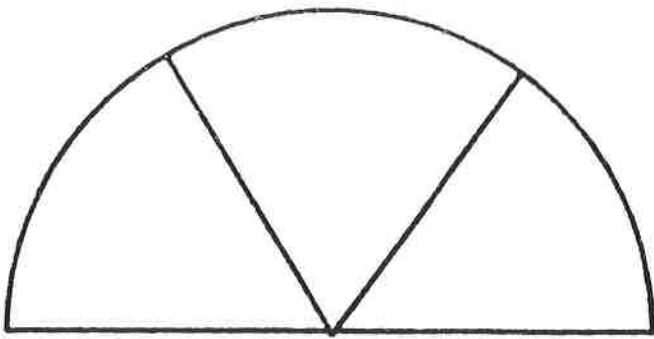
Cylinder

Cone

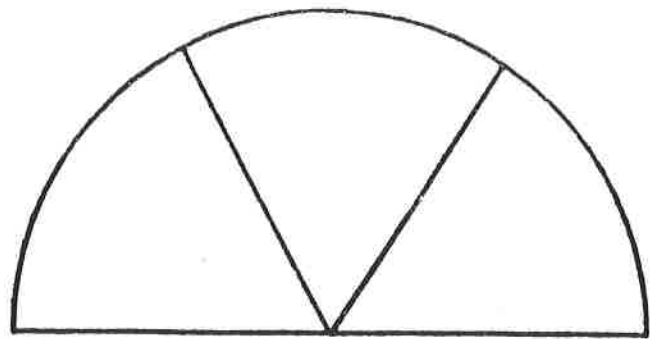
Sphere



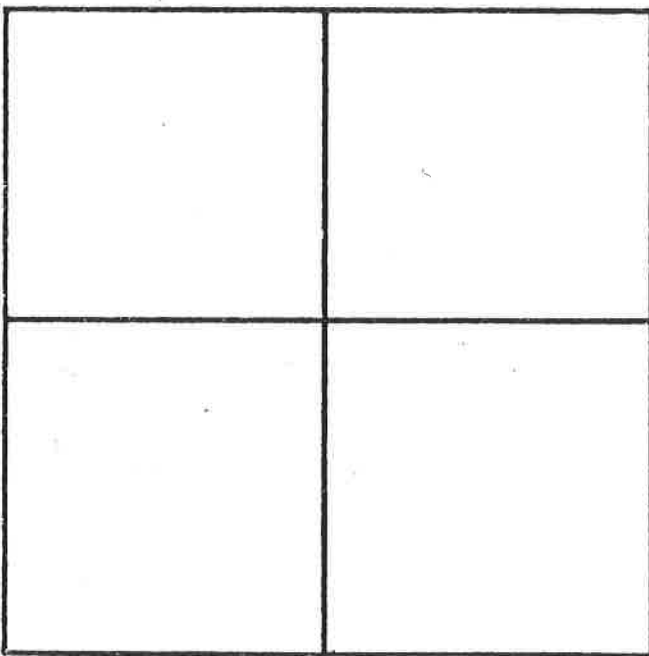
NAME _____



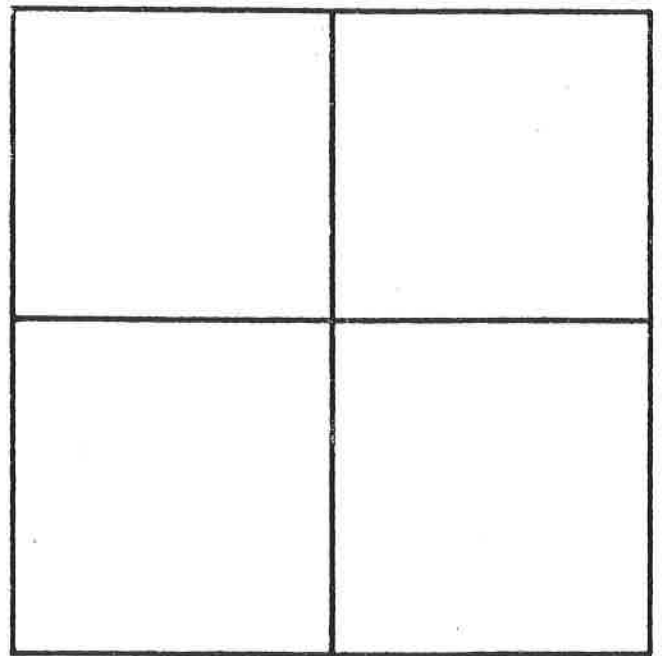
WARM



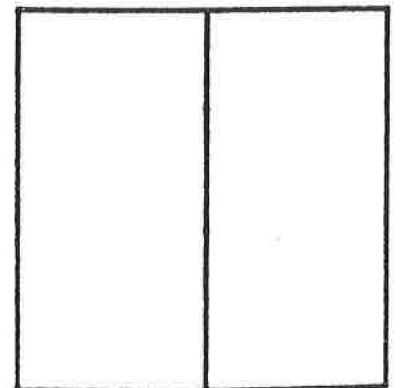
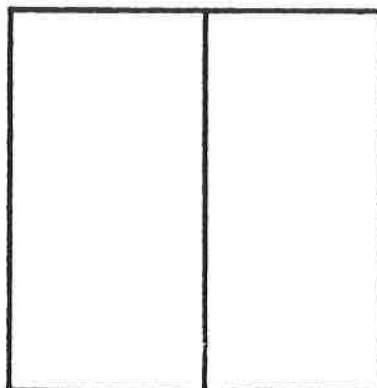
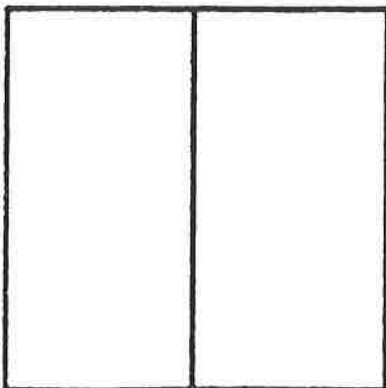
COOL



ANALOGOUS



MONOCHROMATIC



COMPLEMENTARY

The ELEMENT of VALUE

Definition:

Value represents the degree of lightness or darkness given to a shape or form by means of shading and highlighting. Most compositions have a variety of values, including light, dark and middle values. Contrast, which is created by differences in value, is seen in almost every artistic composition, particularly in photography and drawing.

Physical Characteristics of Value:

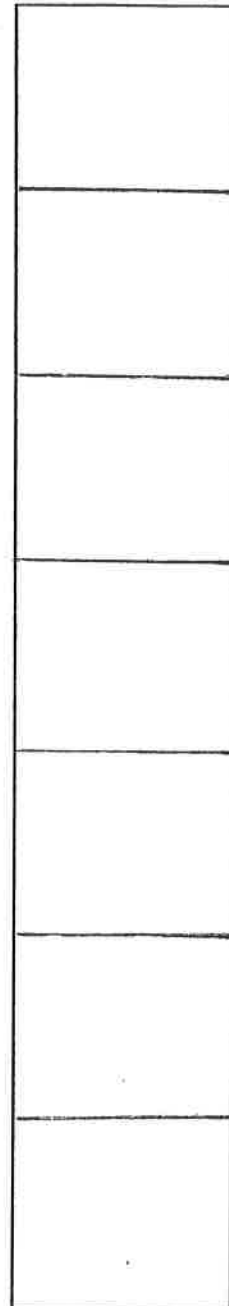
Two entirely different colours may have exactly the same value. This is easily seen in a black and white photograph, where red and black look the same. This property has been exploited in the work of the "Op" artists, who used equal values of contrasting colours to cause the viewer's eye to move involuntarily.

How to use Value in Composition:

- * Separate the subject from the background or nearby objects by showing differences in value.
- * Give weight to a composition by using dark values near the bottom with lighter values at the top.
- * Show distance by making closer items darker than the ones farther away.
- * Indicate the direction of light and three-dimensionality by leaving areas light where a light source would illuminate them and darkening the areas that would fall in the shade.
- * Use value to show volume by darkening (shading) the areas in shade. Don't rely literally on values you see, but use your own interpretation of those values in making a composition. Exaggeration of reality will strengthen a composition.

Emotional Characteristics of Value:

Dark pictures generally represent mystery, menace, fear, the unknown, the melancholy, as well as dusk or night. Compositions that are mostly light in value represent the brighter, more cheerful aspects of daylight, clarity, openness and charm.

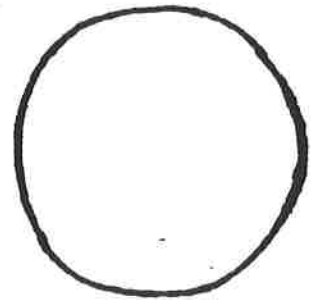
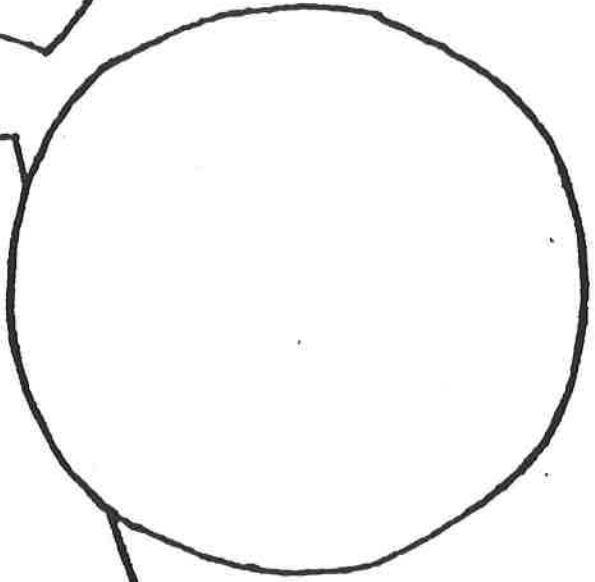
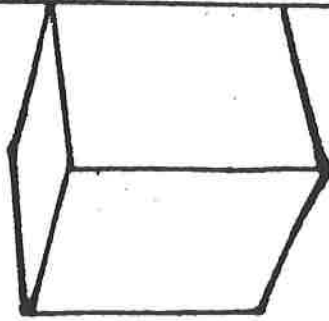
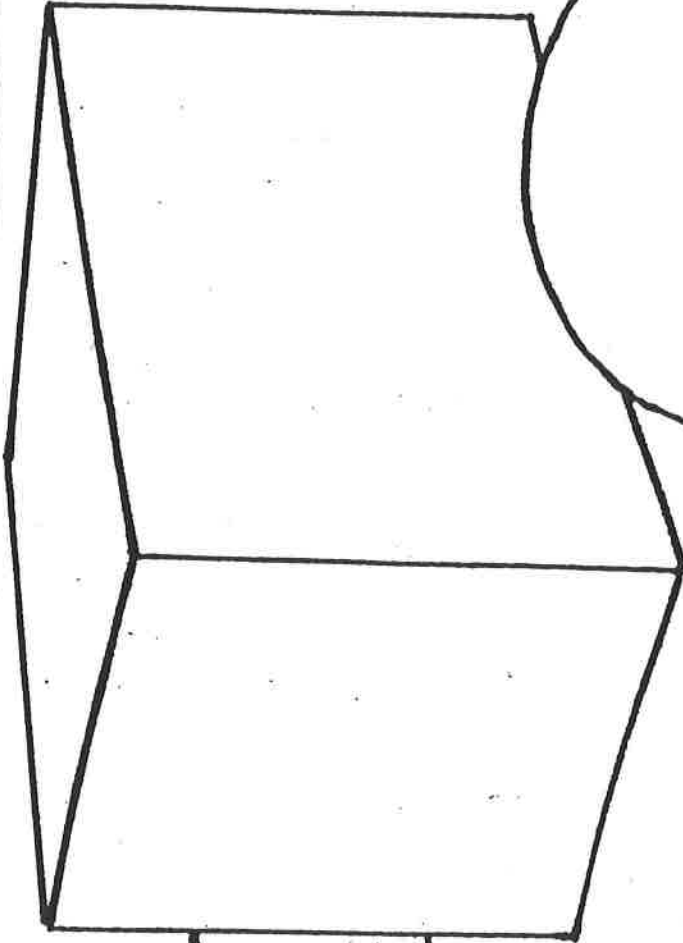
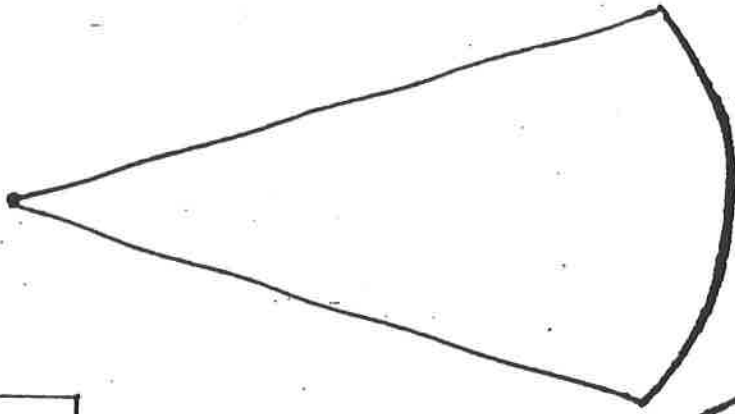


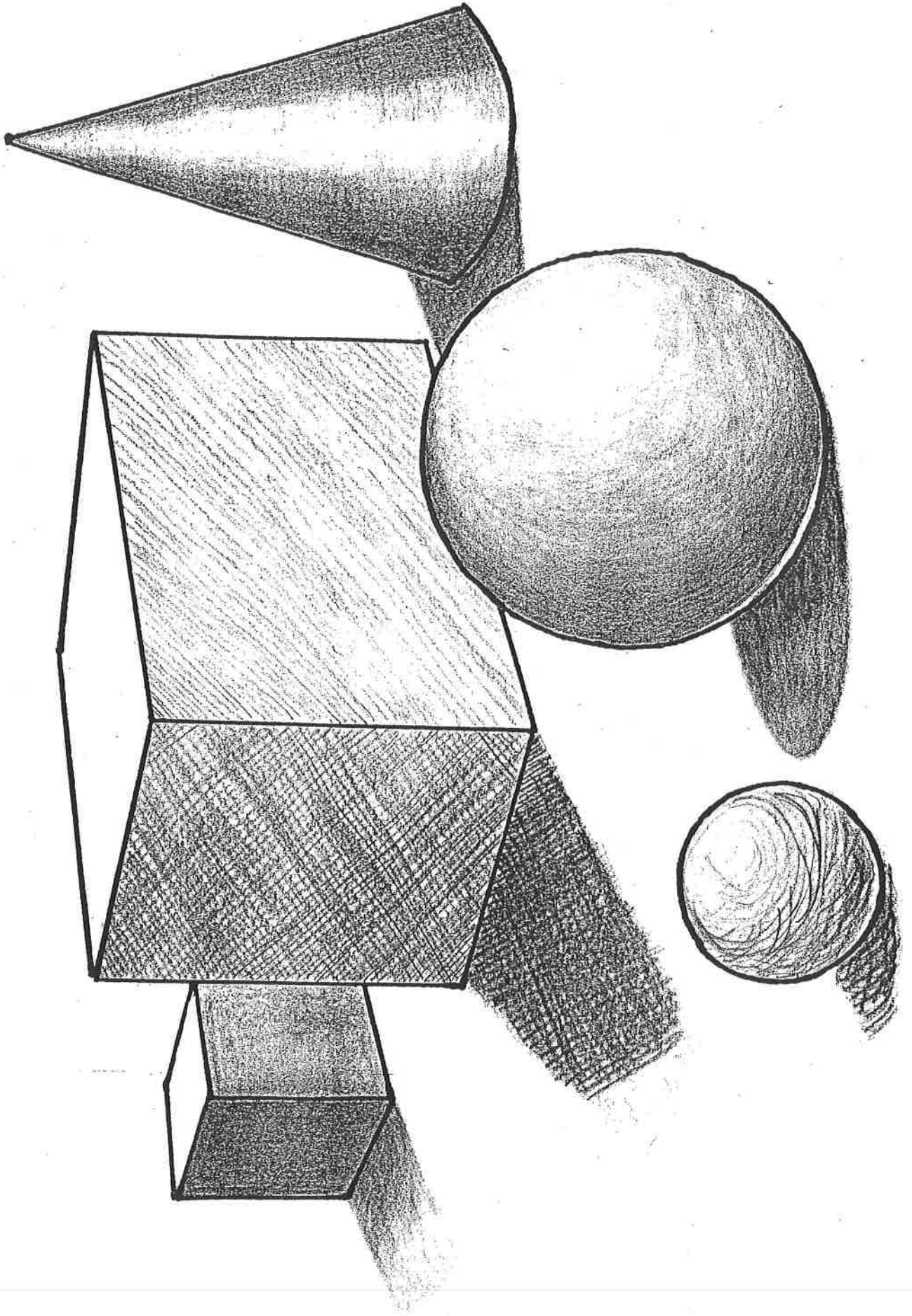
Value Scale

Value Scale

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← light





↳

GESTURE DRAWING

Materials:

- soft pencil
- conte crayon
- manila paper
- photocopies of people in action

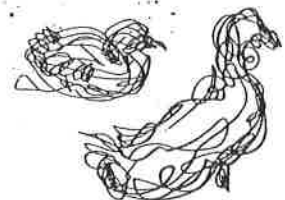
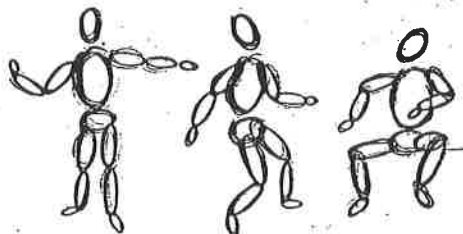
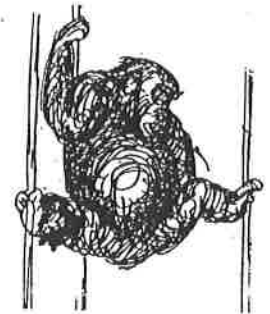
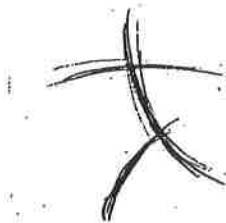
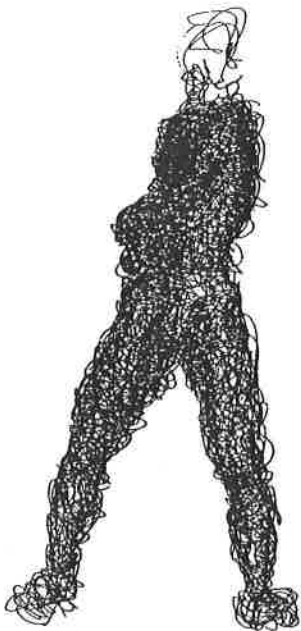
Definition: (on board)

A **GESTURE DRAWING** is a form of drawing which is meant to loosen you up so that you can capture the movement or energy of what it is you are sketching. Using continuous and rapid circular motion, you draw without lifting your pencil or looking at your paper very much. You are drawing the inside shape and form instead of the outside contour lines.

Characteristics of gesture drawing:

- inside shape and form
- circular rapid motion
- capture movement or energy
- continuous - don't lift your pencil off the paper

Examples of gesture drawing



CONTOUR DRAWING

Contour drawing is an artistic technique used in the field of art in which the artist sketches the contour of a subject by drawing lines that result in a drawing that is essentially an outline; the French word contour meaning, "outline."

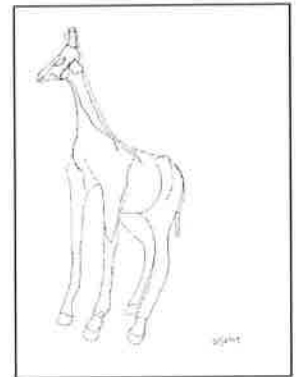
The purpose of contour drawing is to emphasize the mass and volume of the subject rather than the detail; the focus is on the outlined shape of the subject and not the minor details. However, because contour can convey a three-dimensional perspective, length and width as well as thickness and depth are important; not all contours exist along the outlines of a subject.



A contour drawing by Egon Schiele



Mona Lisa By Melissa



BLIND CONTOUR DRAWING



Blind contour drawing is a method of drawing widely used by art teachers, where an artist draws the contour of a subject without looking at the paper. The artistic technique was introduced by Kimon Nicolaïdes in *The Natural Way to Draw*, and further popularized by Betty Edwards as "pure contour drawing" in *The New Drawing on the Right Side of the Brain*.



Principles of Design

The **Principles** are concepts used to organize or arrange the structural elements of design. Again, the way in which these principles are applied affects the expressive content, or the message of the work.

The principles are:

Balance

Proportion

Rhythm

Emphasis

Unity

Harmony

Variety

Movement

Balance



Balance is the concept of visual equilibrium, and relates to our physical sense of balance. It is a reconciliation of opposing forces in a composition that results in visual stability. Most successful compositions achieve balance in one of two ways: **symmetrically** or **asymmetrically**. Balance in a three dimensional object is easy to understand; if balance isn't achieved, the object tips over. To understand balance in a two dimensional composition, we must use our imaginations to carry this three dimensional analogy forward to the flat surface.



Symmetrical balance can be described as having equal "weight" on equal sides of a centrally placed fulcrum. It may also be referred to as **formal balance**. When the elements are arranged equally on either side of a central axis, the result is **Bilateral** symmetry. This axis may be horizontal or vertical. It is also possible to build formal balance by arranging elements equally around a central point, resulting in **radial** symmetry.



There is a variant of symmetrical balance called **approximate symmetry** in which equivalent but not identical forms are arranged around the fulcrum line.



Asymmetrical balance, also called **informal balance**, is more complex and difficult to envisage. It involves placement of objects in a way that will allow objects of varying visual weight to balance one another around a fulcrum point. This can be best imagined by envisioning a literal balance scale that can represent the visual "weights" that can be imagined in a two dimensional composition. For example, it is possible to balance a heavy weight with a cluster of lighter weights on equal sides of a fulcrum; in a picture, this might be a cluster of small objects balanced by a large object. It is also possible to imagine objects of equal weight but different mass (such as a large mass of feathers versus a small mass of stones) on equal sides of a fulcrum.

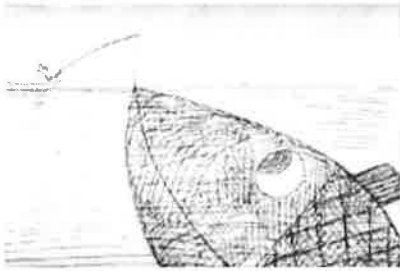
Unequal weights can even be balanced by shifting the fulcrum point on our imaginary scale.

Whether the solution is simple or complex, some form of balance can be identified in most successful compositions. For a further discussion of balance in design see these sites:

[Symmetrical balance](#)

[Asymmetrical balance](#)

Proportion



Proportion refers to the relative size and scale of the various elements in a design. The issue is the **relationship** between objects, or parts, of a whole. This means that it is necessary to discuss proportion in terms of the context or standard used to determine proportions.



Our most universal standard of measurement is the human body; that is, our experience of living in our own bodies. We judge the appropriateness of size of objects by that measure. For example, a sofa in the form of a hand is startling because of the distortion of expected proportion, and becomes the center of attention in the room. Architectural spaces intended to impress are usually scaled to a size that dwarfs the human viewer. This is a device often used in public spaces, such as churches or centers of government. The same principle is

often applied to corporate spaces through which the enterprise wishes to impress customers with its power and invincibility.

In contrast, the proportions of a private home are usually more in scale with human measure, and as a result it appears more friendly, comfortable, less intimidating.



Use of appropriate scale in surface design is also important. For example, an overly large textile design can overwhelm the form of a garment or a piece of furniture.



A surprising aspect of proportion is the way ideal proportions can vary for the human body itself. Styles change in bodies as they do in clothing. Prior to the 16th century, for example, the female body ideally had large hips and belly. Only later was a small waistline stressed.



In the 17th century and many other periods, the ideal body was much heavier than we would accept today.

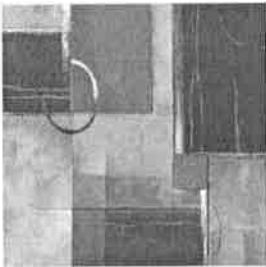


Of course, in the last 35 years the ideal personified by the fashion model has fostered a standard which idealizes exceptionally slender body proportions for women. In this century, sports have provided models for ideal male body proportions. Beginning with the rise of televised football in the 1960's, and the subsequent fitness boom, an increasingly exaggerated muscular silhouette, corresponding to that of the uniformed and padded football player, was presented as the ultimate male form. Only in this period could Arnold Schwarzenegger have represented the heroic ideal body image. This trend reached its most extreme form in the late 1970s and early 1980s. Since that time the emergence of basketball as the predominant American sport has led to a more naturally proportioned fit body ideal for men.



In addition, artists frequently take liberties with the natural proportions of the human body to achieve their expressive goals. A well known classic example is Michaelangelo's David, in which distortions of proportion are used by the artist to depict both the youthfulness of the boy David, together with the power of the hero about to conquer the giant Goliath. The surrealist painter Magritte often used distortions of proportions to create striking effects.

Harmony



is achieved in a body of work by using similar elements throughout the work; harmony gives an uncomplicated look to your work.

Variety



Refers to the differences in the work; you can achieve variety by using difference shapes, textures, colors and values in your work.

Movement



adds excitement to your work by showing action and directing the viewer's eye throughout the picture plane.