

# Design Principles

## **Chapter 5: Balance**

## Introduction: *Balance*

***Balance***— distribution of visual weight within a composition.

Henri Rivière. Funeral under Umbrellas. c. 1895. Etching, 8 1/2" x 9" (21.5 x 22.9 cm). Paris, Bibliothèque Nationale de France, Cabinet des Estampes.





# Horizontal and Vertical Placement

“Balance some equal distribution of visual weight - is a universal aim of composition.”

**Imbalance** - an artist may chose to use imbalance in a composition to enhance a theme or topic, or to create a response.

- More on bottom = stable and calm.
- More on top = unstable and dynamic.

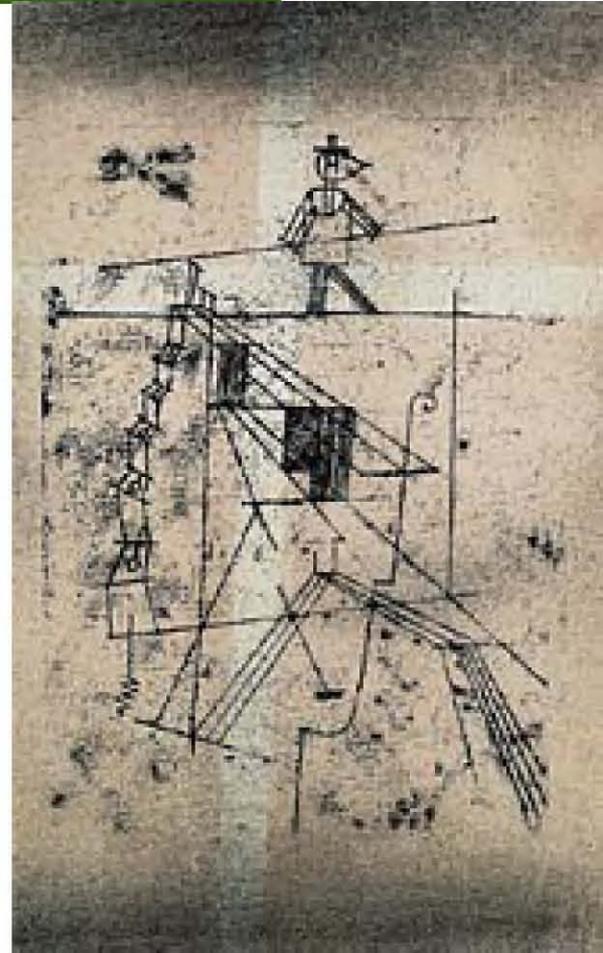


Philip Guston. Transitions. 1975. Oil on Canvas, 5'6" x 6'8 1/2" (167.6 x 204.5cm). Smithsonian American Art Museum, Washibgton, DC. Bequest of Musa Guston.

# Using Imbalance to Create Tension

- A majority of pictures/compositions want/need balance.
- The most common type of pictorial balance is horizontal balance. (Balance on the left and right hand side of the picture).
- But, you also have to consider vertical balance. (Balance on the top and bottom of the image.)
- Because of gravity we are used to seeing more weight on the bottom of a picture.

Paul Klee. Tightrope Walker, plate 4 from the portfolio *Mappe der Gegenwart* (Map of the Future). 1923. Color lithograph, 1 1/8 x 5 3/16 in. 10 5/8 in. (43.6 x 27 cm). The Museum of Modern Art, New York (given anonymously).



# The 4 Types of Balance:

- I. **Symmetrical Balance**
- II. **Asymmetrical Balance**
- III. **Radial Balance**
- IV. **Crystallographic Balance**  
(or **Allover Pattern**)



Symmetrical balance



Asymmetrical balance

# I. Symmetrical Balance:

***Symmetrical Balance*** - the simplest kind of balance to recognize and see.

- Also called ***Bilateral Symmetry***
- The same shapes are repeated on the left and the right side of the axis.

Man's (Chilkat Tlingit) shirt (front view), Alaska. c. 1890. Woven from goat's hair on a cedarbark base, 31 8 3/4" (114 cm) long. Courtesy National Museum of the American Indian, Smithsonian Institution. Photo by Carmelo Guadagno (neg. no. 20961).



# Formal Balance

**Formal Balance** - A type of symmetrical balance.

- Also called **classical**
- Creates a feeling of permanence, strength and stability.
- Also considered sedate, calm and dignified.
- Used a lot in architecture.



New York State Capitol Building, Albany, NY (South Facade).  
Architect: H. H. Richardson (with Leopold Eidlitz), 1876-1883.

# Symmetry Unifies

- Symmetry doesn't guarantee results.
- Symmetry is often associated with alters, and religious artwork.

Balthasar Neumann. Würzburg, Residenz Court Church Interior. 1732-1744. Stuccoes by Bossi. Frescoes by Byss.



# Examples from Various Art Forms:

## Using Symmetry of Nature

- At the most basic level everything is made up of geometry.
- Most things in nature are symmetrical.

## Vertical Axis and the Body

(The body is also symmetrical.)

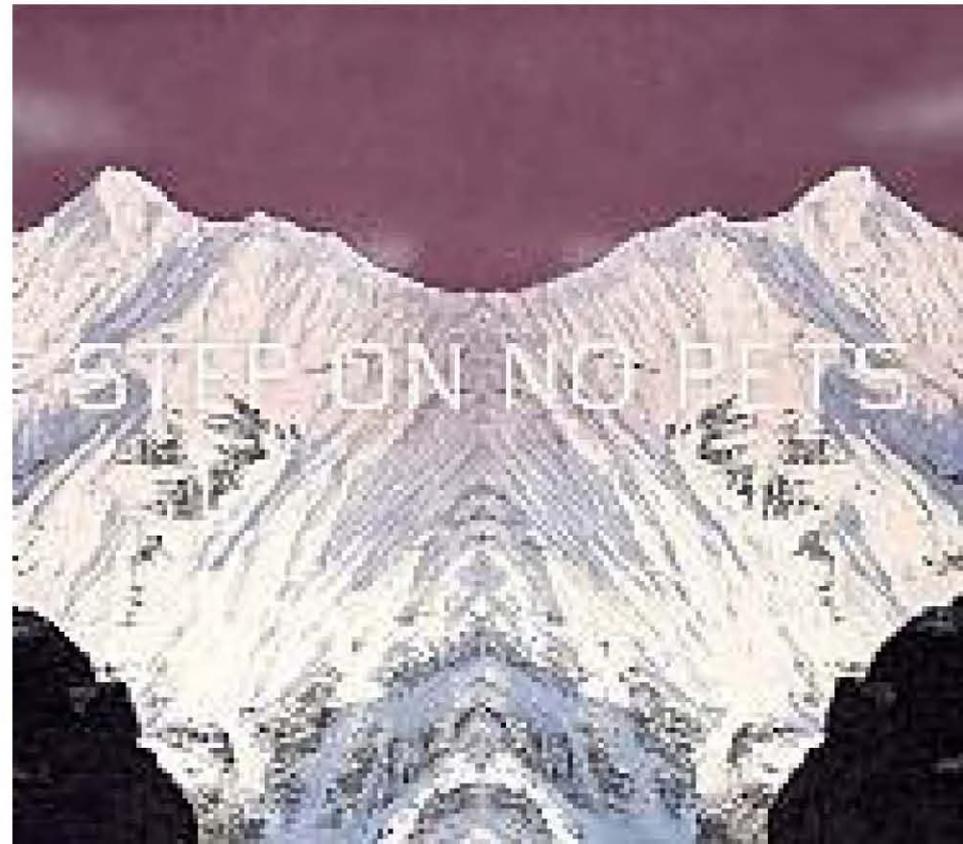


Anna Shteynshleyger. Bush.  
2001.

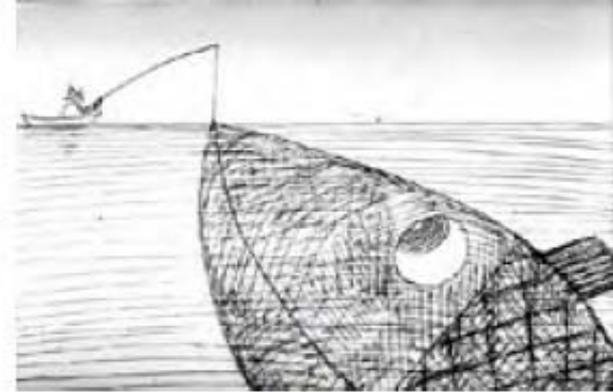
Digital C-print 2' 6"

# Using Symmetry for Emphasis

- Advantage – Immediate creation of a focal point.
- Disadvantage
  - Can be boring



## II. Asymmetrical Balance



### ***Asymmetrical Balance*** **= *Informal Balance***

- Dissimilar objects (not alike) have equal visual weight or attraction/appeal.

→ Appears casual and less planned, but in fact, is harder to create.

Carefully planning symmetry gives a less rigid, more casual impression.

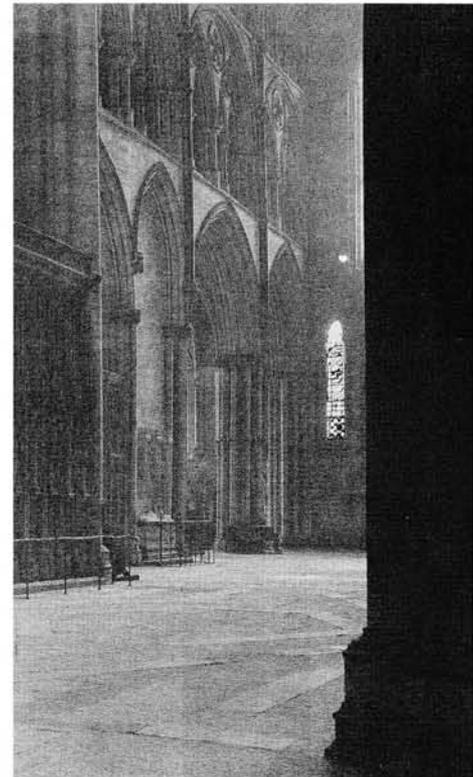


Ham Steinbach. *supremely black*. 1985. Plastic laminated wood shelf, ceramic pitchers, cardboard detergent boxes, 2' 5" x 5' 6" x 1' 1" (74 x 168 x 33 cm). Sonnabend Gallery and Jay Gorney Modern Art, New York.

# 3 Way to Achieve Asymmetrical Balance:

1. Balance by Value or Color
2. Balance by Texture and Pattern
3. Balance by Position and Eye Direction

Frederic H. Evans. York Minister, Into the South Transept. 1900. Platinum print, 8 1/4" x 4 3/4" (20.9 x 12.1 cm). The Metropolitan Museum of Art, Alfred Stieglitz Collection, 1933 (33.43.368).



# 1. Balance by Value and/or Color

**Value** – A contrast of light and dark.

- A large area of dark can be balanced by a bright color
- Tip: Our eyes are attracted to color and will look at color over black and white first.

**Silhouette** - The area between the contours of a shape. (Usually a black shape seen as an outline.)

“Balance by value and color is a great tool, allowing a large difference of shapes on either side of the center axis and still achieving equal eye attraction.”



Kristian Russell, Art Department. 1998.

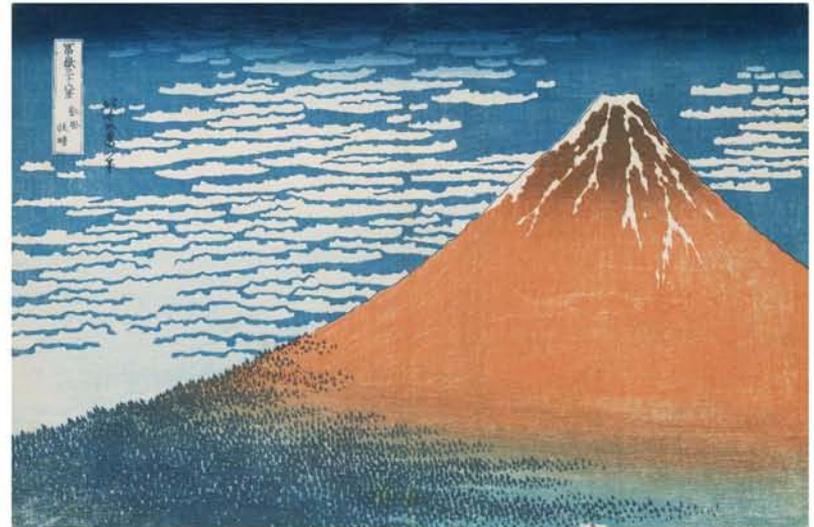
## 2. Balance by Texture and Pattern

### ***Texture adds interest!***

- Texture draws the eye more than smooth flat color.

### **Using Texture and Pattern for Balance**

- A large shape can be balanced by texture.
- Texture can be balanced by an interesting shape.
- Texture can be balanced by something bright and shiny.



Katsushika Hokusai. South Wind, Clear Dawn from Thirty-Six Views of Mount Fuji. Woodblock print, 10'x 1' 2 7/8" . The Metropolitan Museum of Art, bequest of Henry L. Phillips, 1939 (JP 2960)

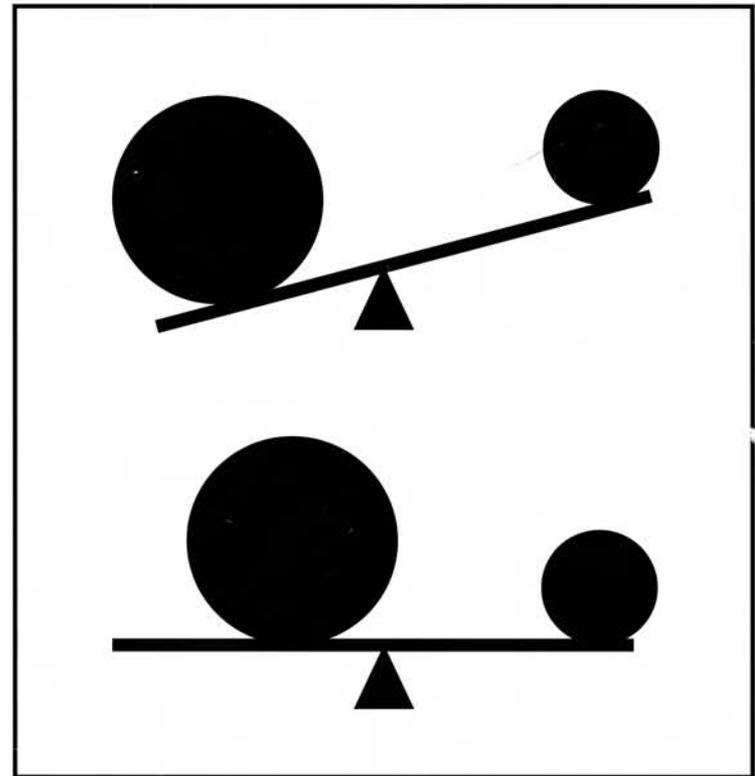
# Texture in Commercial Design



- Large areas of text are considered texture
- One letter or one word can be considered shape
- Texture is more interesting to our eyes than smoothness

### 3. Balance by Position and Eye Direction

- In physics, to balance 2 objects of different weights place the larger one closer to the center.
- You can apply visually to create balance.



# Achieving Casual Balance

Balance by position can lead to an unexpected, unusual quality.

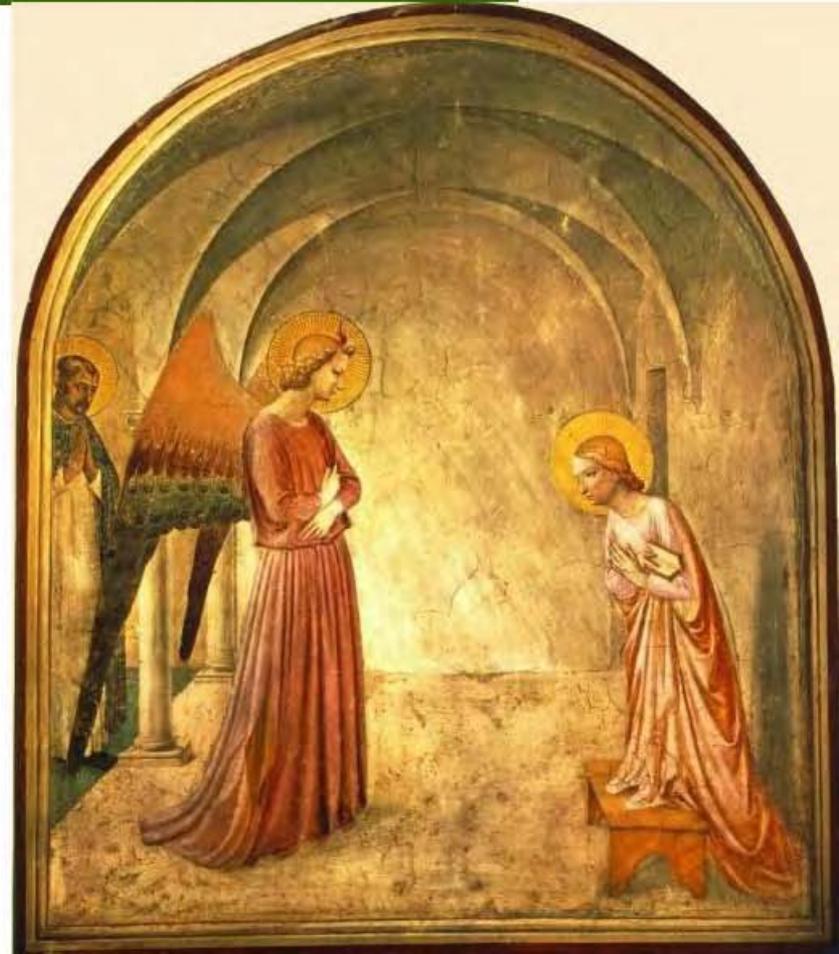


Aubrey Beardsley. Garçons de Café. 1894. Line block drawing originally published in *The Yellow Book*, vol. II, July.

# Connecting the Eyes

Balance can be achieved by connecting the line of sight of the subjects.

Fra Angelico. Annunciation. 1442. Fresco, 6 1/2 x 5 1/4 (187 x 157 cm). Museo di San Marco dell'Angelico, Florence, Italy/The Bridgeman Art Library.



# Combining Asymmetrical Techniques.

Methods for creating balance can be used together; they are rarely just one or the other.



Garry Winogrand. White Sands National Monument. 1964. Courtesy of Estate of Garry Winogrand, Center for Creative Photography, University of Arizona.

### III. Radial Balance

## Examples in Nature and Art

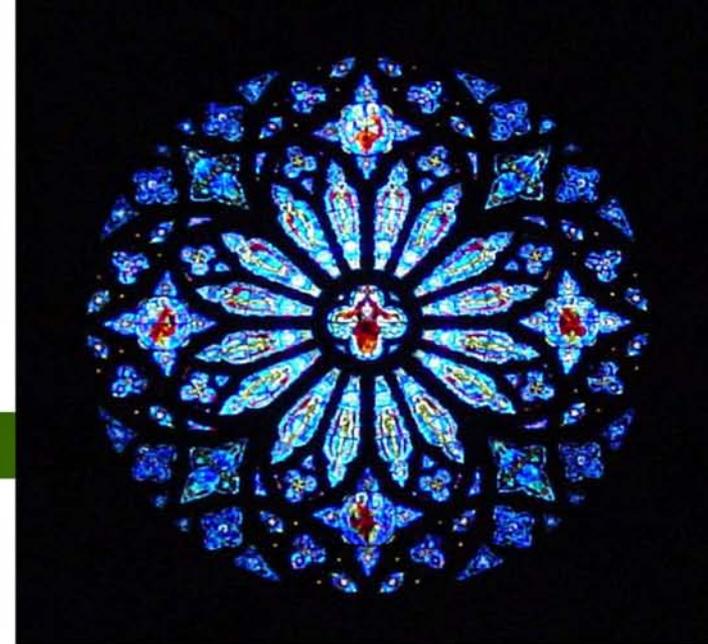
***Radial balance*** - The elements radiate or circle out from a common central point.

- Radial balance is common in nature.



# *Cultural Symbols*

- Radial balance is also frequently used in architecture.
- **Mandala** - A radial concentric organization of geometric shapes and images.
- Commonly used in Tibetan mandalas and in the Rose windows of gothic churches.



## IV. Allover Pattern

***Crystallographic balance*** - Balance with equal emphasis over the whole format.

More common name is ***allover pattern***.

*(It is a special refinement of symmetrical balance.)*

Ralph Appelbaum. Hallway in the United States Holocaust/Memorial Museum, Washington, D.C.



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# Design Principles

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**Emphasis - Focal Point**

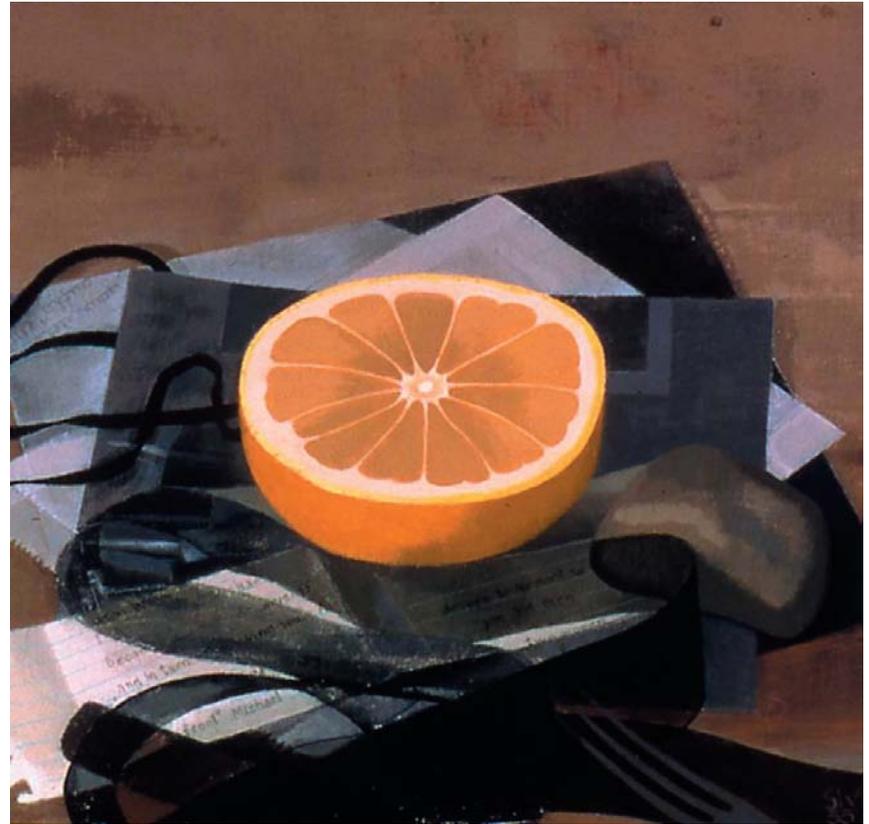
# Introduction

*Focal Point* – the point of emphasis in an image or design.

- The element emphasized in a picture can attract attention and encourages the viewer to look further.

Tip:

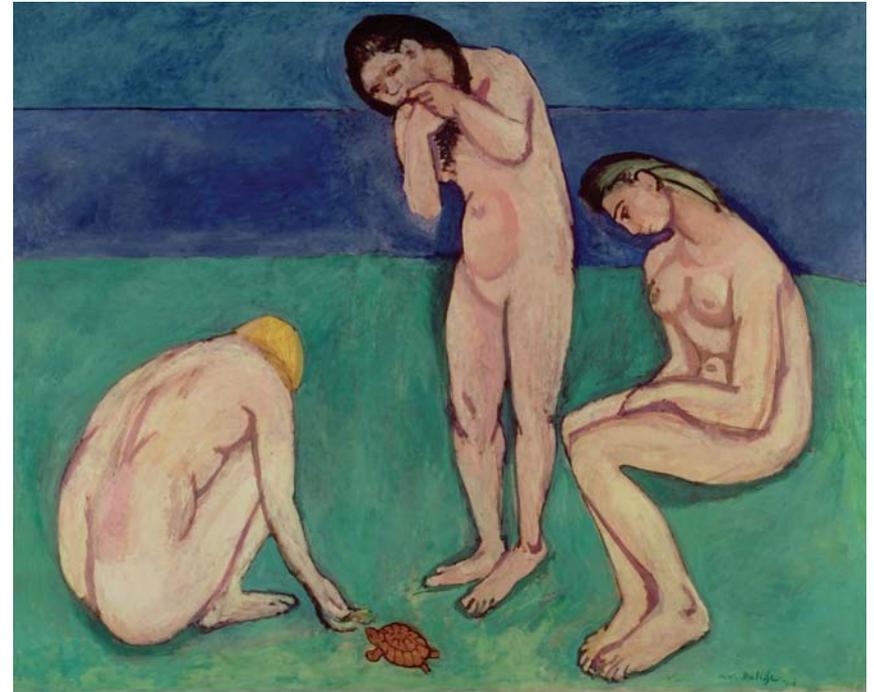
- There are hundreds and thousands of images in front of us every day.
- In order to catch the attention of the viewer, try using a strong ***Focal Point***.



Susan Jane Walp. Grapefruit with Black Ribbons. 2000.  
Oil on linen, 8" 8 1/4". Tibor de Nagy Gallery, New York.

# Using Focal Point for Emphasis

- There can be more than one focal point in a picture.
- A second focal point might be referred to as an accent or counterpoint.
- However, be careful not to have too many points of focus.
- Abstracts and patterns can also have focal points.



Henri Matisse. Bathers with a Turtle. 1908. Oil on canvas. © St. Louis Art Museum, Missouri, USA/© Succession H. Matisse/DACS/The Bridgeman Art Library.

***“When everything is emphasized, nothing is emphasized.”***

# Ways to Achieve Emphasis:

- I. Emphasis by Contrast
- II. Emphasis by Isolation
- III. Emphasis by Placement



Jeff Wall. The Pine on the Corner. 1990. 3' 10 3/4" x 3' 10 1/4" (1.19 x 1.48 m). Edition of 3. Marian Goodman Gallery, New York.

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# Ways to Achieve Emphasis:

The ways to achieve emphasis by contrast are endless. Just some of the ideas you could use include:

- Isolating One Element
  - Change in Direction of the shapes or lines.
  - Making one Element Distorted or vice versa.
  - Change in Size of one object.
  - Change in Shape of one object.
    - Geometric vs Organic.
  - Changing the Color of one object.
  - Changing the Brightness of one object.
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# I. Ways to Achieve Emphasis:

## A. Emphasis by Contrast

Many things of all one style, color, shape, placement, etc...

+

1 element that is the opposite

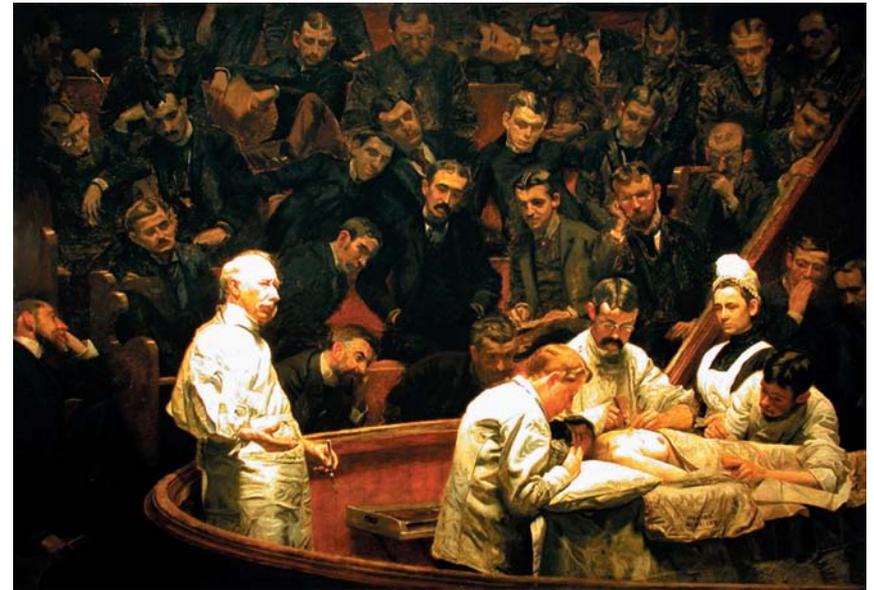
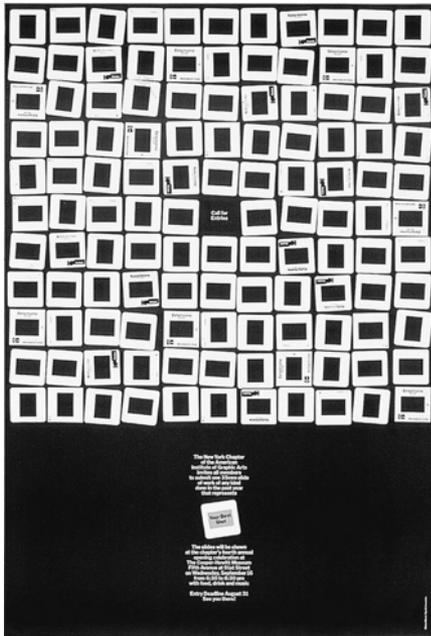
= Point of focus!

(Sometimes this is also called *emphasis by contrast*.)



# B. Emphasis by Isolation

- Take the repetition of the same object over and over and have just one of these off by itself.
- Example: If most of the elements are dark; one point of light or a light object will become the Point of Focus.
- Note: It is important not to place the point of focus too close to the edge as it will pull the viewer's eye off of the page.

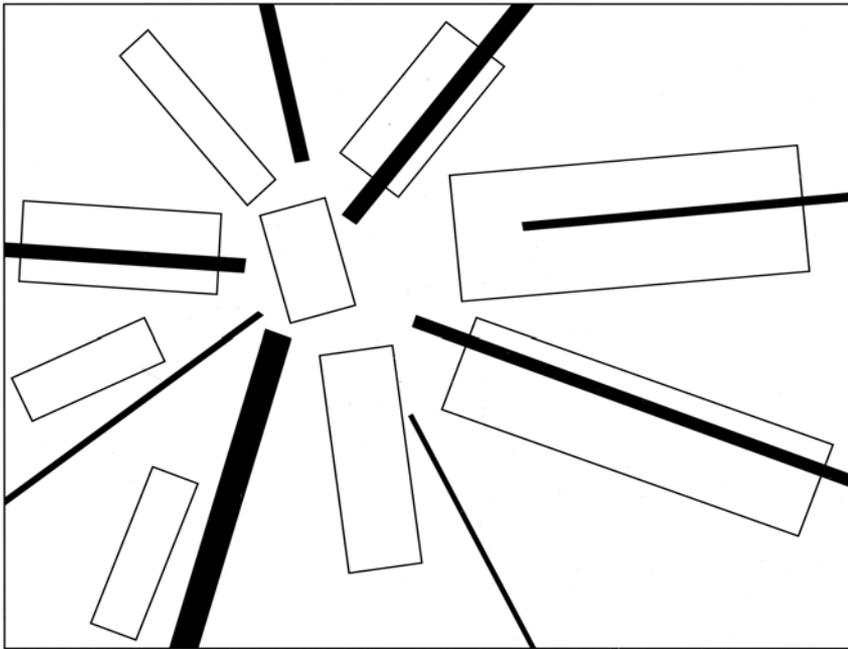


Call for entries for AIGA/New York show, "Take Your Best Shot."  
Designer: Michael Beirut, Vignelli Associates, New York.

Thomas Eakins. The Agnew Clinic. 1889. Oil on canvas, 6' 2 1/2" 10' 10 1/2" (1.9 3.3 m). University of Pennsylvania Art Collection, Philadelphia.

# C. Emphasis by Placement

- When all the lines point toward the center, as in radial design, the focal point will be the center.
- In other words, the placement of an object can lead the viewer's eye to what you want them to notice.



Our eyes are drawn to the central element of this design by all the elements radiating from it.



Jan Vermeer. *A Lady at the Virginals with a Gentleman (The Music Lesson)*. 1662–1664. Oil on canvas, 2' 5" x 2' 1". The Royal Collection, London.

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# Tips on where to place the Focal Point

- Try not to use the dead center of the picture. (Its called the 'dead' center for a reason.)
  - Try not to put the focal point too close to the edge of the picture or it will pull the viewer's eye off the page.
  - Have something (like the gaze or direction of the object) pointing back into the composition.
-

## II. Degree of Emphasis

“A specific theme may, at times, call for a dominant, even visually overwhelming focal point.”

For Example: A magazine in the supermarket needs to catch the shoppers eye.

### **Maintaining Unity with a Focal Point**

- “The Focal Point should remain related to and part of the overall design.”



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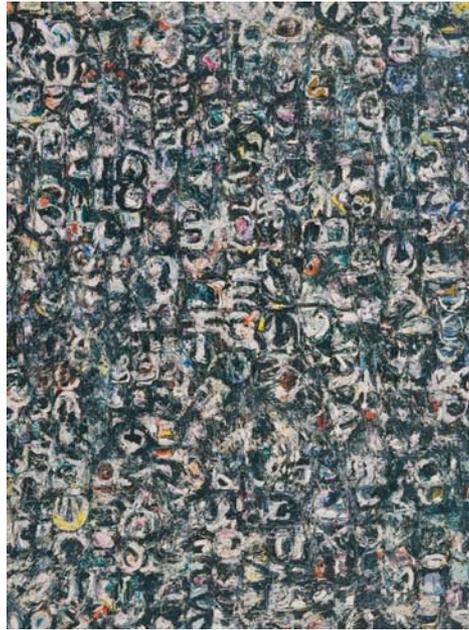
# Absence of Focal Point

## Emphasizing the Whole Over the Parts

Use repetition of a motif over the whole surface.

For example: Fabric, wall paper, etc...

Note: Sometimes you can draw attention to a design simply by not using a focal point.





# ***Design Principles***

Chapter 4:  
Scale/Proportion

# Introduction



## Scale vs. Proportion:

- *Scale* = Size 
- *Proportion* = relative size, the size of an object as measured in comparison to another object or against some mental norm or standard.

(The term proportion is often used with math and ratios.)



A Richard Roth. Untitled. 1983. Installation: 11 1/2 diameter (3.4 m) sphere with red stool. ↗ 1993 Richard Roth. Photo: Fredrik Marsh and Donors. c. late 1440s. Altarpiece from the church of the Villa Alessandri, Vincigliata Fiesole, central panel

# Using Scale and Proportion for Emphasis



- Large scale can make for a very obvious focal point, or create visual emphasis.



*Montage* = a dramatic juxtaposition in scale.



- You can do this with a cut and paste of photographs, or with digital images.

*Hieratic Scaling* = in art history, visual scale (how big something is in a painting) was often directly related to the importance of the subject.

For Example: A King, Jesus, or the Pope would be bigger than surrounding people.



C Fra Filippo Lippi. Saint Lawrence Enthroned with Saints and Donors. c. late 1440s. Altarpiece from the church of the Villa Alessandri, Vincigliata Fiesole, central panel only. Tempera on wood, gold ground; overall, with added strips: 31 11 3/4 x 31 9 1/2 (121.3 115.6 cm). The Metropolitan Museum of Art, New York (Rogers Fund, 1935, 35.31.1a).

# Scale of Art



## Human Scale Reference



“One way to think of artistic scale is to consider the scale of the work itself, its size in relation to other art, in relation to its surroundings, or in relation to human size.”



*Fresco* - A mural painting technique in which pigments mixed in water are used to form the desired color. These pigments are then applied to wet lime plaster, thereby binding with and becoming an integral part of a wall.



# The Power of Unusual Scale



## Large Artworks



- Size can be impressive

“Unusual or unexpected scale is arresting and attention-getting.”

“Naturalistic images blown up to monumental scale cannot be ignored, and they alter the urban environment.”

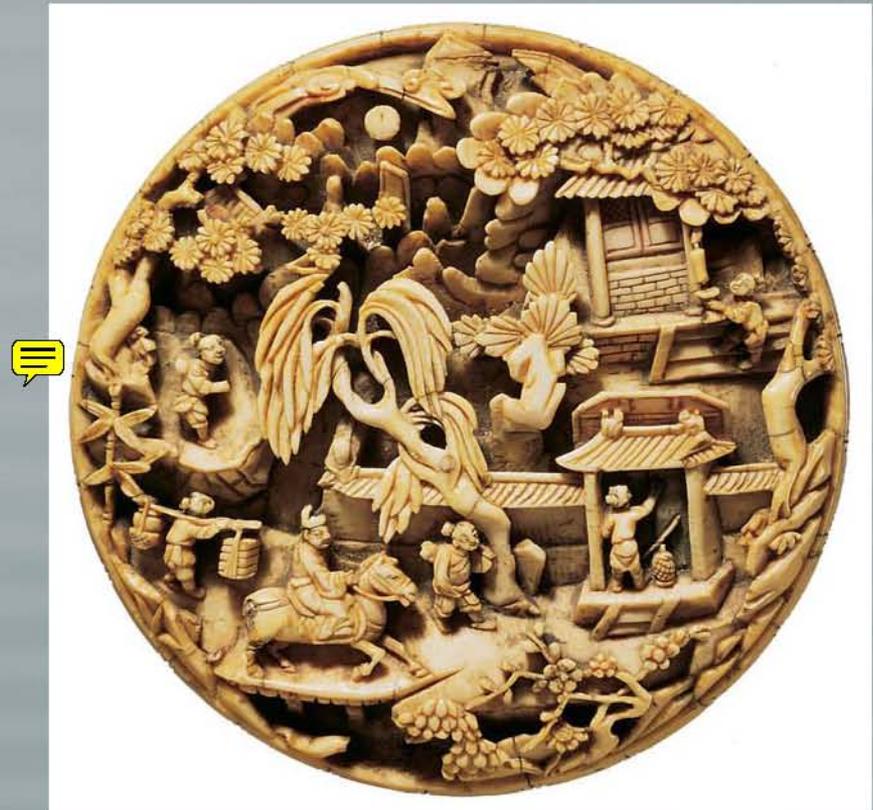


C Kent Twitchell. Harbor Freeway Overture. 1993. Acrylic mural. Los Angeles. Photo: 2007 by you-are- here.com.

# Small Artworks



- Very small artworks impress with their attention to detail.



A Chinese medallion. Ming Dynasty, late 16th, early 17th century. Front view: carved in high relief with scene of the return by moonlight of a party from a spring outing. Ivory, diameter: 3 3/8" (8.6 cm). The Metropolitan Museum of Art, purchase, Friends of Asian Art Gifts, 1993 (1993.176).

# Context



*Earthworks* = Mounding dirt to create an image over large areas.



- They are unique in the grandeur of their scale.
- Can only be experienced fully from high up,



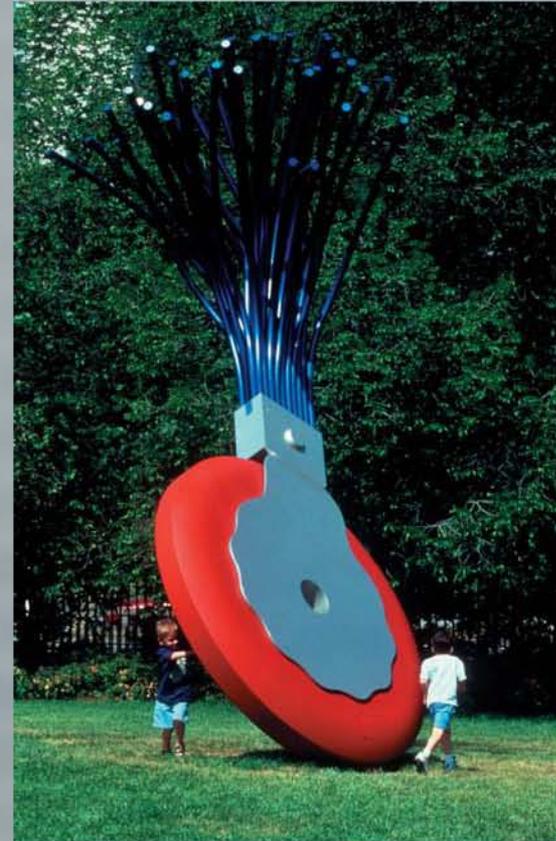
\* See also Andrew Goldsworthy.



# Large Scale Sculpture Example...



“As with the work of other pop artists, this piece calls attention to an everyday object not previously considered worthy of aesthetic consideration. Oldenburg transforms the object by elevating it to a monumental scale. A magnification such as this allows us to see the form with fresh eyes, and, as a result, we might discover new associations, such as the graceful strands of the brush, which project upward like a fountain.”



B Claes Oldenburg and Coosje van Bruggen. Typewriter Eraser, Scale X. 1999. Stainless steel and cement, approximately 201 tall. National Gallery of Art, Sculpture Garden, Washington, D.C. (gift of The Morris and Gwendolyn Cafritz Foundation, 1998.150.1). D The Anti-Advertising Agency. Some Kid. PDF submission of proposed billboard

# Scale Within Art



## Internal Proportions

→ You can also consider the scale of objects in relation to one another inside of the composition.

(Also known as *Proportion*.)

- Regular placement and geometric repeating elements give a feel of calm and quiet order.
- Large figures crowded together can impart a feeling of claustrophobia and chaos.
- When things are out of proportion it is “negative.”

(However, if this is the intent of the artist, they can use it to create a particular effect.)

# Using Scale to Effect



An artist can use scale and proportion to create an emotional effect in the viewer.  
Compare and Contrast these two images.



B Domenico Ghirlandaio. Last Supper. c. 1480. Fresco, 25 1/2" (8 m) wide. San Marco, Florence.



C Emil Nolde. The Last Supper. 1909. Oil on canvas, 2 1/2" x 3 1/2" (88 x 108 cm). Statens Museum for Kunst, Copenhagen.

# Unexpected or Exaggerated Scale



## Contrast of Scale



- Scale can be used to draw notice to the unexpected or exaggerated.

(A sudden change in scale surprises us and gets our attention.)

- Large and small scale can be combined for dramatic contrast and visual interest.



# Proportion



## Notions of the Ideal

- Proportion is linked to ratio.
- Proportion is  $\text{Width} / \text{Height} = \%$
- The average adult is 7 and 1/2 heads tall.
- Average model and fashion illustration is 10 heads tall.
  - Beauty is Subjective 
  - (*Subjective* - Reflecting a personal bias.)

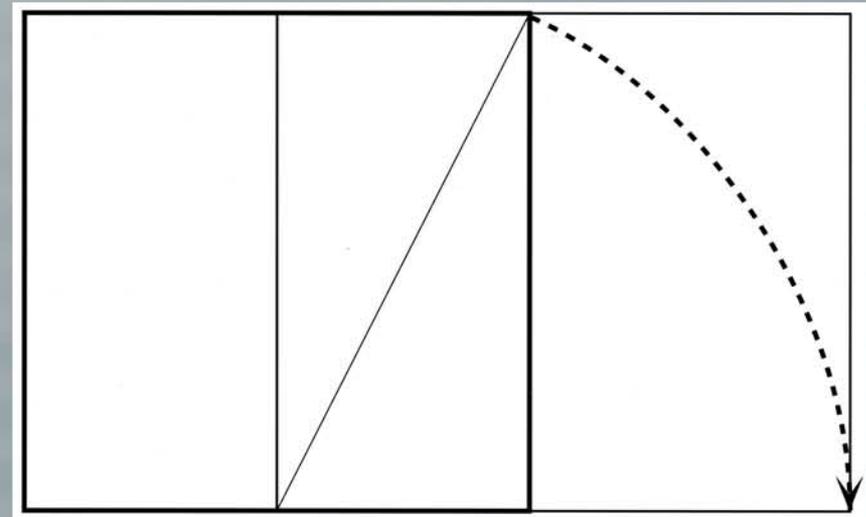


# Finding the Golden Rectangle

*Golden Rectangle* - Width is to length as length is to length plus width

( $w:1$  as  $l:l + w$ )

- Influenced art throughout the ages
- Found in natural growth patterns. Trees, shells, etc...
- Use in the creation of the Parthenon.



A golden rectangle can be created by rotating the diagonal of the half-square.

# The Golden Rectangle continued...



*Golden Mean* – The ratio of the golden rectangle.

The ratio of the golden mean can be found in the Fibonacci Sequence.

## *Fibonacci Sequence*

A counting sequence in which each new number is the sum of the previous 2.

1, 1, 2, 3, 5, 8, 13, 21, 34,...

# The Golden Mean - 3:5 Ratio



- You can find numerous examples of these proportions in nature, the human body, and design.
- We see this 3:5 ratio expressed in music (harmonies of thirds, fifths, and octaves).
- And we find it in growth patterns in nature.
- In art, the 3:5 proportion is well suited to figure and landscape paintings.



C George Inness. View of the Tiber near Perugia. 1872-1874. Oil on canvas, 3' 2 9/16" 5' 3 9/16" (98 161.5 cm). National Gallery of Art, Washington, D.C. (Ailsa Mellon Bruce Fund, 1973.16.1).

# Exploring Roots in Art and Design



Root Rectangles are derived from the square.

Examples of root rectangles include;  
Root 2, Root 3 and Root 5.

- Roots offer artist new methods for exploration.
- Roots often result in agreeable proportions. (They look nice.)

*Façade* - The face or frontal aspect of a form.



B. The Tribute Money. c. 1427. Fresco, 8' 4" 19' 8" (2.54 5.99 m).  
Santa Maria del Carmine, Florence, Italy.

# Design Principles

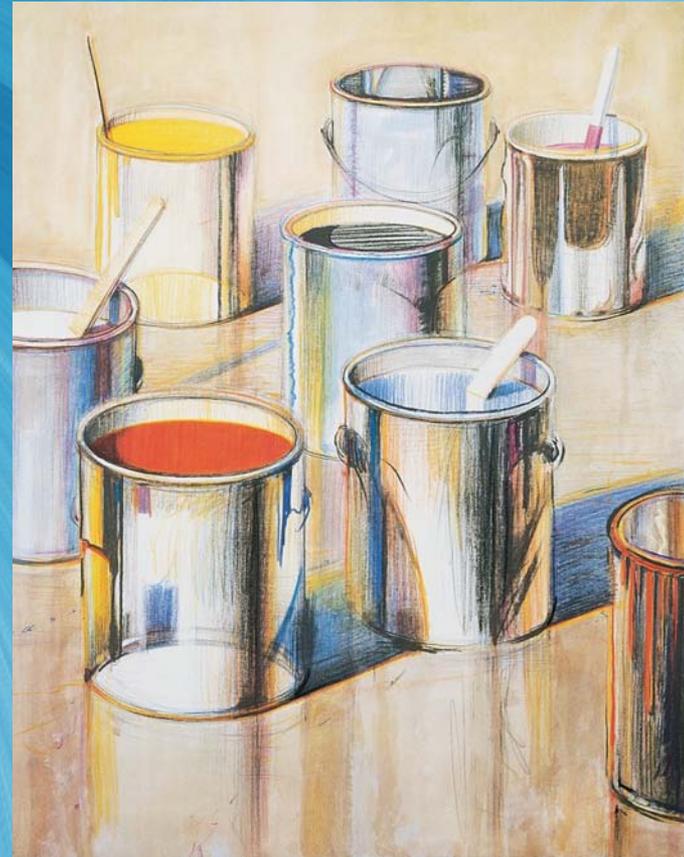
## Chapter 2: Unity

# Introduction: Harmony

*Unity* – When elements in an image look as though they belong together.

- ♦ Unity is synonymous with *Harmony*.
- ♦ Unity can exist with either *representational* imagery or abstract forms.

*Representational* – Images that look like something.



Wayne Thiebaud. Paint Cans. 1990. Lithograph, hand-worked proof, 75.7 x 58.8 cm. DeYoung Museum (gift of the Thiebaud Family, 1995.99.12). Art © Wayne Thiebaud/Licensed by VAGA, New York, New York.

# Creating Unity



- ◆ Unity is created by repetition of similar shapes, line, patterns and colors.
- ◆ When you do this it creates negative shapes that are repetitive, further enhancing the feel of unity.
- ◆ An image that is *monochromatic* can create a sense of unity.

# Where Does Unity Come From?

“Unity of design is planned and controlled by the artist.”

*Composition* – the organization of elements in a design.

(Composition is another term for design)



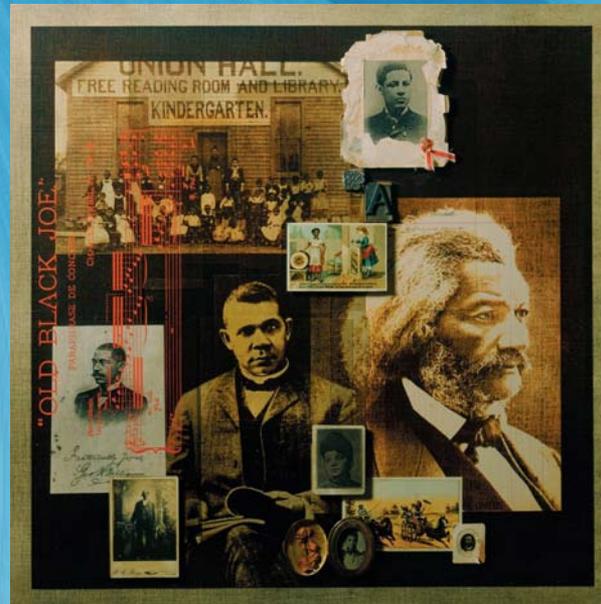
Alex Katz. Black Jacket.  
1972. Oil on aluminum

# Visual Unity

“The whole must be predominant over the parts. You must first see the whole pattern before you notice the individual elements.”

# Exploring Visual Unity

*Collage* - An artwork created by assembling and pasting a variety of materials to a two-dimensional surface.



Fred Otnes, designer. Collage for National Geographic magazine. January 1988.

# Intellectual Unity vs. Visual Unity

*Intellectual unity* – elements have common theme; they have unity of idea.

Example: a wedding album

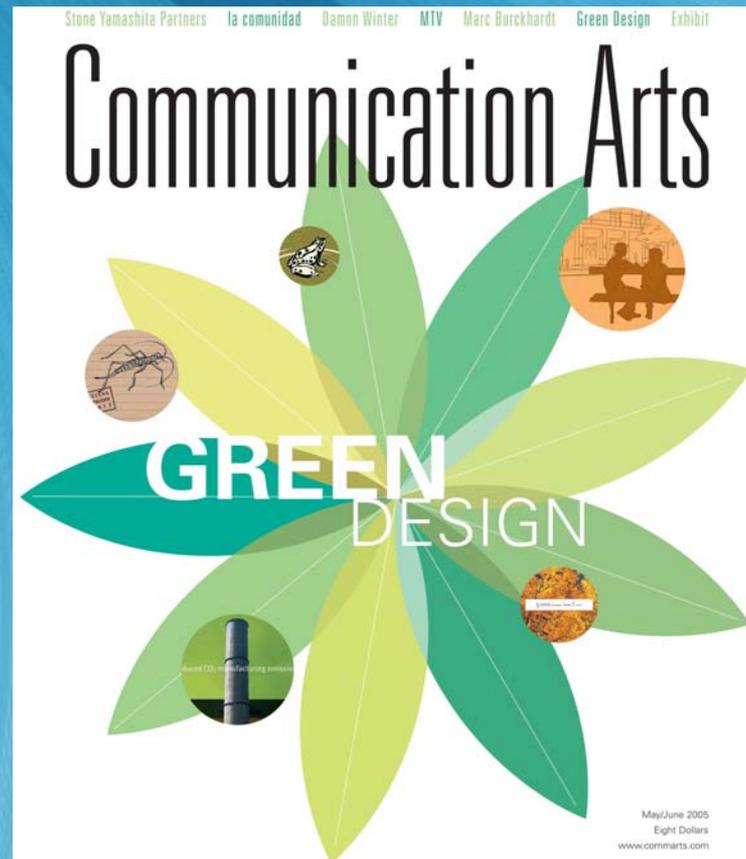
(This is not normally what a designer wants.)

# Visual Unity

*Visual unity* – elements have a similarity to the eye. Similar shape, size, etc...

- ◆ The designer creates unity for the viewer.
- ◆ They create a pattern of similar shapes, line, and colors that help organize the idea or ‘Intellectual unity’ into visual unity.
- ◆ The viewer is instinctively looking for visual organization and patterns.

# Example: Visual Unity



Cover for Communication Arts, May/June 2005.

# Visual Perception:

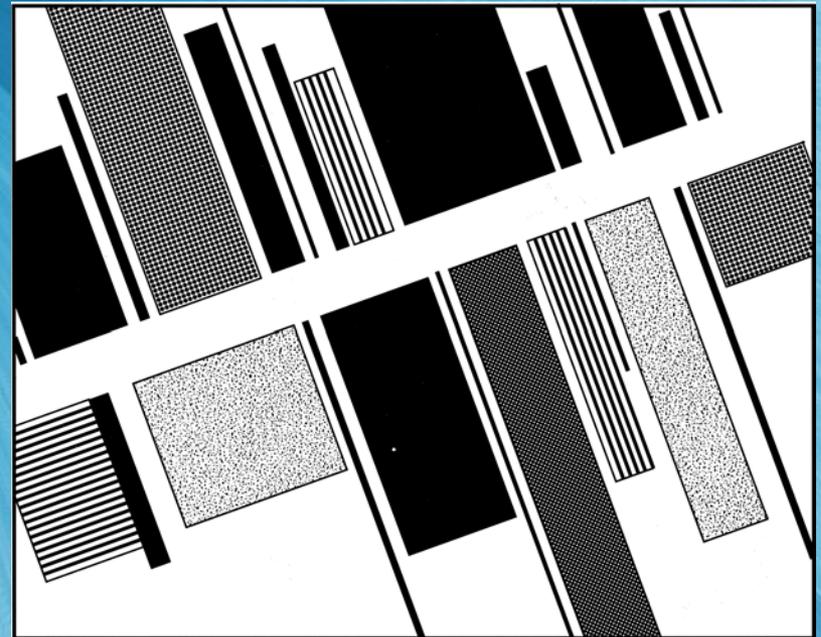
*Gestalt* – the theory of visual psychology, or the study of perception.

- ◆ The viewer tends to group objects that are close to one another into a larger group.
- ◆ They also tend to think that these objects belong together.
- ◆ Negative (or empty) space also follows the gestalt principle.

# *Negative Space*

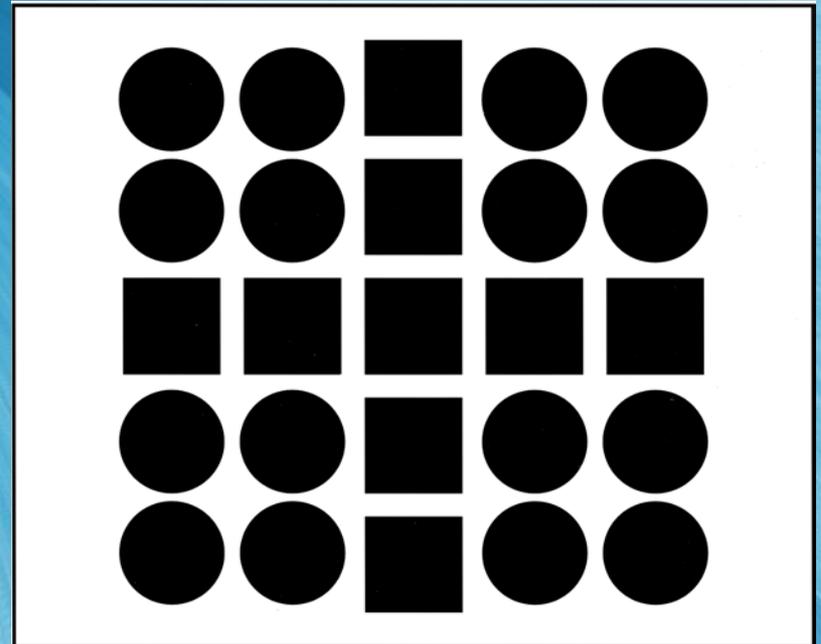
- ◆ The space and shape created between 2 objects.

The white diagonal is as obvious as the two groups of rectangles.



# How We See Unity:

- ◆ Our brain looks for similar elements
- ◆ We group objects of similar shape together
- ◆ And try to make them into something else.



# I. Ways to Achieve Unity:

*1. Proximity* – Place similar elements or elements that belong together close together.

- ◆ Simplest way to achieve unity

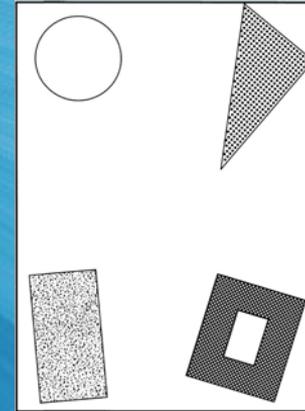
Example: We use proximity to create words. If the letters of a word are far apart it becomes very difficult to read.

# I. Ways to Achieve Unity...

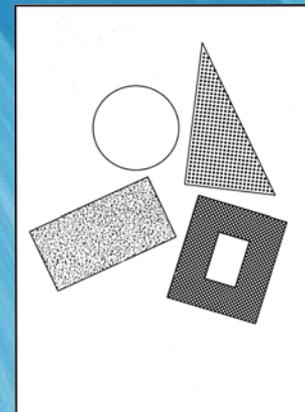
2. Repetition - Repeat design elements to create harmony.

Repeat:

- ◆ Color
- ◆ Shape
- ◆ Texture
- ◆ Direction
- ◆ Angle



Placing items close together makes us see them first as a group.



If they are isolated from one another, elements appear unrelated.

# Example:



Tom Friedman. Untitled. 1995. Pencils cut at 45-degree angles and glued in a continuous loop, 11 1/2 x 11 1/2 x 11 1/2 inches. Affinities: Chuck Close and Tom Friedman (Exhibition Catalog). The Art Institute of Chicago, 1996. Collection of Zoe and Joel Dictrow.

# I. Ways to Achieve Unity...

3. *Continuation* - Literally means “something continues”

- ◆ The design carries the eye of the viewer through and around the picture.
- ◆ The main figure’s limbs or forms can intersect with an object or they can point at it, which leads the viewer’s eye to and through the composition.



Balthus (Balthasar Klossowski de Rola). *The Living Room*. 1941–1943. Oil on canvas, 31 81/2 × 41 93/4 in. The Minneapolis Institute of Arts.

# Continuation continued...

- ◆ Continuation can be subtle or deliberate.
- ◆ Continuation can be used in three-dimensional design.
- ◆ The lines of the shapes can lead to other shapes.

## Examples:

- ◆ In a car the sweep of the window can lead to the curve of the hood.
- ◆ In sculpture the curve of a hand or arm can lead to the curve of a hip.



# Continuation Tip:

Use a line, an edge, or a direction to carry the viewer's eye from one form to another.

# *Continuity*

“The planned arrangement of various forms so that their edges are lined up”

(This is also sometimes called *alignment*.)

# Serial Design

Designing multiple unites as a whole.

In a series the same unifying theme continues in successive designs.

(Serial design is also related to the idea of ‘branding’)

Example: Books, catalogs, magazines, and pamphlets designed for the same company should exhibit ‘serial design’.

## II. Unity with Variety

### The Grid

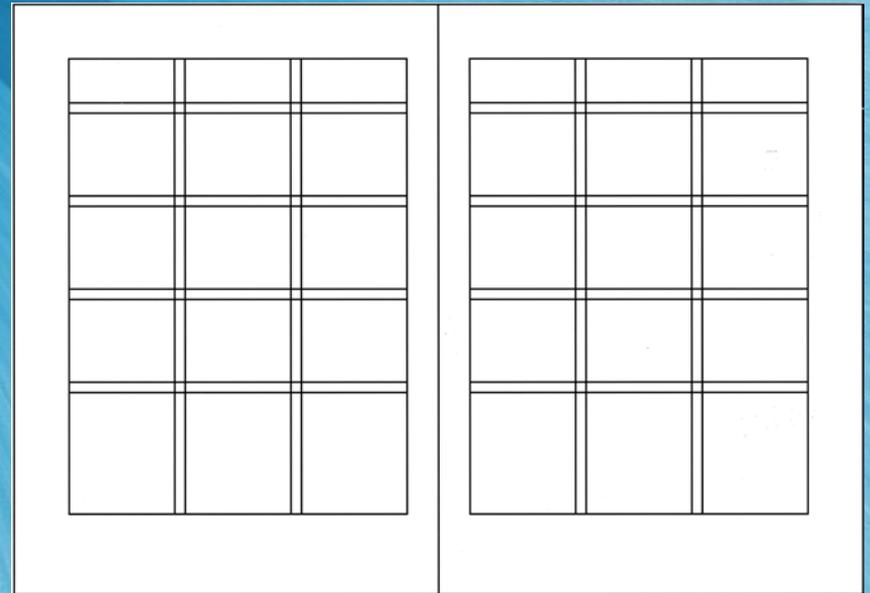
- ◆ Was used by The Masters
- ◆ Start by drawing a series of lines to create a format or template.

“A point to remember is that, with a great deal of variety of elements, a simple layout idea can give needed unity.”

# The Grid

A series of vertical and horizontal lines on a page. (Think of graph paper.)

- ◆ You can use a grid to create similarity between pages
- ◆ Or to create “corporate identity”



Insert image A from p. 40 - A grid determines page margins and divides the format into areas used on successive layouts.

# Grid Design on the Internet

- ◆ The grid is an intrinsic part of designing web sites for the Internet.
- ◆ However, this is not necessarily a guarantee for a successful layout.

# Varied Repetition

“The idea of related variations seems to satisfy a basic human need for visual interest...”

Awa Tsireh. Animal Designs. c. 1917 ÷ 1920. Watercolor on paper sheet, 11 81/16 × 21 21/8 (50.9 66.2 cm). Smithsonian American Art Museum Washington, D.C., Corbin-Henderson Collection (gift of Alice H. Rossin).



# Variety Adds Visual Interest:



Elements that can be repeated and varied to create unity:

- ◆ Curves
- ◆ Columns
- ◆ Size
- ◆ Shapes

Eva Zeisel. Classic Century: oil pourer, sauce boat, salt and pepper. Ceramic. Produced by Royal Stafford, England.

# Emphasis on Unity

The 'rules' in design are not rigid on the use of unity and variety. There are countless ways to achieve them – all that is required is experimentation.

# III. Unity Through Repetition

*Graceful unity* – Although each element is essentially the same, the individual elements have slight variations.

*Rigid unity* – Each element is exactly the same

# Example Graceful Unity:



Ogata Korin. Irises. Edo period, c. 1705. Six-fold screen (one of pair), color on gold foil over paper, 150.9 338.8 cm. Nezu Art Museum, Tokyo, Japan/The Bridgeman Art Library.

# Example Rigid Unity:



- ◆ “Unity without variety can evoke our worst feelings about assembly lines and institutions.”
- ◆ Unity without variety is disturbing.

Katharina Fritsch. *Tischgesellschaft (Company at Table)*. 1988. Thirty-two life-size polyester figures, wooden table and benches, partially painted; printed and bleached cotton, 41 71/8 × 52 1 6 × 51 87/8 × (1.4 16 1.75 m). On permanent loan from the Collection of Dresdner Bank Frankfurt am Main to the Museum für Moderne Kunst, Frankfurt am Main.

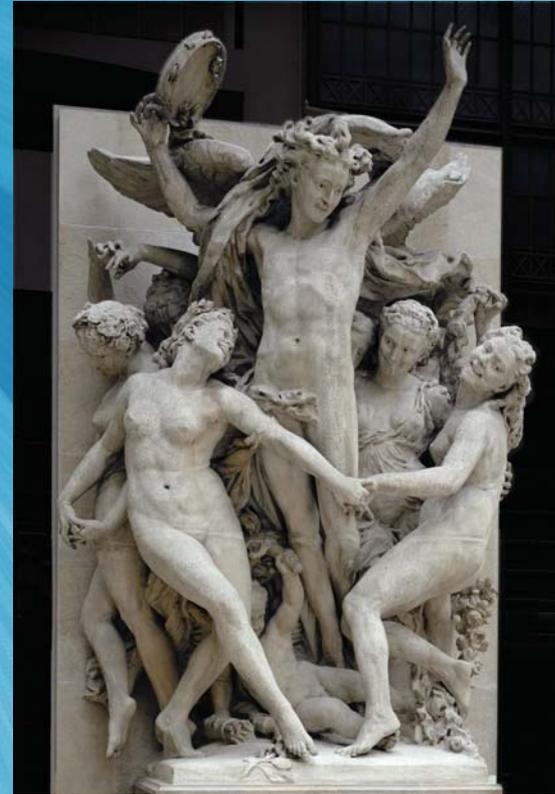
# Emphasis on Variety

Use variety in:

- ◆ Shapes
- ◆ Sizes
- ◆ Colors
- ◆ and Patterns

Life is not always orderly or rational.

Excessive variety can become unity in art.



A Jean-Baptiste Carpeaux. The Dance. 1863 ÷ 1869. Stone, 4.2 2.98 1.45 m. Musée d'Orsay, Paris. Joel Shapiro. Study, 20 Elements. 2004. Wood and casein, 1 1/2 4 1/2 1 1/4 1 3/4 (41.9 37.5 38.1 cm). © Joel Shapiro. Finished sculpture, painted wood: H 3.1 m; B 3.35 m; D 2.16 m. Courtesy Pace Wildenstein, New York. Photograph by Kerry Ryan McFate.

# *Assemblage*

An assembly of found objects composed as a piece of sculpture.



George Herms. *The Librarian*. 1960. Assemblage: wood box, papers, brass bell, books, painted stool, 41 9 51 3 11 9 (1.4 m 1.6 m 53 cm). Norton Simon Museum, Pasadena (gift of Molly Barnes, 1969).

# Chaos and Control

*Graphic* –A visual object, a drawing or an illustration.

- ◆ In the world of computer art, the term graphic is often used to refer to a logo or a design with clean lines.

“Without some aspect of unity, an image or design becomes chaotic and quickly unreadable”

- ◆ When you are confronted by large amounts of information, be it signs, labels, or pictures you can quickly become lost or confused.
- ◆ Your eye cannot focus on any one thing.



Signs create a visual clutter along old Route 66 in Kingman, Arizona.



- ◆ “Without some elements of variety an image is lifeless and dull and becomes uninteresting.”

Example: Large blocks of identical apartments or houses are boring to look at and often boring to live in. They quickly become aesthetically unpleasing.

# Sometimes excess becomes unity.

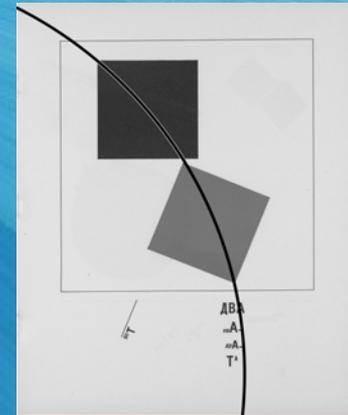
Example:

- ♦ A junkyard is just a collection of garbage and junk, but seen from a distance it has a pattern.
- ♦ This is especially true of car junkyards.
- ♦ The cars are all different colors, shapes, sizes, but when crushed and stacked they create a stratosphere like the layers of sediment in rock.

# Unity at Work: Figurative And Nonobjective

The elements of the composition can be simple or complex.

Analogous colors - the use of a palette or a selection of colors that are adjacent (next to) to each other on the color wheel.



Shapes and text follow a line of continuation. El Lissitzky. Of Two Squares: A Suprematist Tale in Six Constructions. 1922. Diagram.



Susan Moore. Vanity (Portrait 1). 2000. Oil stick on canvas, 4 1/2 x 11 1/2

“An appreciation of unity is a simple and immediate sense of connection resonating throughout a composition.”