



COLOR



EMPHASIS



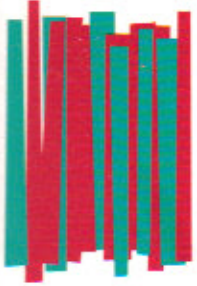
SPACE



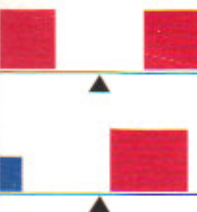
VALUE



SHAPE



PATTERN



BALANCE



MOVEMENT



FORM



RHYTHM



LINE



UNITY



TEXTURE



CONTRAST

Elements and Principles of Design

STUDENT GUIDE WITH ACTIVITIES

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Elements & Principles of Design

What are they?

Elements

LINE

SHAPE

FORM

COLOR

VALUE

TEXTURE

SPACE

Principles

BALANCE

MOVEMENT

RHYTHM

CONTRAST

EMPHASIS

PATTERN

UNITY

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.

Value: high key — light — and low key — dark — paintings; value contrasts; graded values; and values in atmospheric perspective.

Texture: actual and simulated texture; textures in fabric, wood, metal, and in nature.

Space: two-dimensional and three-dimensional space; creating space with different sized and overlapping shapes; and linear perspective.

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

ELEMENTS OF DESIGN

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.

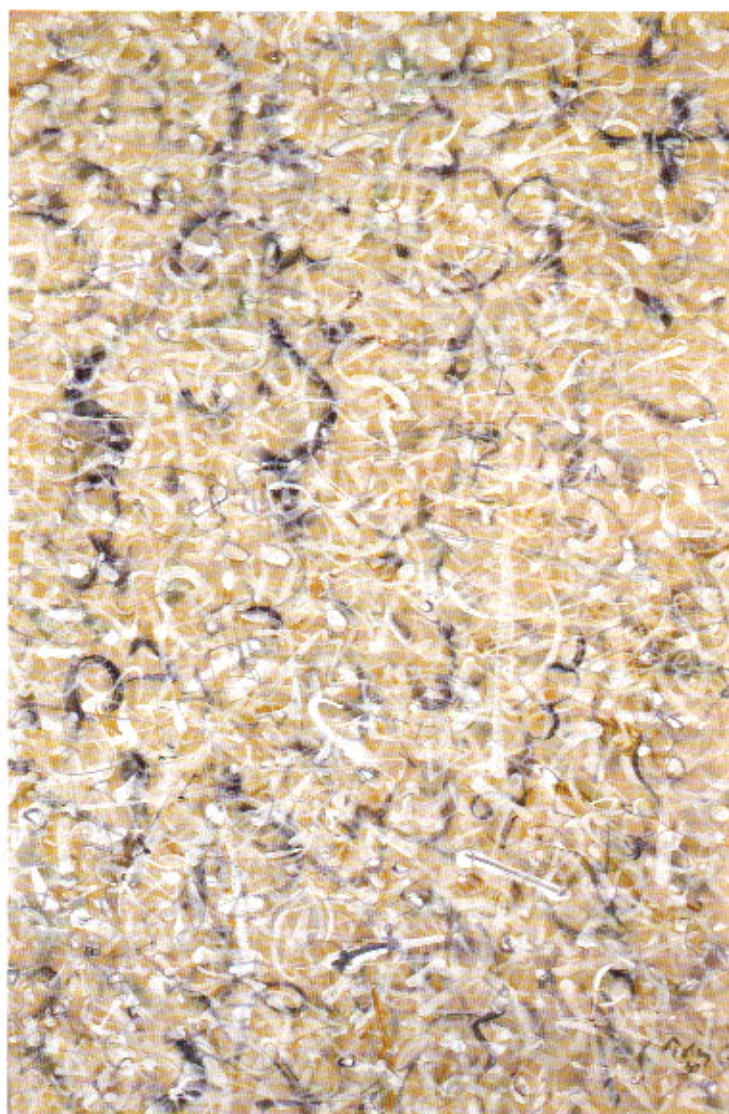


Variety in the thickness of lines creates surface interest. Some lines are thick; some are thin; many are both thick or thin (organic or calligraphic).

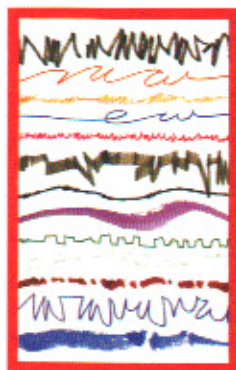
Value contrasts in the lines from very dark to white let us see the layering of line upon line. Because of the layering of lines over lines, a shallow depth is sensed.



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.



Mark Tobey, *Calligraphy in White*, 1957. Tempera on paper, 35 x 23 1/2 inches (88.9 x 59.3 cm). Dallas Museum of Art, gift of Mr. and Mrs. James H. Clark, 1971.88. © 2012 Estate of Mark Tobey / Artists Rights Society (ARS), New York.



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.



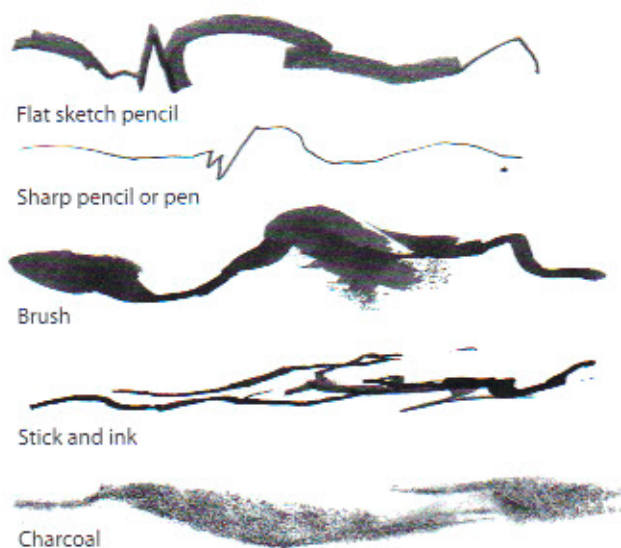
Gestural lines indicate action and physical movement. Our eyes follow the lines as they swirl across the page.



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.

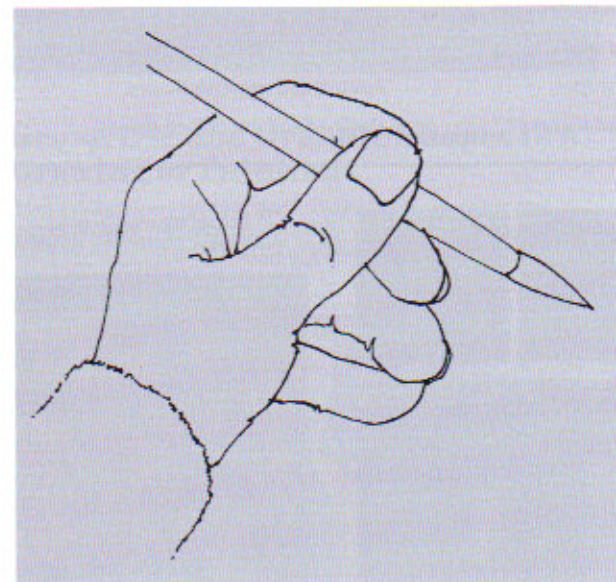
1. Examples of Lines

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, curved, 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.



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.



Jim Burns

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.



Gerald Brommer

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.



Jim Burns

JB

Elements of Design

Line

Mark Tobey, American, 1890–1976. *Calligraphy in White*, 1957. Tempera on paper, 35 x 23 $\frac{1}{2}$ in. (88.9 x 59.39 cm). Dallas Museum of Art, gift of Mr. and Mrs. James H. Clark, 1971.88. © 2012 Estate of Mark Tobey / Artists Rights Society (ARS), New York.

Donna Berryhill, *Model*. Ink contour drawing, 24 x 18 in.