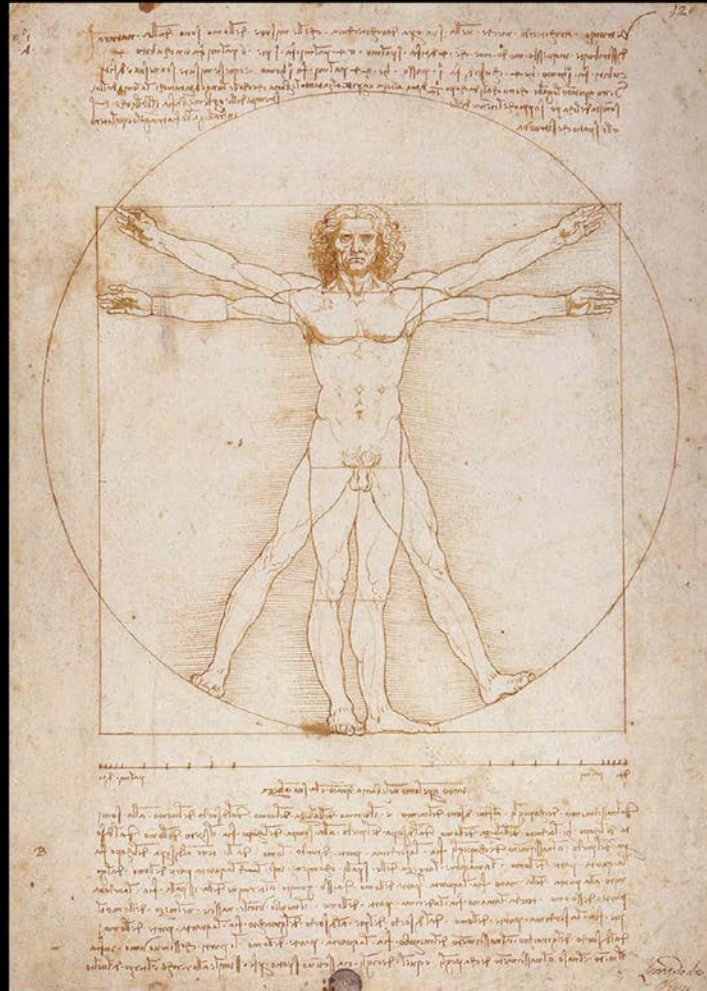


# The Principles of Design



**Leonardo da Vinci. Study of Human Proportion: The Vitruvian Man. c. 1492.**



**Frank Gehry residence. 1977–78.**

**Displays the use of many traditional Principles of Design, but lacks unity. It is about variety and change. An example of “the rules” being broken.**



**Balance:** The perceived evenness or unevenness of a composition; the even distribution of weight in a composition  
Actual (physical weight) and Pictorial (visual weight)





**Taj Mahal. Mughal period, c. 1632–48.**

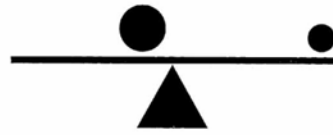
**Displays absolute symmetry- each side is exactly the same**

**Balance: Symmetry:** The correspondence in size, form, and arrangement of parts on opposite sides of a plane, line, or point; it can be Horizontal, Vertical, or Radial.

When two sides of a composition lack symmetry, but have the same visual weight on each side, it is called an asymmetrically balanced composition.



Andrew Wyeth. *Christina's World*



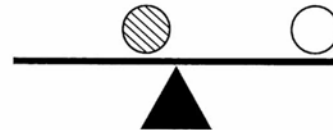
(a)



(c)



(b)



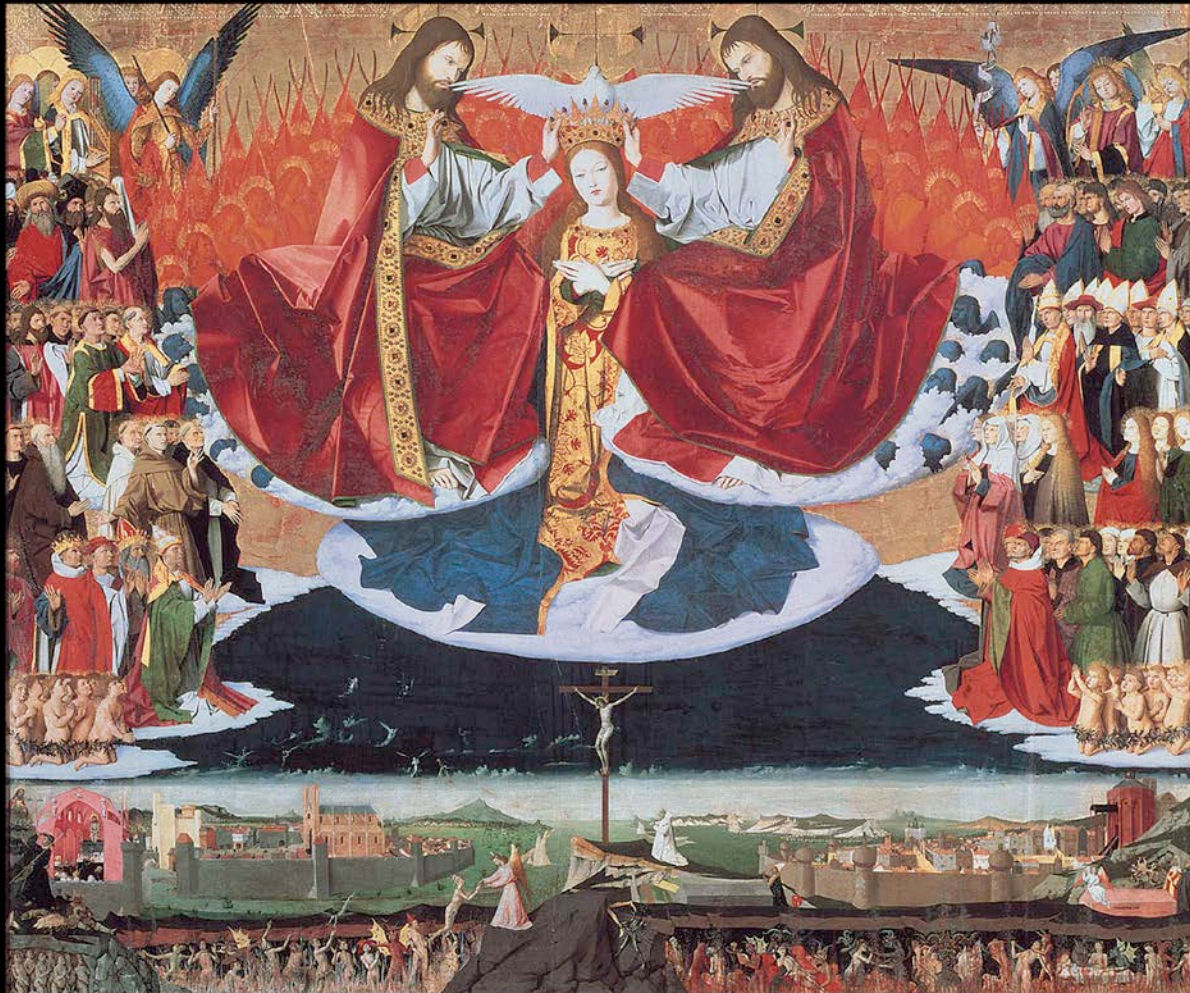
(e)



(d)

**Some different varieties of asymmetrical balance.**





Enguerrand Quarton. *Coronation of the Virgin*. 1453–54.  
72 x 86 5/8 in.

Balance: Asymmetry



**Jan Vermeer. *Woman Holding a Balance*. c. 1664.**

15 7/8 x 14 in., framed: 24 3/4 x 23 x 3 in.

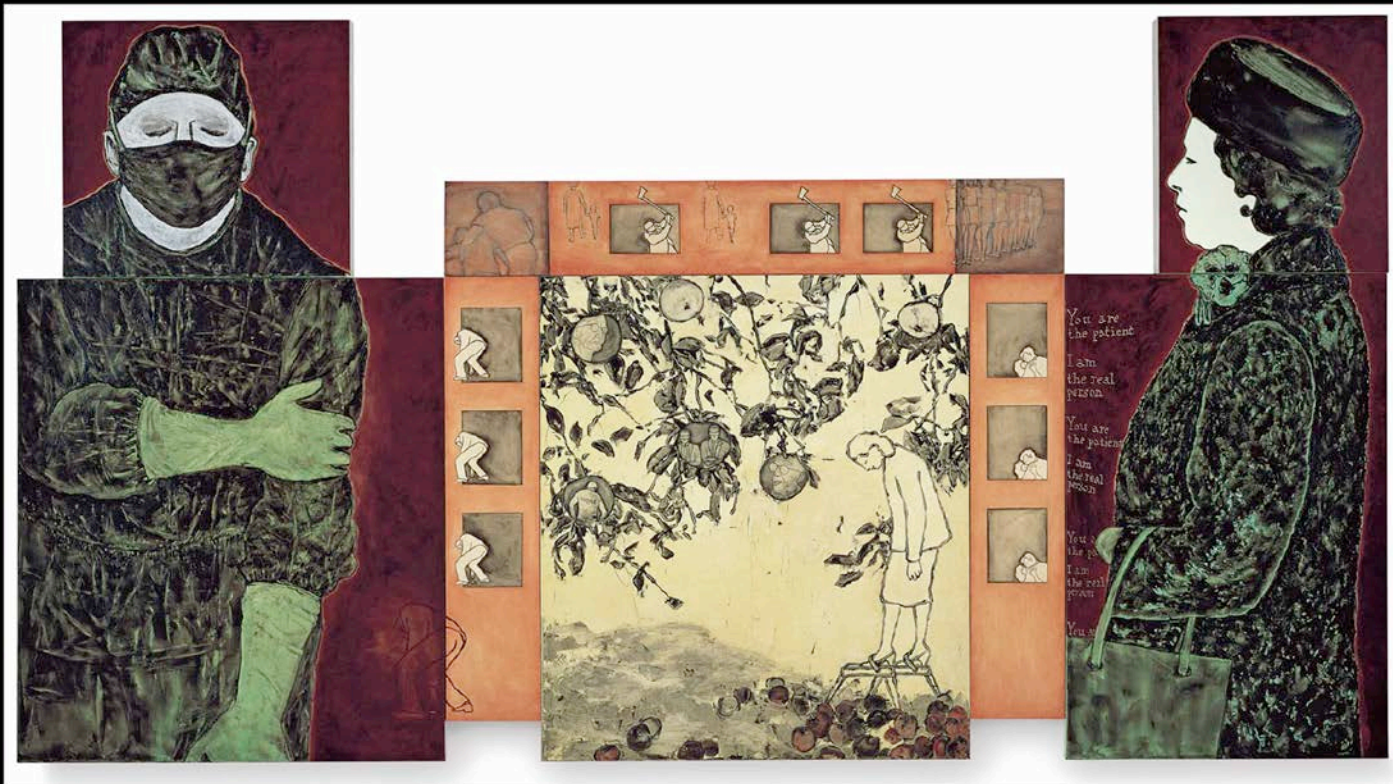
Balance: Vertically Balanced- when a vertical line can be drawn on a composition and the visual weight is balanced on both sides.





Childe Hassam. *Boston Common at Twilight*, 1885 - 86

Oil on canvas, 42" x 60"



**Ida Applebroog. *Emetic Fields*. 1989.**  
8 panels, 102 x 204 1/2 in.





Balance: Horizontal Balance- when a horizontal line can be drawn on the composition and the visual weight is balanced on both sides.

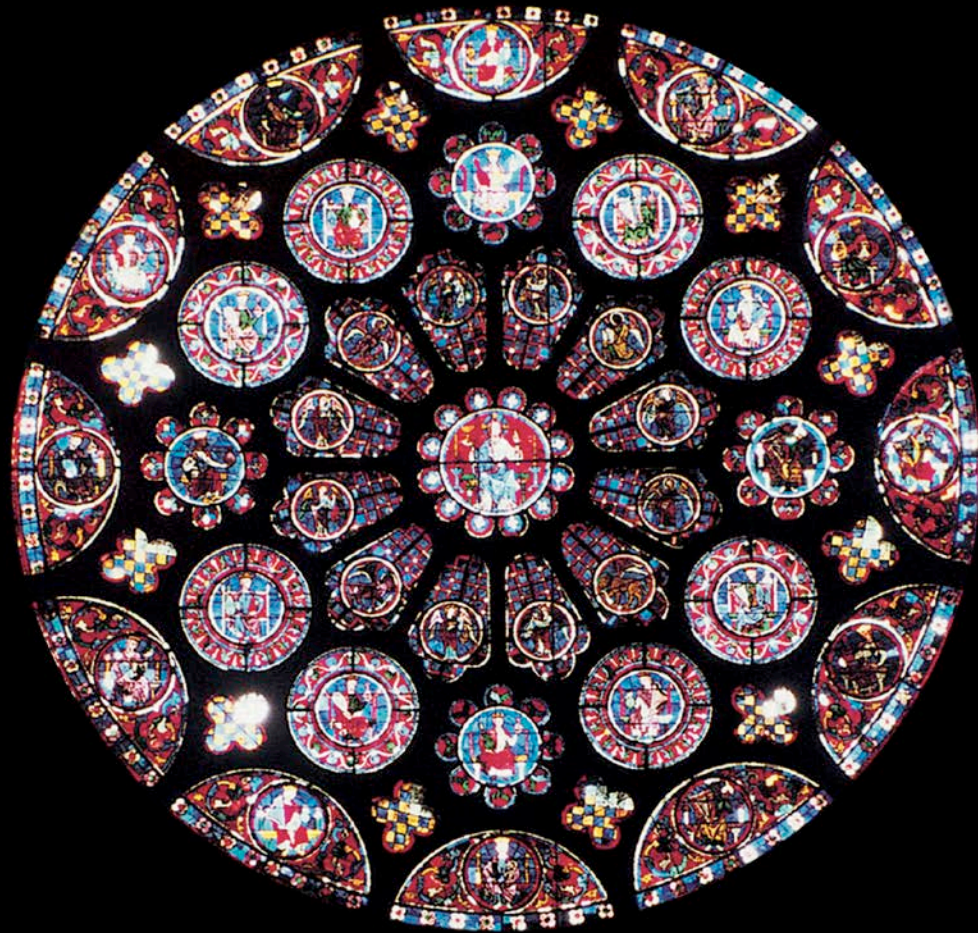




**Mark Ryden, *Little Boy Blue*, 2001**

Oil on canvas

Horizontal Balance



**Rose window. Chartres Cathedral. c. 1215.**

Balance: Radial Balance- when the visual weight is balanced around a central point, radiating from middle of the composition



**John Feodorov. *Animal Spirit Channeling Device for the Contemporary Shaman.* 1997.**

15 x 12 x 3 in.





**Anna Vallayer-Coster. *Still Life with Lobster*. 1781.**

27 3/4 x 35 1/4 in.

Emphasis and Focal Point



**Georges de La Tour. *Joseph the Carpenter*. c. 1645.**

18 1/2 x 25 1/2 in.

**Emphasis:** A means of drawing the viewer's attention to one area in a composition using the elements of art

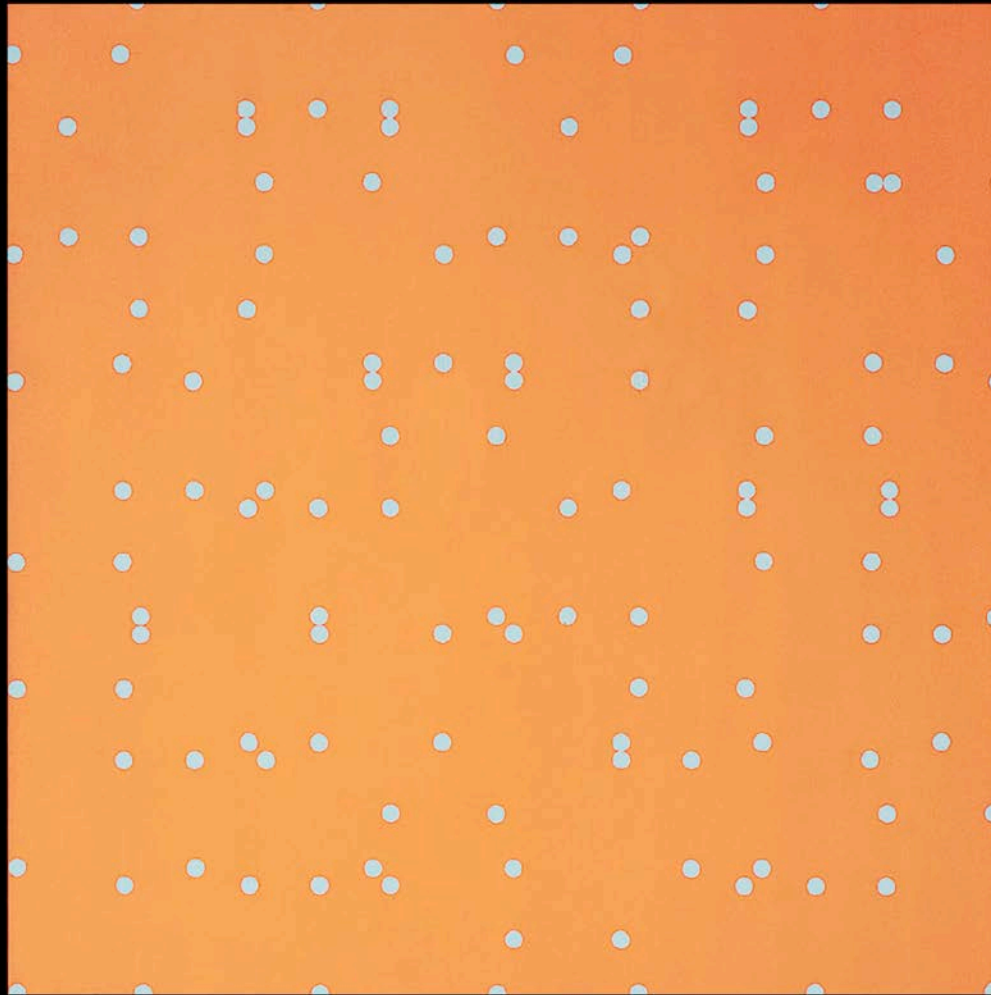


**Anselm Kiefer. *Parsifal I*. 1973.**

127 7/8 x 86 1/2 in.

**Focal Point:** The specific location within a composition that the artist declares most important





**Larry Poons. *Orange Crush*. 1963.**

80 x 80 in.

**Afocal-** a work of art that has no single point that demands attention, but rather the work as a whole acts as the focal point



Lindsey Feuer,  
*Hybrid'bi-flora'no.8*



**Do-Ho Suh. *Public Figures*. 1998–99.**  
10 x 7 x 9 ft.

**Scale:** A standard of measurement or estimation with regards to height, width, length, and weight; the dimensions of an art object in relation to the original and/or its surroundings





**Diego Velázquez. *Las Meninas (The Maids of Honor)*. 1656.**  
10 ft. 3/4 in. x 9 ft. 3/4 in.

Hierarchical scaling- using emphasis and symbolism to convey a hierarchy



**Diego Velázquez. *Las Meninas*, detail. 1656.**



**Claes Oldenburg and Coosje van Bruggen. *Spoonbridge and Cherry*.  
1988.**

29 ft. 6 in. x 51 ft. 6 in. x 13 ft. 6 in.

Distortion- Purposefully exaggerating or minimizing scale for visual or conceptual emphasis

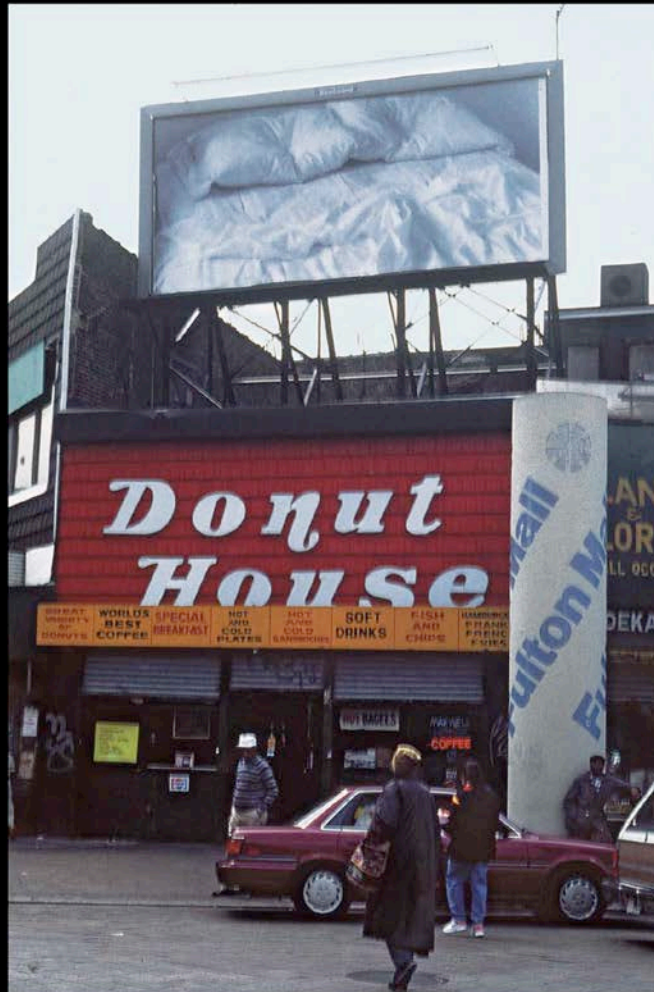




**Hokusai. *The Great Wave off Kanagawa*, from the series *Thirty-Six Views of Mount Fuji*. 1823–29.**

10 x 15 in.

Using scale to create a context and reference



**Felix Gonzalez-Torres. *Untitled*. 1991.**  
billboard dimensions vary with installation.

Using scale to create greater impact and awareness



**Polykleitos. *Doryphoros*. 450 BCE.**  
height 84 in.

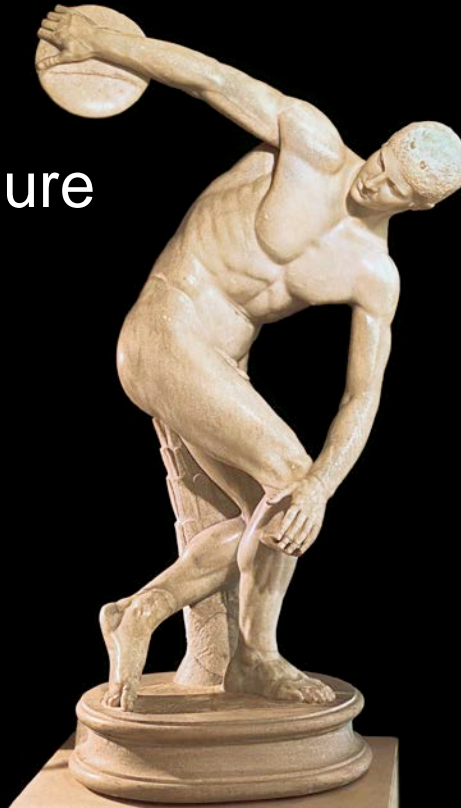
**Proportion:** The relative position, size, and distance of things in relation to the whole;  
a standard set of measurements of any one thing



# The cannon of proportions



# The Male Figure





The cannon of proportions

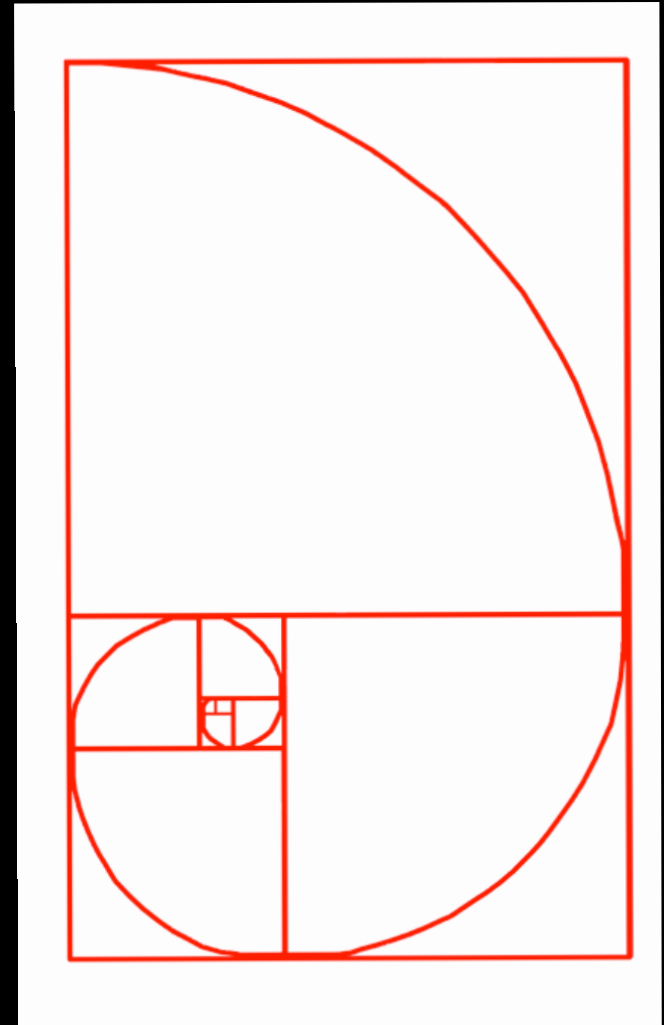
The Female Figure







**Golden Mean:** The small part of a work should relate to the larger part, as the larger part relates to the whole. If a line has three separate points, A at the front, B in the middle, and C at the end, then the theory is explained as: AB is to BC as BC is to AC; BC is 1.6180 times the length of AB.

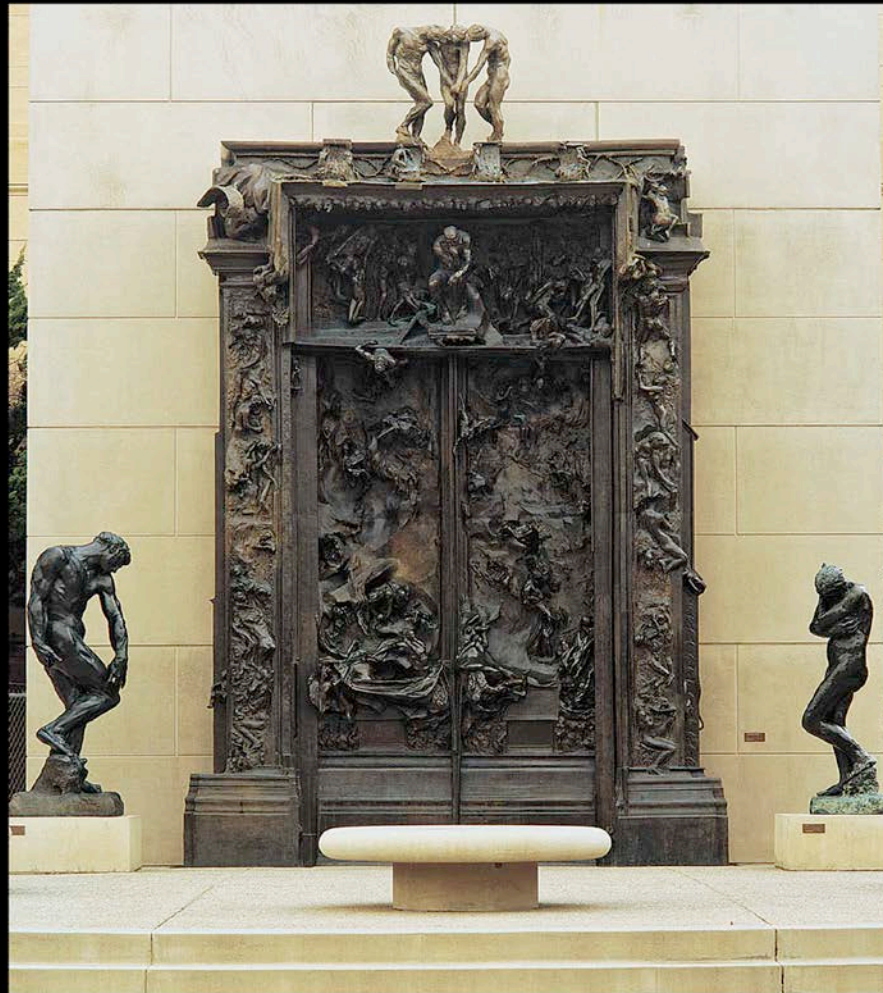






**Jacob Lawrence. *Barber Shop*. 1946.**  
21 1/8 x 29 3/8 in.

Rhythm and Repetition



**Auguste Rodin. *Gates of Hell with Adam and Eve*. 1880–1917.**

250 3/4 x 158 x 33 3/8 in.

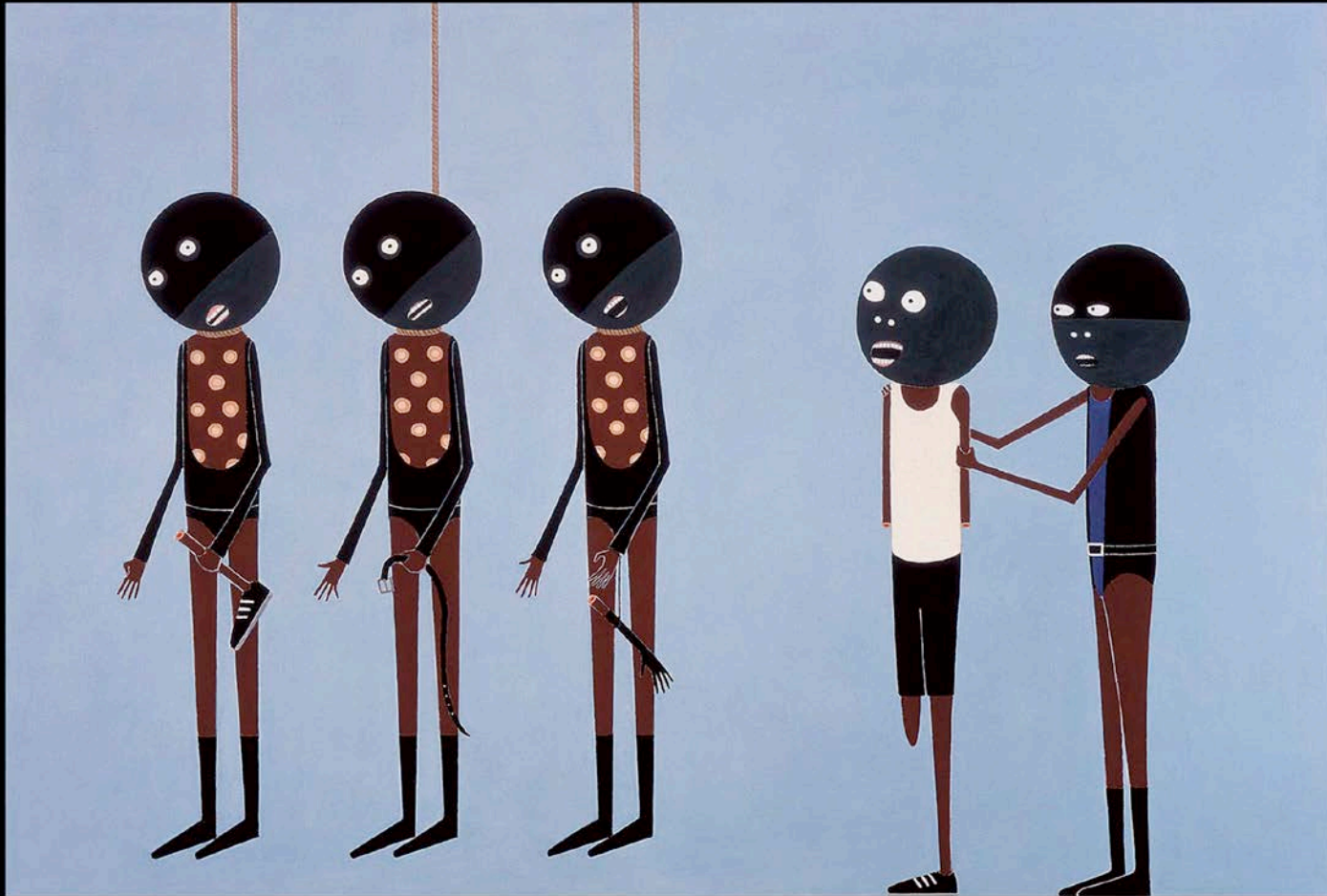
**Rhythm:** Repetition of the elements of art within a composition



**Auguste Rodin. *The Three Shades*. 1881–86, posthumous cast authorized by Musée Rodin, 1980.**

75 1/2 x 75 1/2 x 42 in.





**Laylah Ali. *Untitled*. 2000.**

13 x 19 in.

An example of repetition, which creates a visual rhythm



**James Lavadour. *The Seven Valleys and the Five Valleys*. 1988.**

54 x 96 in.

Unity and Variety



**Unity:** Oneness or wholeness of a composition; an organized structure that gives the sense of something complete  
- Conceptually and physically





Louise Hibbert. *Dinoflatulent Boxes*

**Variety:** Variations within a composition that sustain the viewer's interest  
- Conceptually and physically



**Louise Lawler. *Pollock and Tureen*. 1984.  
28 x 39 in.**

20th Century Outlook: "Anything Goes"-- A new Principle of Design?





Las Vegas, Nevada.

**Postmodernism:** A rejection of unity; an all-embracing stew of the human experience; Postmodernism is about the individual and self-expression





**Elizabeth Murray. *Just in Time*. 1981.**  
106 x 97 in.

## Next Week

### Study for test #1

- Art in Our World
- Developing a Visual Literacy
- The Value of Art
- The Elements of Art
- The Principles of Design

A study guide will be posted on my Learning Web page