

Line  
Shape/Mass  
Light/Value  
Color  
Texture / Pattern  
Space  
Time and Motion

COMPOSITION

Unity / Variety  
Balance  
Emphasis / Subordination  
Scale and Proportion  
Rhythm

# Principles of Design

- UNITY AND VARIETY
- BALANCE
  - **Symmetrical Balance**
  - **Asymmetrical Balance**
- EMPHASIS AND SUBORDINATION
- SCALE AND PROPORTION
- RHYTHM
- ELEMENTS AND PRINCIPLES: A SUMMARY

# Unity and Variety

- The result of bringing the elements of art into the appropriate ratio between harmony and variety to achieve a sense of oneness.

## **Variety:**

Differences that provide interest and contrast.

## **Unity:**

The sense of oneness, of things belonging together and making up a coherent whole.



Jackson Pollock, Shimmering Substance (Sounds in the Grass series), 1946,  
Oil on Canvas, 30x24"



Keltie Ferris

Annette Messenger





Annette Messenger





Yun-fei Ji, *the empty city - east wind*, 2003  
mineral pigment on xuan paper  
35.5 x 53.5 inches



Yun-fei Ji, *the empty city - fragrant creek*,  
2003, mineral pigment on xuan paper  
59.25 x 37.5 inches



Roger Brown, *Mountain Sites*, 1973

# Harmony

- quality achieved by different elements of a composition interacting to form a whole. Harmony is often accomplished through repetition of the same or similar characteristics.



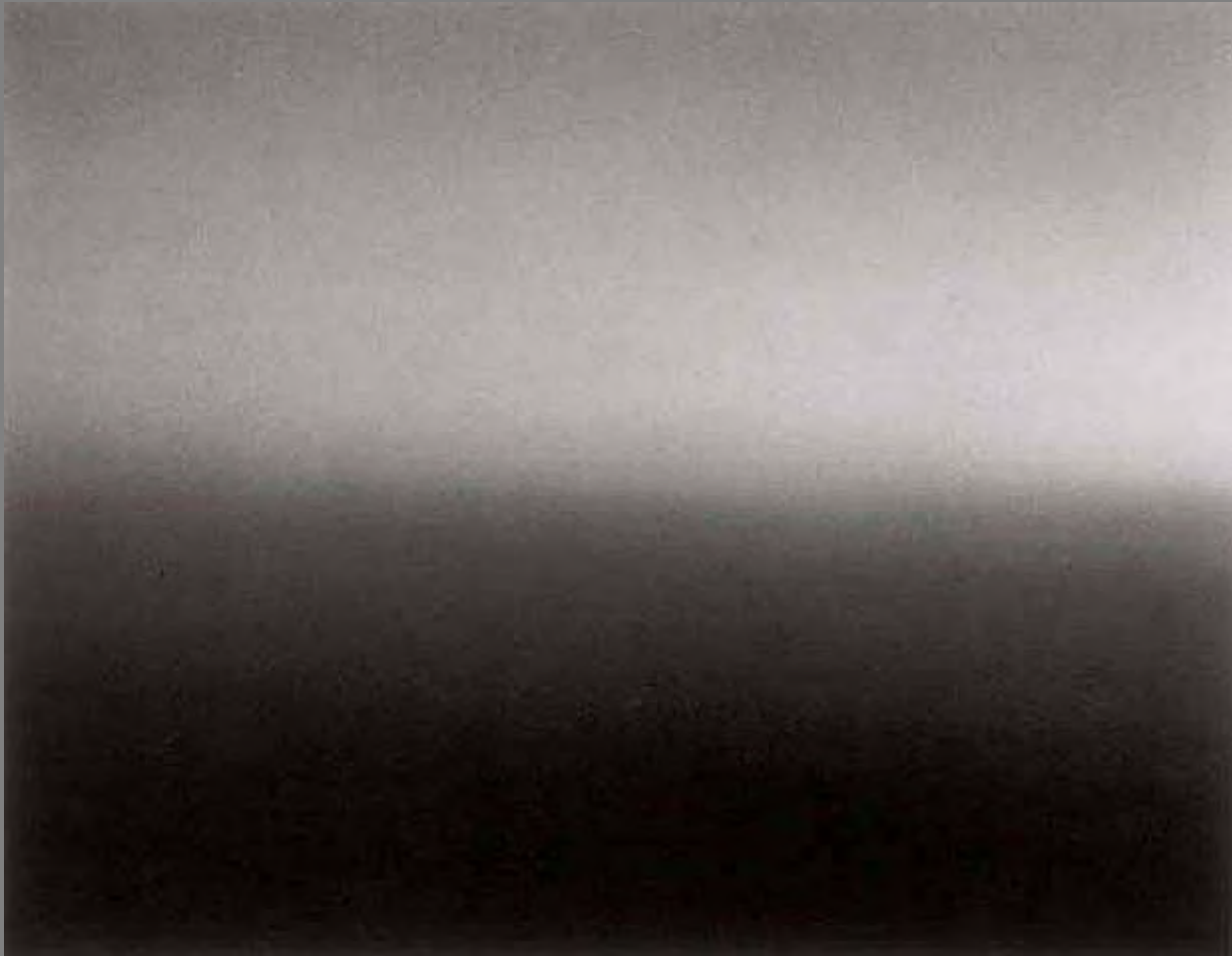
Lake Michigan, Gills Lock (Seascape) Hiroshi Sugimoto, 1995



Sea Of Japan (Seascape) Hiroshi Sugimoto, 1995



Bay Of Sagami (Seascape) Hiroshi Sugimoto, 1995



Mediterranean, La Ciota 2 (Seascape) Hiroshi Sugimoto, 1989



Ionian Sea, Santa Cesarea (Seascape) Hiroshi Sugimoto, 1989





# Repetition

- use of the same visual effect a number of times in the same composition – may produce dominance, harmony, pattern, and/or rhythm



**Tara Donovan**  
**Untitled, 2003**  
Styrofoam Cups, Hot Glue  
6'(H) x 20'(W) x 19' 2"(D)  
Ace Gallery New York



**Tara Donovan**  
**Untitled, 2003**  
Styrofoam Cups, Hot Glue  
6'(H) x 20'(W) x 19' 2"(D)  
Ace Gallery New York



**Haze, 2003**  
Stacked Clear Plastic Drinking Straws  
12' 7"(H) x 42' 2"(W) 7 3/4"(D)  
Ace Gallery New York



**Haze, 2003**  
Stacked Clear Plastic Drinking Straws  
12' 7"(H) x 42' 2"(W) 7 3/4"(D)  
Ace Gallery New York



**Haze, 2003**

Stacked Clear Plastic Drinking Straws

12' 7"(H) x 42' 2"(W) 7 3/4"(D)

Ace Gallery New York



ANDY WARHOL, Green Coca-Cola Bottles, 1962. Oil on canvas, 6' 10 1/2" x 4' 9".  
Collection of Whitney Museum of American Art, New York







JACKSON POLLOCK, Number 1, 1950 (Lavender Mist), 1950. Oil, enamel, and aluminum paint on canvas, 7' 3" x 9' 10".

Andreas Gursky



Edward Burtynsky



**Manufacturing #17,**  
Deda Chicken Processing Plant, Dehui City, Jilin Province, 2005



Andreas Gursky

99 Cent. 1999

# Michael Wolf





# Repetition

- Steve Reich – “Piano Phase” – two pianists playing the same identical short repeating pattern; one player maintains a steady tempo – while the other slightly increases his tempo as gradually as possible until he is one note ahead of the first player – then increases again (two notes ahead) – until they have returned to unison playing.

# BALANCE

A sense of equilibrium achieved through implied weight, attention, or attraction, by manipulating the visual elements within an artwork

## 1. Symmetrical

-  $\frac{1}{2}$  and  $\frac{1}{2}$  a portion on one side of the format is repeated on the other

### Approximate Symmetry

some variety, more interest but loss of some harmony

### Radial Balance

distributed around a central point

## 2. Asymmetrical balance

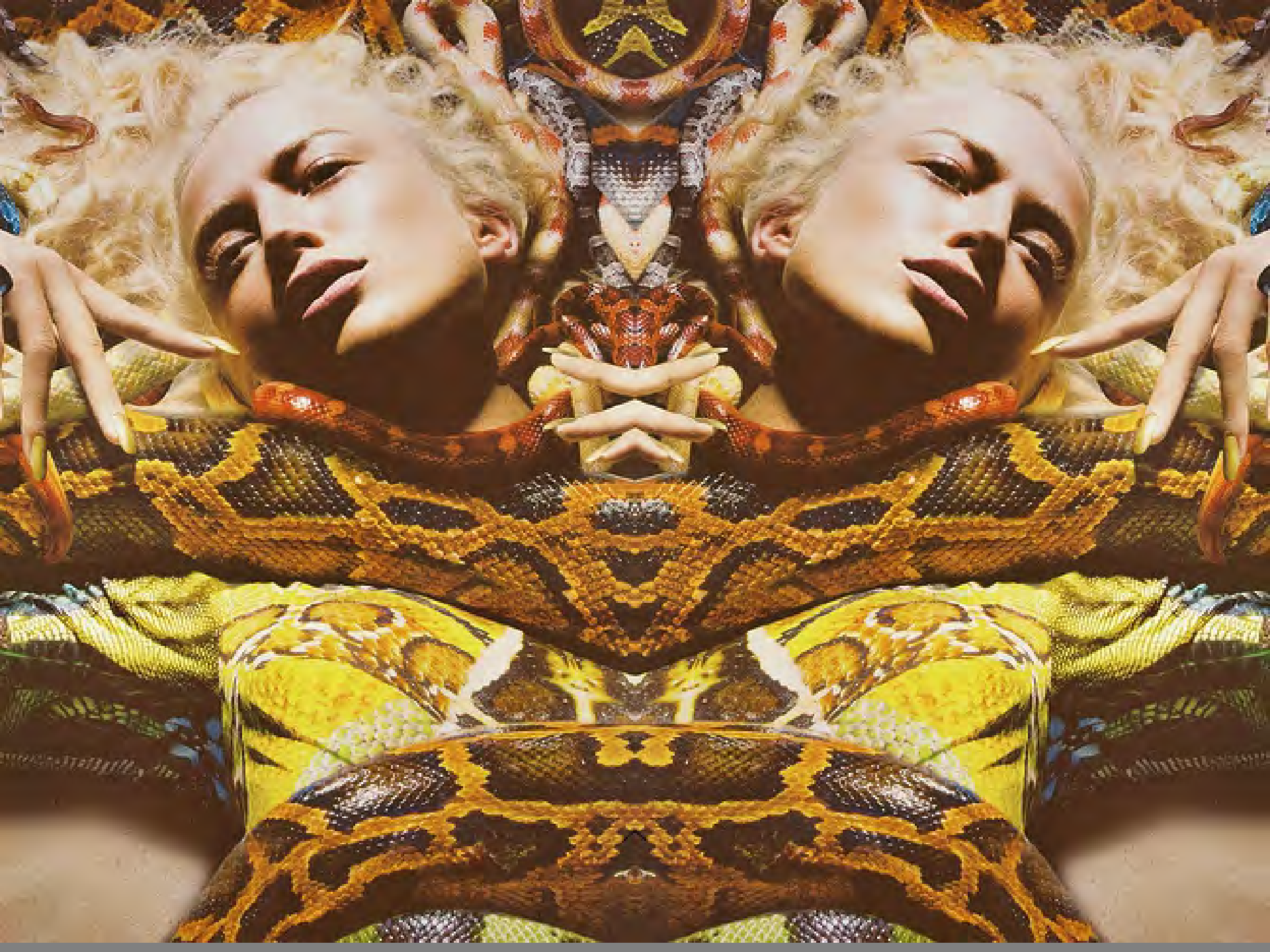
felt equilibrium between parts of a picture

no center point or dividing axis























Row 1. Christian, Jewish, Hindu  
Row 2. Islamic, Buddhist, Shinto  
Row 3. Sikh, Baha'i, Jain



Renato Bertelli,  
"Head of Mussolini," 1933



Playing with Tradition, a hand knotted wool carpet design by Richard Hutten.



*Deer's Skull with Pedernal*

1936

Georgia O'Keeffe, American, 1887–  
1986

91.44 x 76.52 cm (36 x 30 1/8 in.)



René Magritte

The Palace of Curtains, III [Le Palais des rideaux (III)]. (1928–29)

Oil on canvas, 32 x 45 7/8" (81.2 x 116.4 cm)



Frida Kahlo, "The Two Fridas", 1939, Oil on canvas  
68 x 68 in. (173 x 173 cm)  
Museo de Arte Moderno, Mexico City



PUNKS  
NOT  
DEAD

CHOG  
FOR  
LIFE



ÉDOUARD MANET, A Bar at the Folies-Bergère, 1882. Oil on canvas, approx. 3' 1" x 4' 3".

Courtauld Institute of Art Gallery, London.





Katharina Fritsch

LIVE AND DIE  
DIE AND DIE  
SHIT AND DIE  
PISS AND DIE  
EAT AND DIE  
SLEEP AND DIE  
LOVE AND DIE  
HATE AND DIE  
FUCK AND DIE  
SPEAK AND DIE  
LIE AND DIE  
HEAR AND DIE  
CRY AND DIE  
KISS AND DIE  
RAGE AND DIE  
LAUGH AND DIE  
TOUCH AND DIE  
FEEL AND DIE  
FEAR AND DIE  
SICK AND DIE  
WELL AND DIE  
BLACK AND DIE  
WHITE AND DIE  
RED AND DIE  
YELLOW AND DIE

LIVE AND LIVE  
DIE AND LIVE  
SHIT AND LIVE  
PISS AND LIVE  
EAT AND LIVE  
SLEEP AND LIVE  
LOVE AND LIVE  
HATE AND LIVE  
FUCK AND LIVE  
SPEAK AND LIVE  
LIE AND LIVE  
HEAR AND LIVE  
CRY AND LIVE  
KISS AND LIVE  
RAGE AND LIVE  
LAUGH AND LIVE  
TOUCH AND LIVE  
FEEL AND LIVE  
FEAR AND LIVE  
SICK AND LIVE  
WELL AND LIVE  
BLACK AND LIVE  
WHITE AND LIVE  
RED AND LIVE  
YELLOW AND LIVE

SING AND DIE  
SCREAM AND DIE  
YOUNG AND DIE  
OLD AND DIE  
CUT AND DIE  
RUN AND DIE  
STAY AND DIE  
PLAY AND DIE  
KILL AND DIE  
SUCK AND DIE  
COME AND DIE  
GO AND DIE  
KNOW AND DIE  
TELL AND DIE  
SMELL AND DIE  
FALL AND DIE  
RISE AND DIE  
STAND AND DIE  
SIT AND DIE  
SPIT AND DIE  
TRY AND DIE  
FAIL AND DIE  
SMILE AND DIE  
THINK AND DIE  
PAY AND DIE

SING AND LIVE  
SCREAM AND LIVE  
YOUNG AND LIVE  
OLD AND LIVE  
CUT AND LIVE  
RUN AND LIVE  
STAY AND LIVE  
PLAY AND LIVE  
KILL AND LIVE  
SUCK AND LIVE  
COME AND LIVE  
GO AND LIVE  
KNOW AND LIVE  
TELL AND LIVE  
SMELL AND LIVE  
FALL AND LIVE  
RISE AND LIVE  
STAND AND LIVE  
SIT AND LIVE  
SPIT AND LIVE  
TRY AND LIVE  
FAIL AND LIVE  
SMILE AND LIVE  
THINK AND LIVE  
PAY AND LIVE

ABTOM YAB DIE

ABTOM YAB DIE

ABTOM YAB DIE

ABTOM YAB DIE

ALEXANDRE-GUSTAVE  
EIFFEL, Eiffel Tower, Paris,  
1889 (photo: 1889–1890).  
Wrought iron, 984' high.



WILLIAM VAN ALEN, Chrysler Building, New York, New York, 1928–1930. Spire of stainless steel, overall height 1,048’.





# Asymmetrical Balance



# Asymmetrical Balance

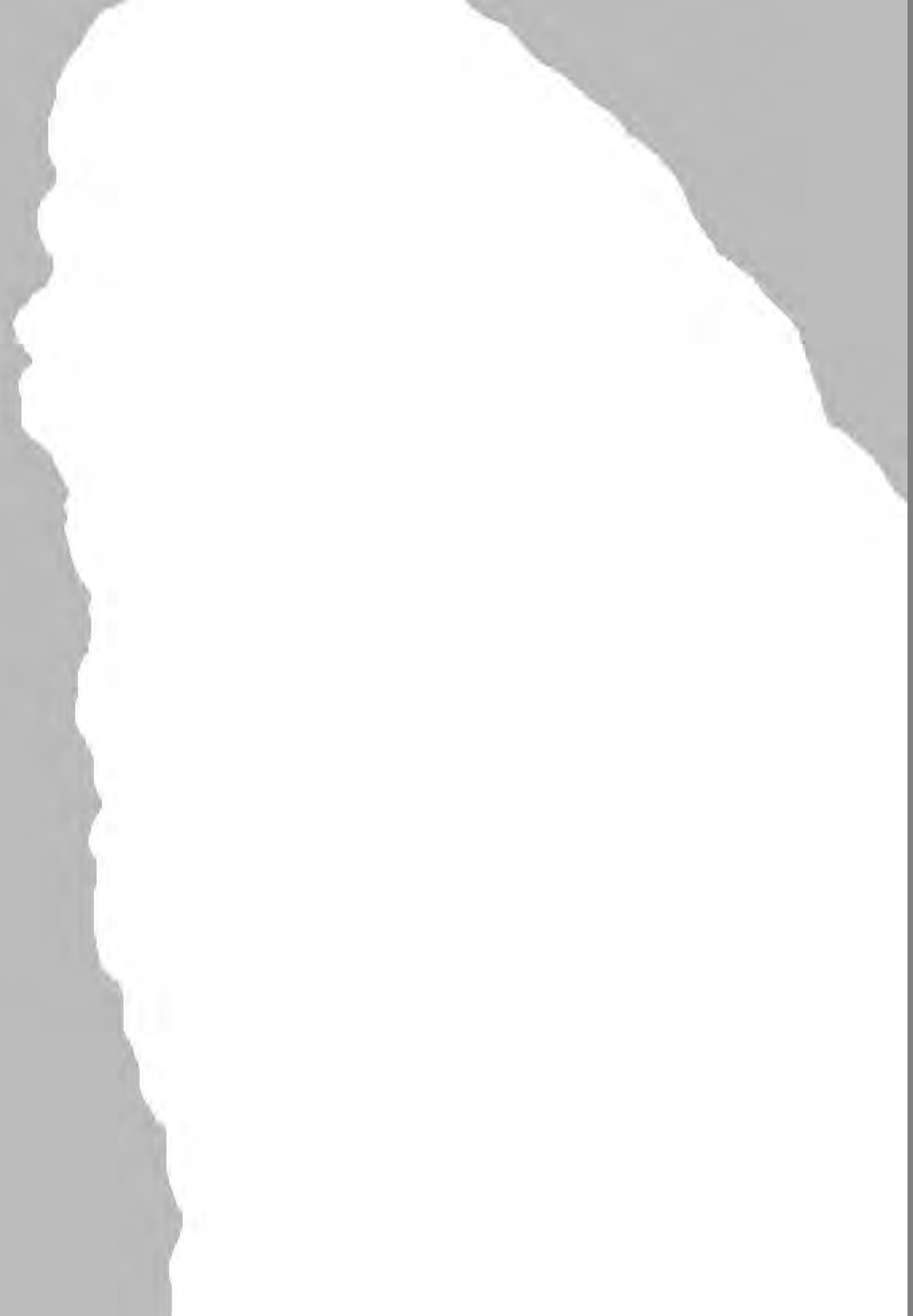
- A large form is visually heavier than a smaller one
- A dark-value form is visually heavier than a lighter-value form
- A textured form is visually heavier than a smoother form of the same size
- A complex form is visually heavier than a simple form of the same size
- A smaller dark form can balance a light one

# Asymmetrical Balance

- An object far from the center of the picture seems to have more weight than one near the center.
- Objects in the upper part of a picture seem heavier than objects of the same size in the lower part of a picture.
- Isolation seems to increase the weight of an object. Intensely interesting objects seem to have more compositional weight.
- Elements on the right side of an asymmetrical picture appear to have more weight than elements of the same size on the left side of the picture.









James  
Abbott  
McNeill  
Whistler  
*Arrangement  
in  
Grey and  
Black No.  
1: Portrait  
of the  
Artist's  
Mother,*  
1871, oil  
on  
canvas, 4  
feet 8 3/4  
x 5 feet 3  
3/4  
inches





*'Winter Landscape with Church' by Caspar David Friedrich 1811*



School of Tawaraya Sotatsu  
Japan Edo period 17th century  
Dimensions: H. 67¼" x W. 74"





Red Plates with Geometric Design by Jean Luce  
France  
1925





**Abstraction, Twin Lakes,  
Connecticut, 1916**

Paul Strand (American, 1890–1976)  
Silver-platinum print; 12  $\frac{15}{16}$  x 9  $\frac{5}{8}$   
in. (32.8 x 24.4 cm)

# EMPHASIS AND SUBORDINATION

- Some visual elements dominate others
  - Contrast
    - Color/Value
  - Scale – Proportion
  - Shape
  - Placement - Proximity or Isolation





EL GRECO, The Burial of Count Orgaz, Santo Tomé, Toledo, Spain, 1586. Oil on canvas, approx. 16' x 12'.



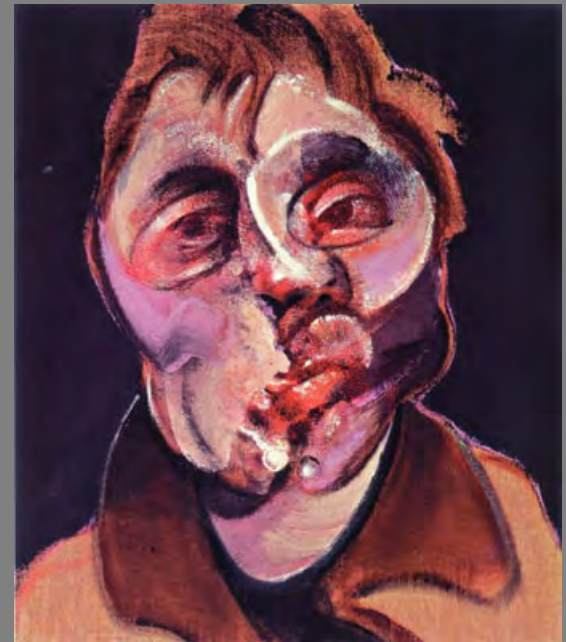
BANKSY

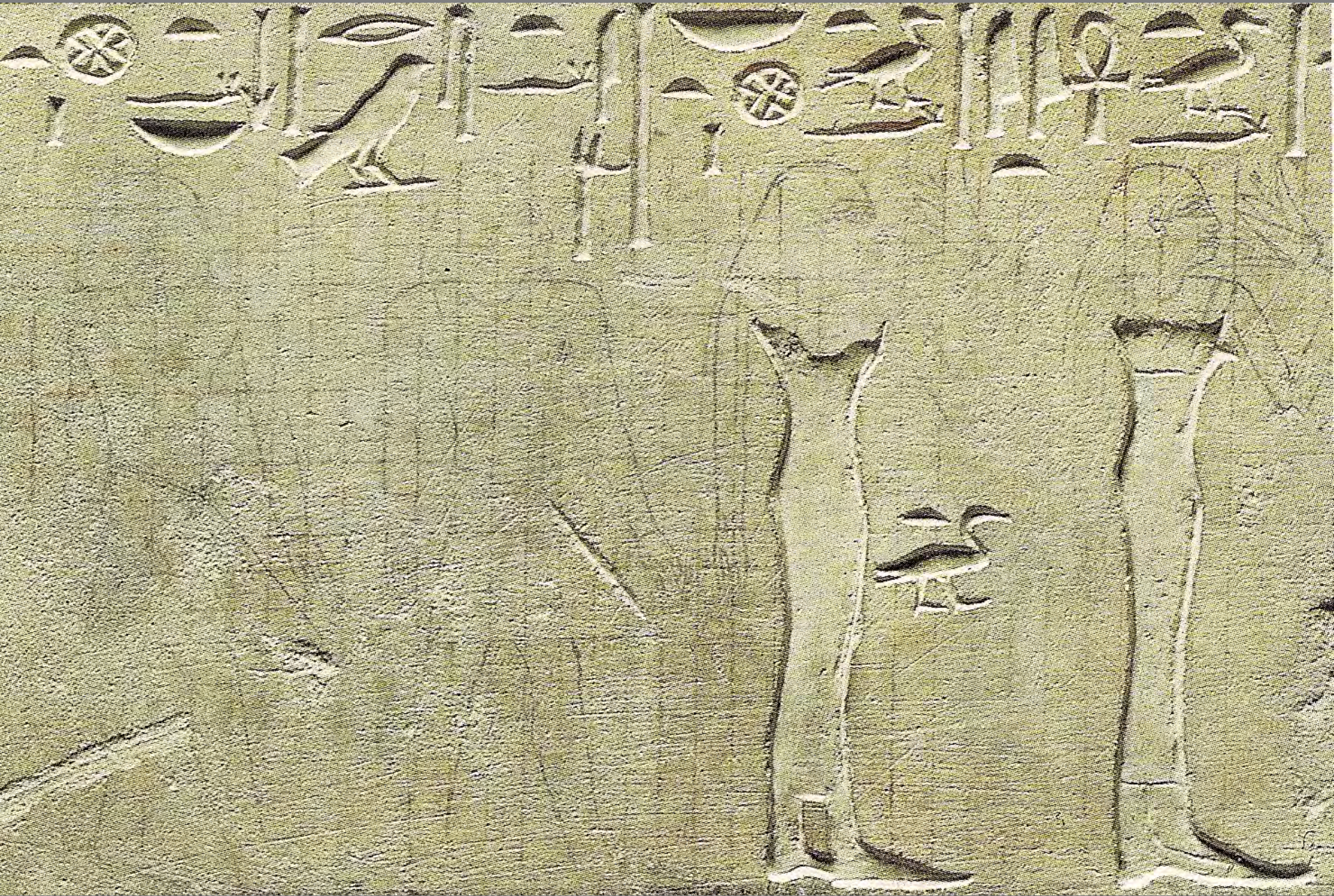


*"Last Judgment Triptych" by Hans Memling 1467-71*

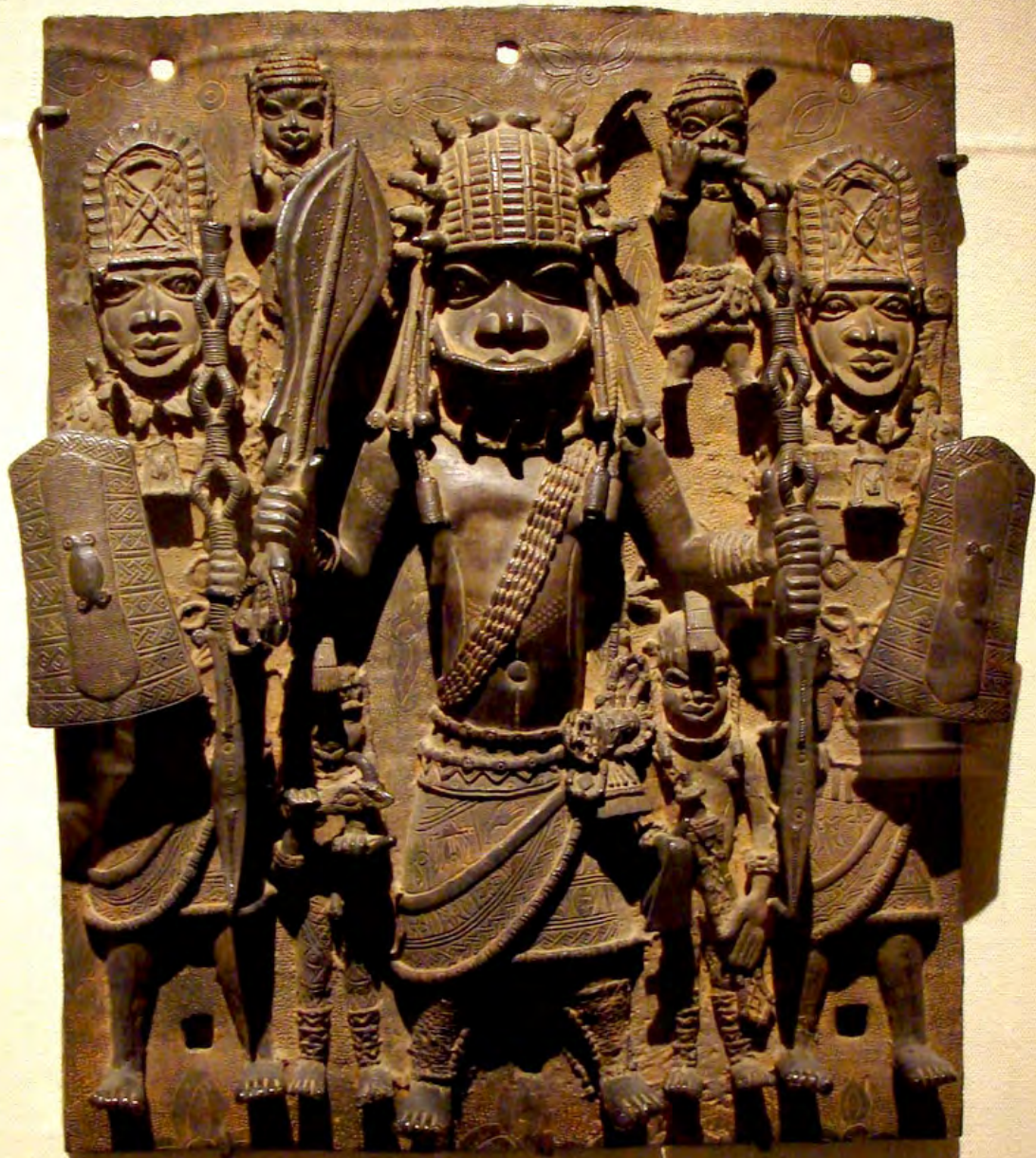
# SCALE AND PROPORTION

- Scale – size in relation to a standard or “normal” size
- Proportion – size relationships between parts of a whole or between two or more items perceived as a unit
  - “There is no excellent beauty that hath not some strangeness in the proportion.” – Francis Bacon













Claes Oldenburg



Claes Oldenburg

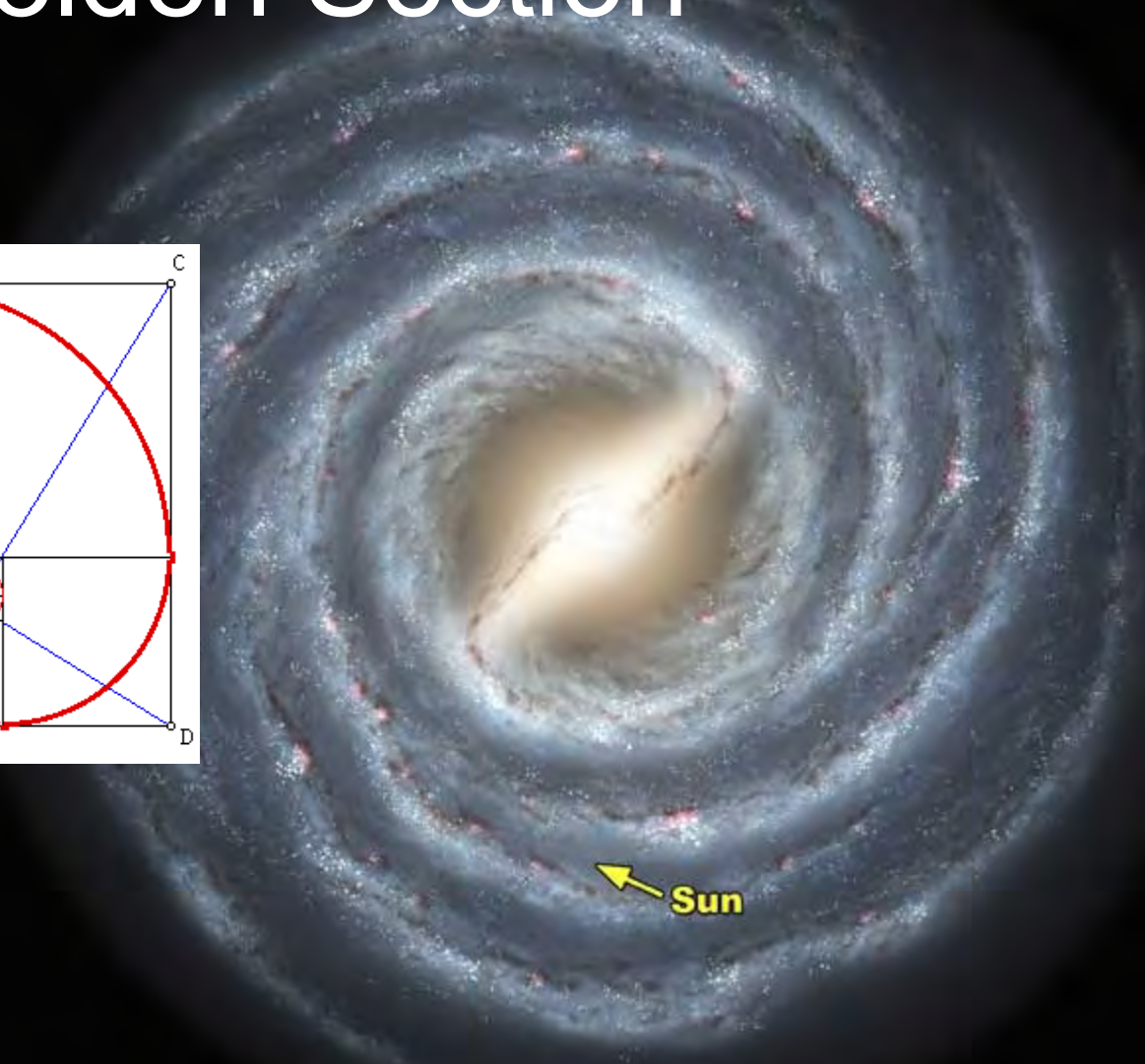
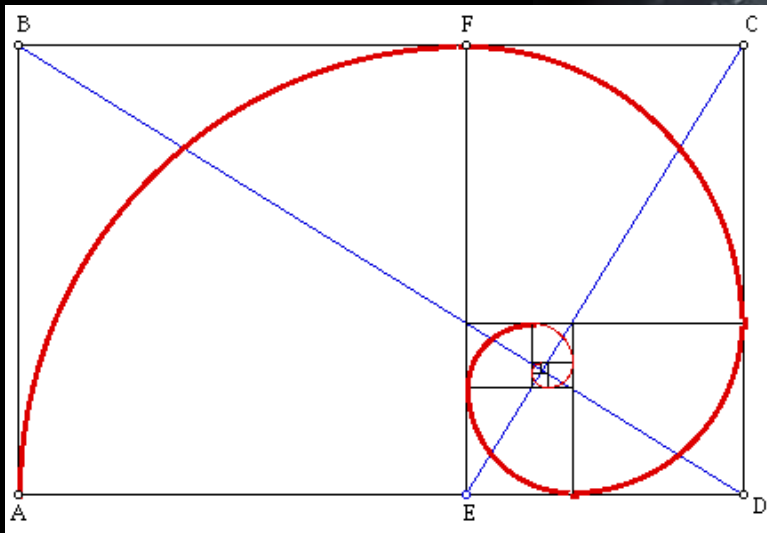


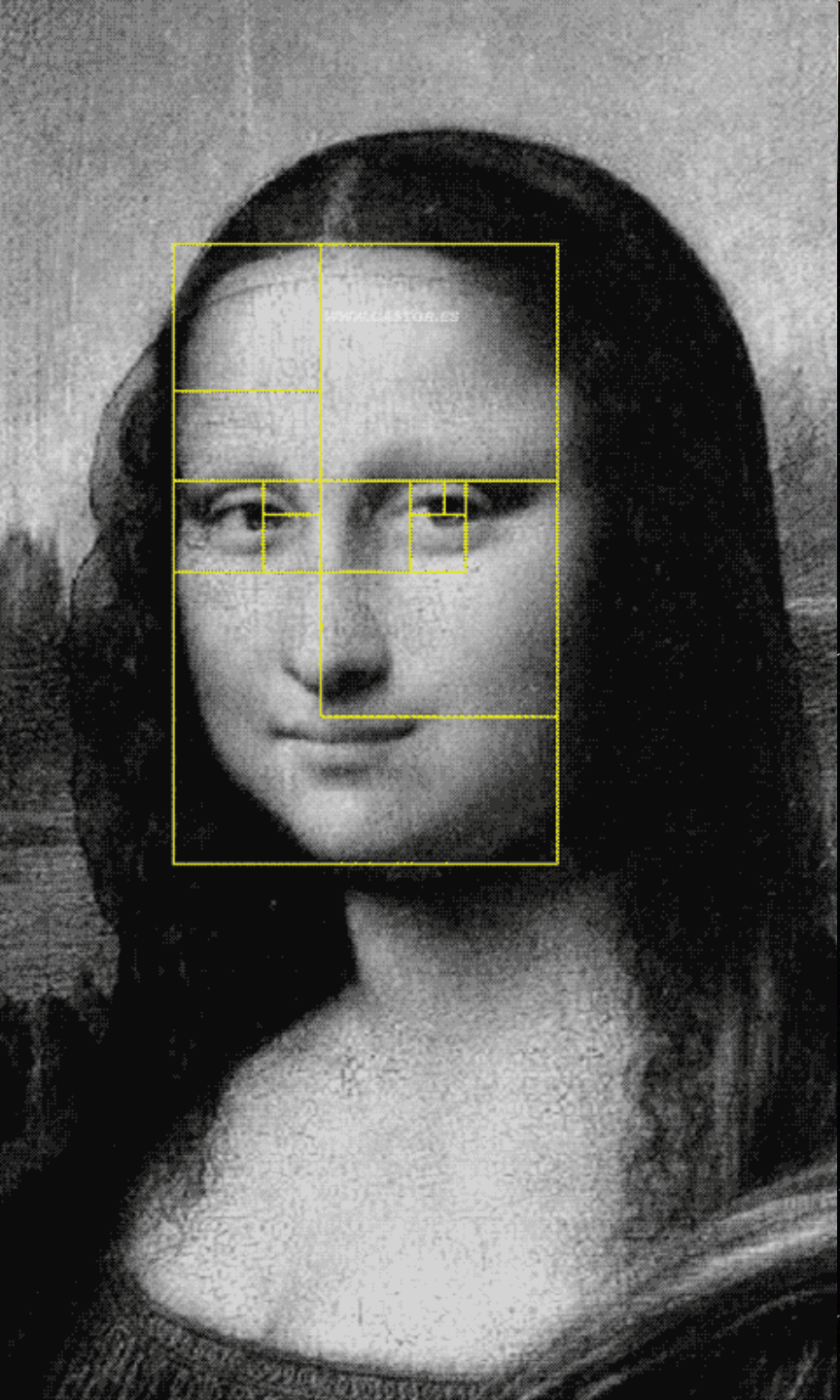
Katharina Fritsch, "Rat King", 1993



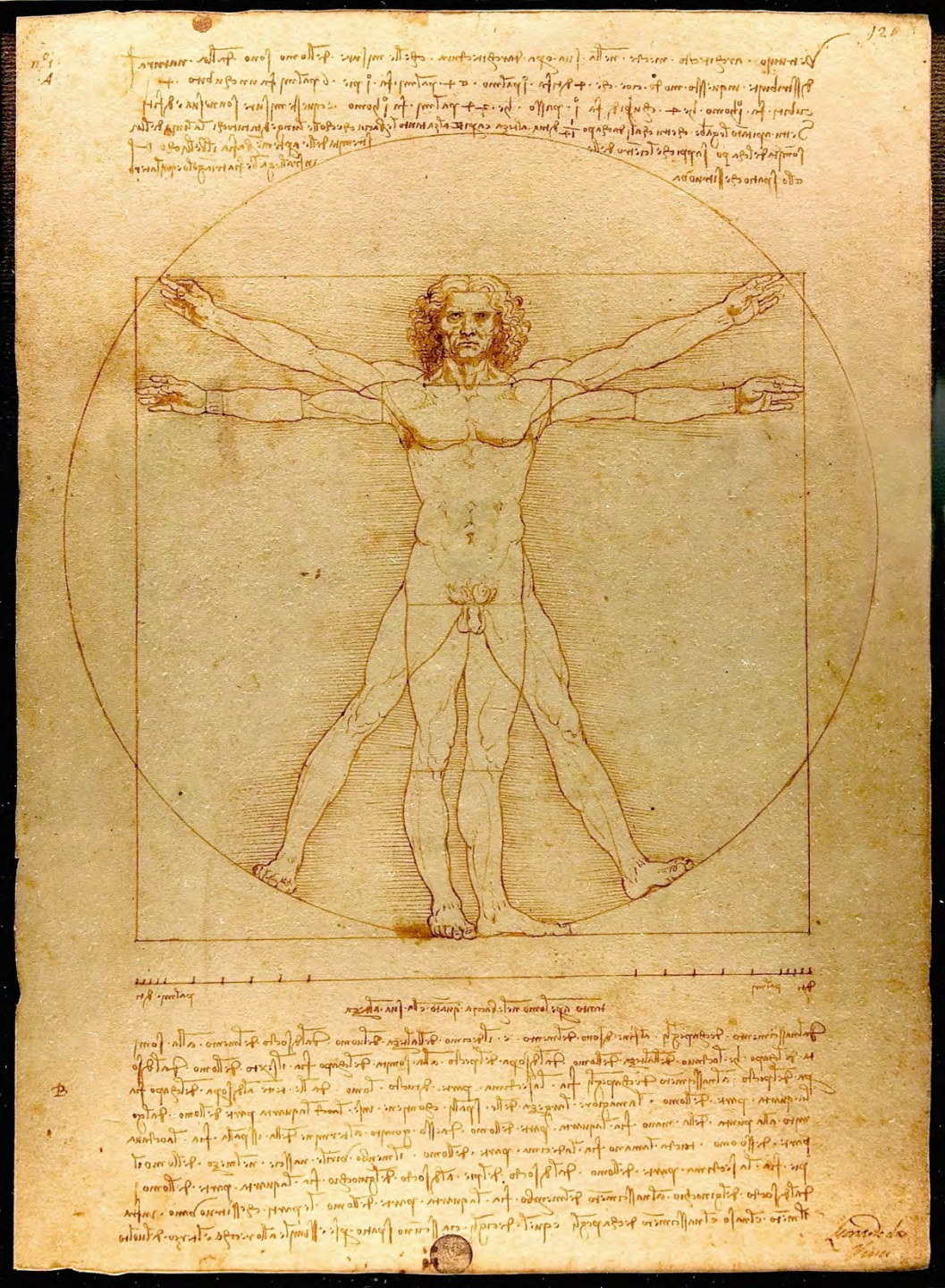
***Liz Shaking Fist at Ray , Richard Billingham***

# Golden Section

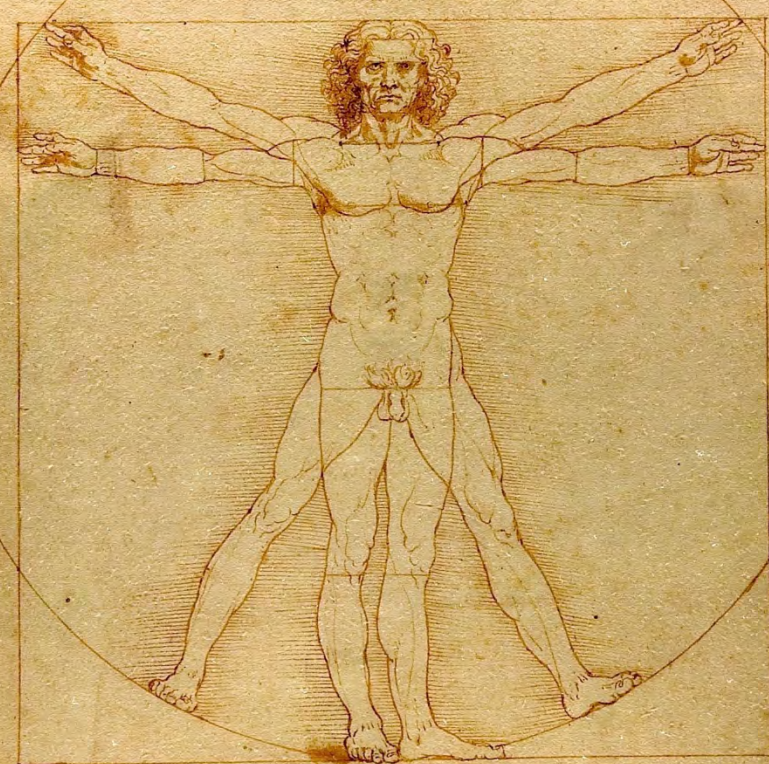




WWW.CASTOR.ES



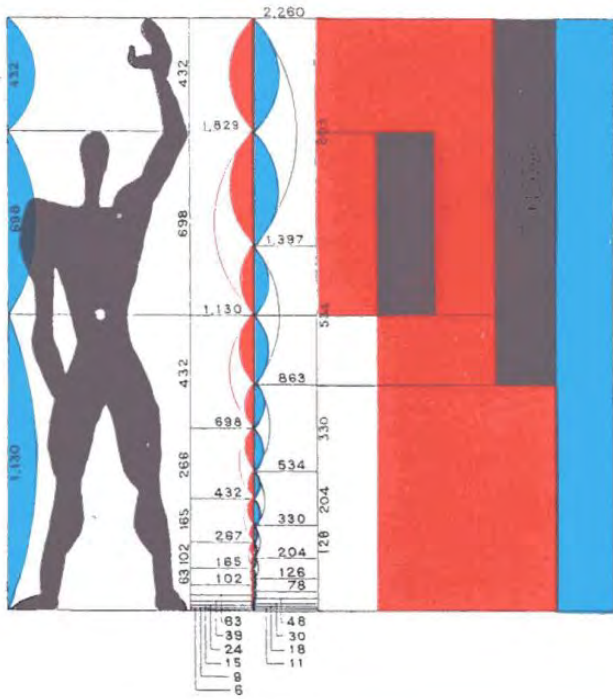
Handwritten text in a cursive script, likely a Latin translation of Vitruvius's text, located at the top of the page.



Handwritten text in a cursive script, likely a Latin translation of Vitruvius's text, located at the bottom of the page.

Handwritten text in a cursive script, likely a signature or date, located in the bottom right corner of the page.





LE CORBUSIER, Notre Dame du Haut, Ronchamp, France, 1950–1955.



GUARDIA DI FINANZA



Paul Cezanne, *Mont Sainte-Victoire Seen from Les Lauves*  
1904-06 (100 Kb); Oil on canvas, 66 x 81.5 cm (26 x 32 1/8 in)

# Rhythm

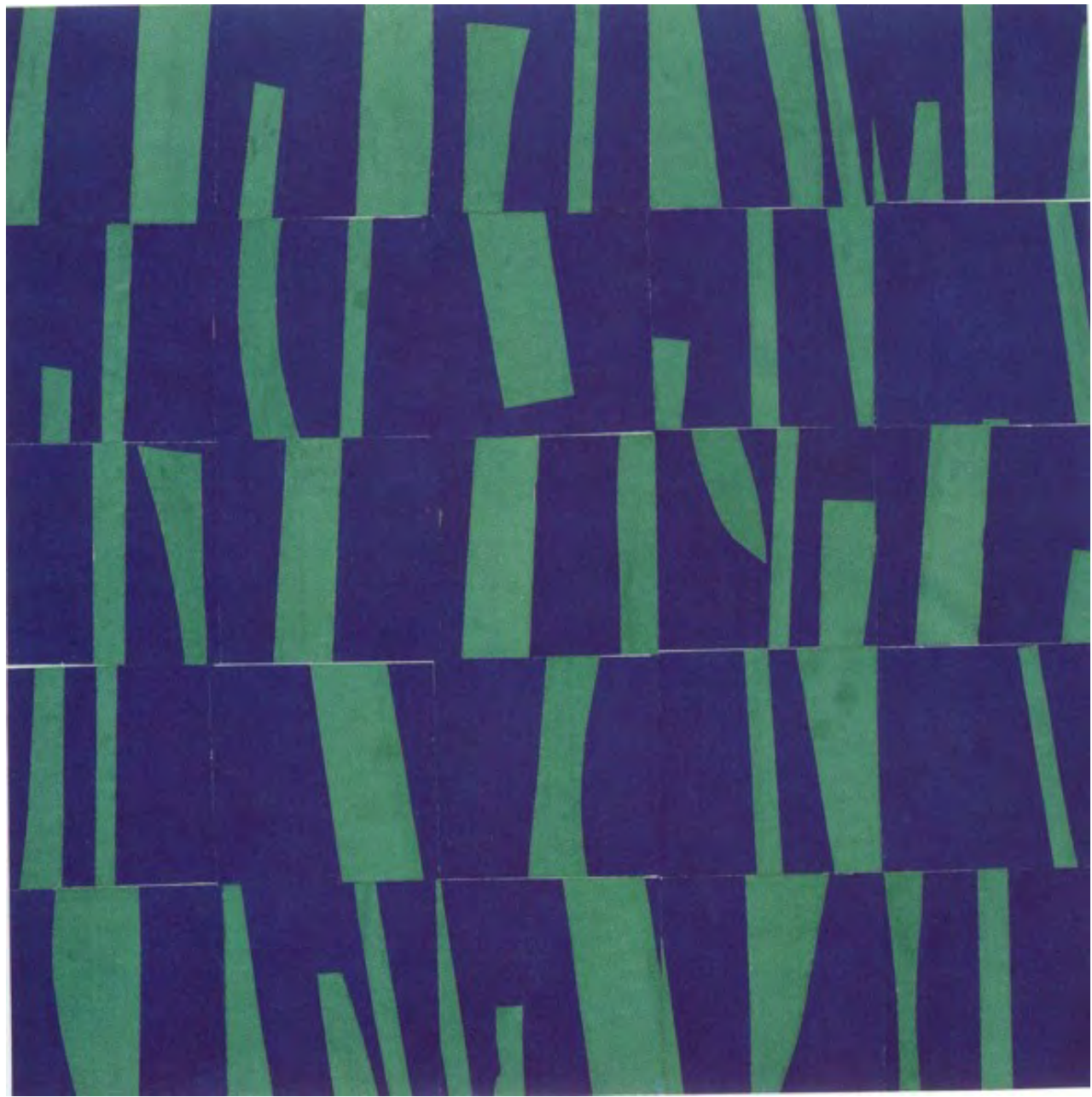
- a sense of movement achieved by the repetition of visual units (motifs) and elements – use of measured accents

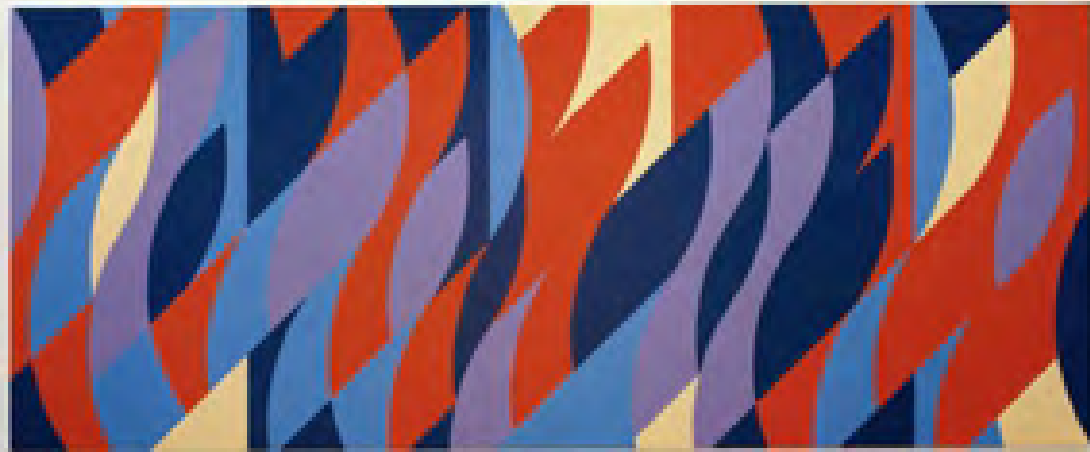


PAUL CÉZANNE, *The Basket of Apples*, ca. 1895. Oil on canvas, 2' 3/8" x 2' 7". The Art Institute of Chicago, Chicago



CAMILLE PISSARRO, La Place du Théâtre Français, 1898. Oil on canvas, 2' 4 1/2" x 3' 1/2".  
Los Angeles County Museum of Art, Los Angeles









NEVER

909

STYLIZED 3D BLOCK LETTERS (likely 'MURDER')

Blue graffiti tag

Blue graffiti tags and scribbles

Red graffiti tag on the ground



sk.

ASM

ASM

