



COLOR



EMPHASIS



SPACE



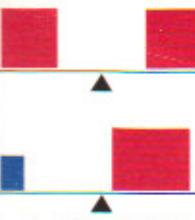
VALUE



SHAPE



PATTERN



BALANCE



Elements and Principles of Design

STUDENT GUIDE WITH ACTIVITIES



LINE



UNITY



TEXTURE



CONTRAST



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Elements & Principles of Design

What are they?

Elements	Principles
LINE	BALANCE
SHAPE	MOVEMENT
FORM	RHYTHM
COLOR	CONTRAST
VALUE	EMPHASIS
TEXTURE	PATTERN
SPACE	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

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.



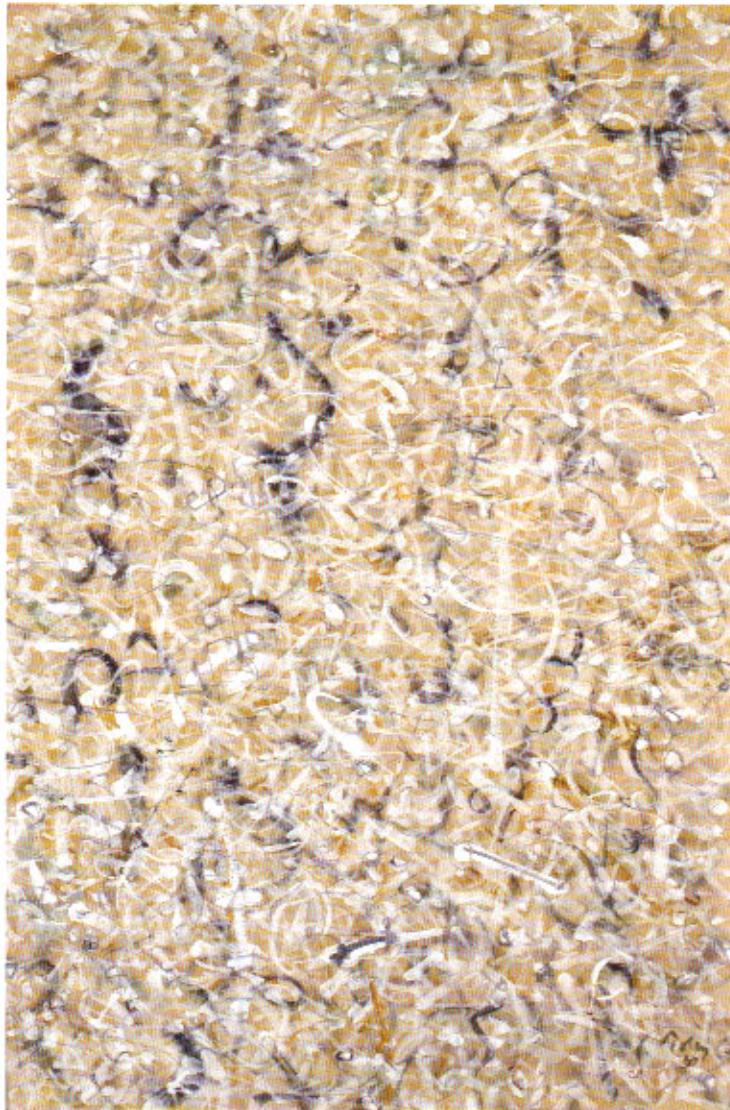
Variety in the thickness of lines creates surface interest. Some lines are thick; some are thin; many are both thick or thin (organic or calligraphic).



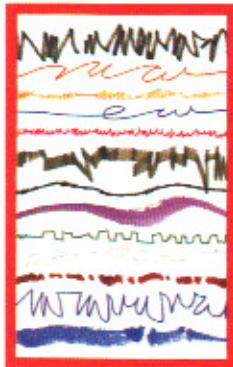
Value contrasts in the lines from very dark to white let us see the layering of line upon line. Because of the layering of lines over lines, a shallow depth is sensed.



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*, 1952. Tempera on paper, 35 x 23½ 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.



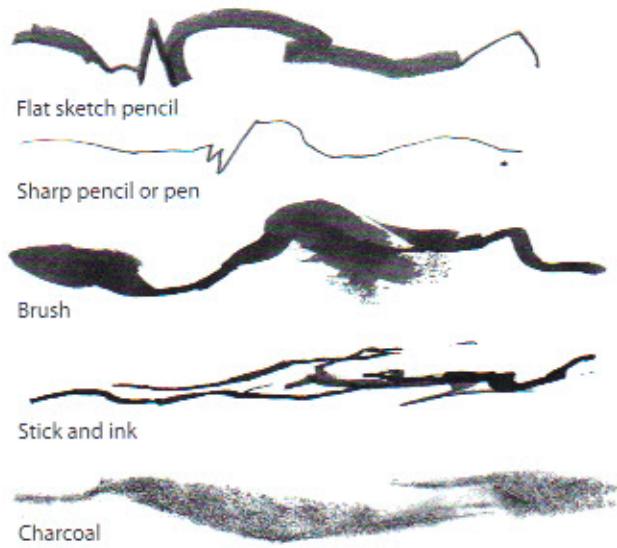
Gestural lines indicate action and physical movement. Our eyes follow the lines as they swirl across the page.



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.

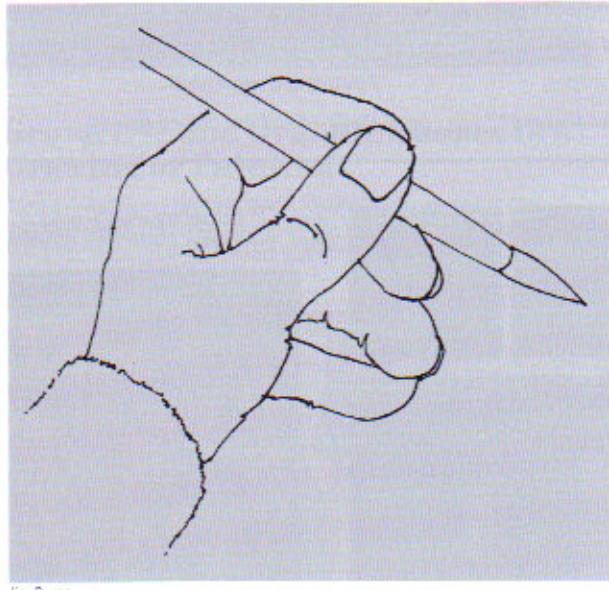
1. Examples of Lines

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

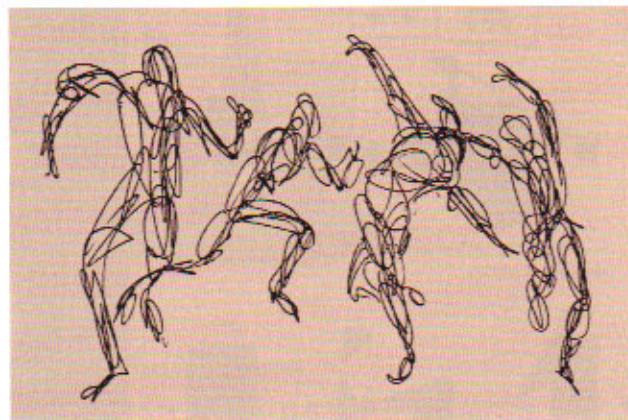
Draw the edges of shapes of an object such as fruit, a shoe, a fork, or your hand. Do not look at your drawing, but follow the edges of your subject with your eyes and draw slowly and carefully.



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

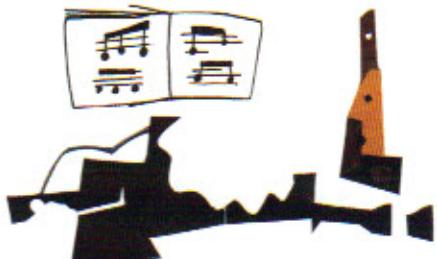
4. Combining Types of Lines in a Drawing

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

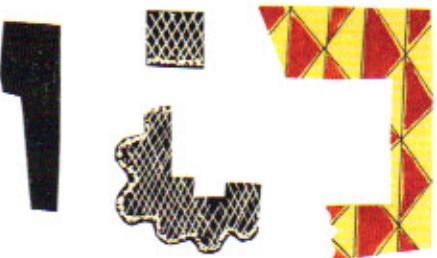
Shape



Some of Picasso's imaginative shapes are abstracted shapes of things.



Design shapes need not completely follow the contours or edges of things.



Most of Picasso's shapes are flat, but several are patterned. Find these patterned shapes. Picasso used patterned shapes to add variety to the design.



Large, medium, and small shapes

Flat and patterned shapes

Dark and light valued shapes

Geometric and organic shapes

Positive and negative shapes

Outlined and unoutlined shapes



All shapes can be described with two basic terms: 1) **geometric shapes**, also called rectilinear shapes; and 2) **organic shapes**, also called curvilinear shapes.



Shapes are either **positive** or **negative**. The subject in a representational work is usually the positive shape (the sheep).



Shapes in nature are usually organic: leaves, trees, mountains, butterflies, tigers, etc.



In abstract or nonobjective art, positive shapes are usually central or featured elements; negative shapes surround them.



Abstraction often reduces things to their simplest shapes. Here shapes portray the start of a marathon.

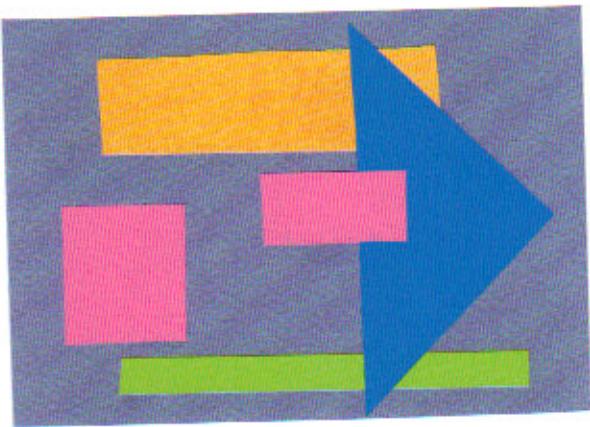
Pablo Picasso, *Three Musicians*, 1921. Oil on canvas, 49½ x 74½ inches (125.5 x 189.5 cm). © 2011 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Wang Heff, Marathon

SHAPE ACTIVITIES

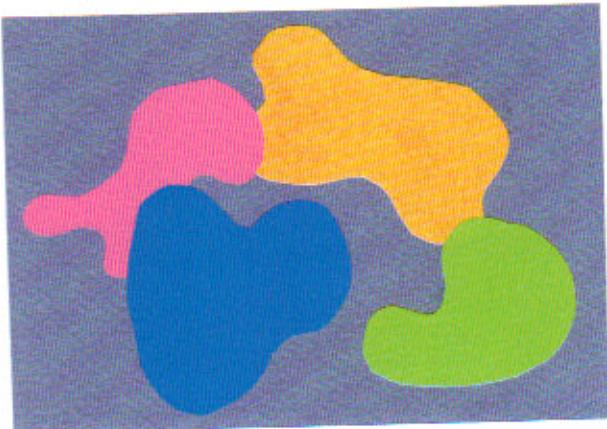
1. Geometric Shapes

Make a collage by cutting geometric shapes from different colored papers. Geometric shapes have straight edges such as squares, triangles, and rectangles and are often called rectilinear shapes. Glue these shapes to a colored paper background.



2. Organic Shapes

Make a collage by cutting organic shapes from different colored papers. Organic shapes have curved edges and are often called free form or curvilinear shapes. Glue the shapes to a colored paper background and compare them with the geometric shapes.



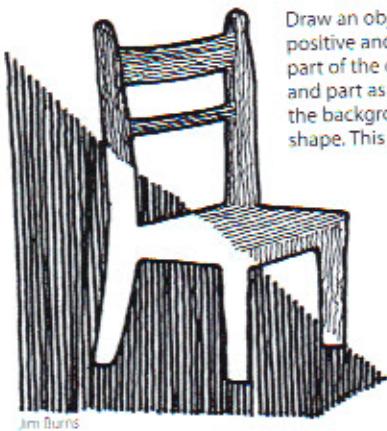
3. Geometric and Organic Shapes in a Drawing or Painting

Make a drawing or painting that includes both geometric and organic shapes. This could be a still life, landscape, or portrait. When artists use both types of shapes in a drawing or painting one type of shape is usually dominant.



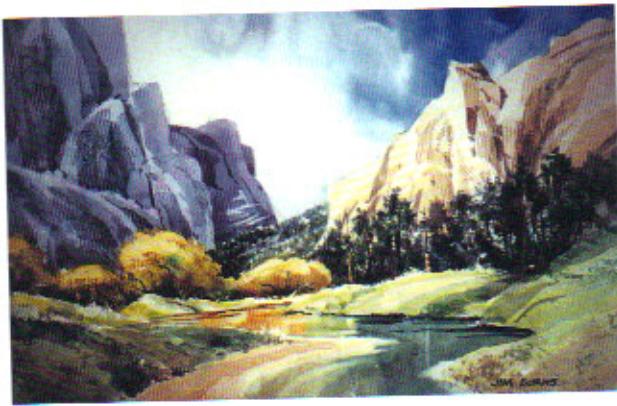
4. Positive and Negative Shapes

Draw an object such as a chair to show positive and negative shapes. Draw part of the object as a positive shape and part as a negative shape where the background becomes the positive shape. This adds interest to the subject.



5. Outlining Shapes

Select a photograph or painting and make a drawing of the contour or edge of the important shapes in the picture. Are the shapes geometric or organic?



Form

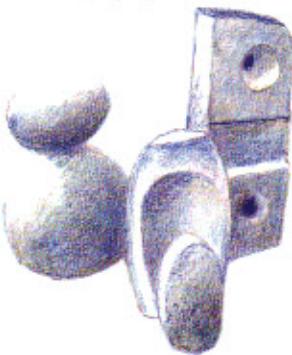
ELEMENTS OF DESIGN

Form describes volume and mass, or the three-dimensional aspects of objects that take up space. Forms can and should be viewed from many angles. When you hold a baseball, shoe, or small sculpture, you are aware of their curves, angles, indentations, extensions, and edges — their forms.

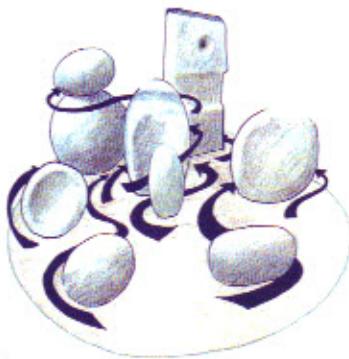


The drawing above left is of a two-dimensional shape.

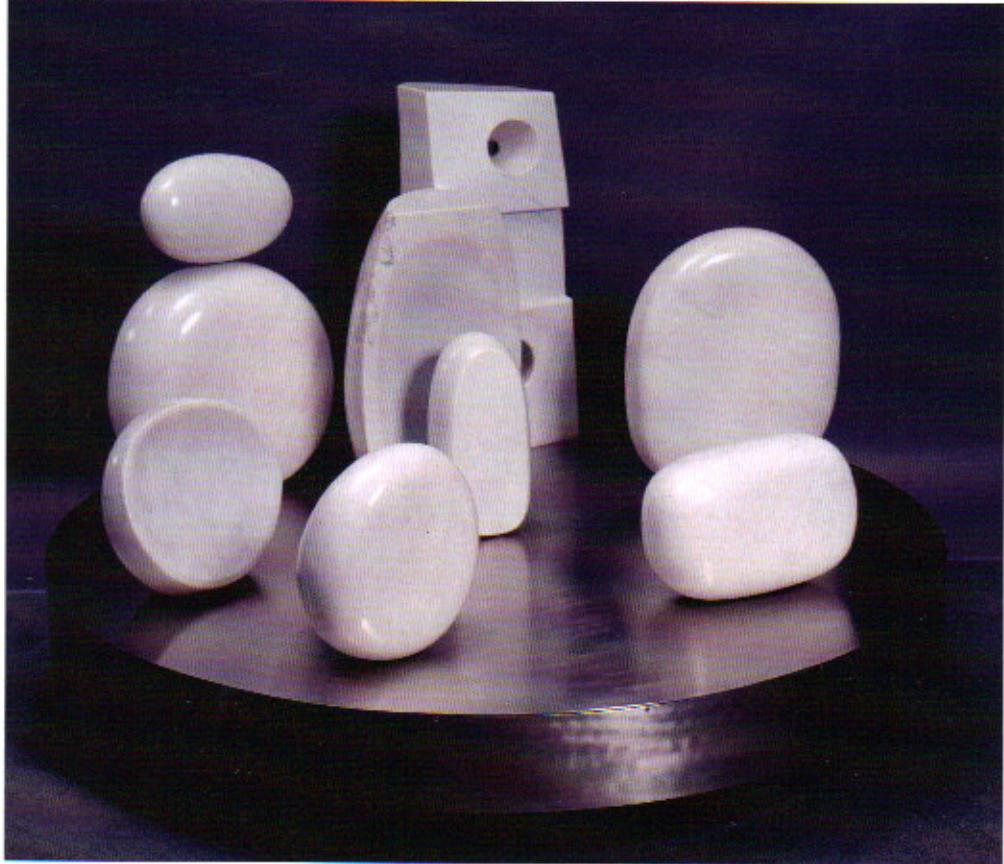
The drawing above right is of a three-dimensional form.



Space can be felt in Hepworth's sculpture group because of the clustering and overlapping of forms. Space is a strong element in establishing a sense of form.



Barbara Hepworth, English, 1903-1975. *Assembly of Sea Forms*, white marble, mounted on stainless steel base, overall: 42½ in. high (108 cm); 72 in. diameter (182.9 cm). Norton Simon Art Foundation, M.1974.127a-h. © Sir Alan Bowness, Hepworth Estate.



When looking at Barbara Hepworth's sculpture group, *Assembly of Sea Forms*, we think of underwater rocks and other sea-sculpted forms. When exhibited, these can be rearranged from time to time, similar to the way that nature rearranges rocks on a beach. How does value contrast help you "feel" the forms with your eyes?

Space can be felt between the forms in this grouping (even in a flat photograph). The space between and around objects helps us recognize and identify three-dimensional forms.



Architectural forms usually contain enclosed spaces for various activities.



In nature, forms are easily identifiable because we are surrounded by them. Mountains, trees, rocks, animals, and people are examples of natural forms.



Sculpted geometric forms are angular and straight-edged as in this sculpture by David Smith. Sculpted organic forms are rounded and flowing as seen in Barbara Hepworth's work above.



The appearance of a sculpted form changes as we walk around it.



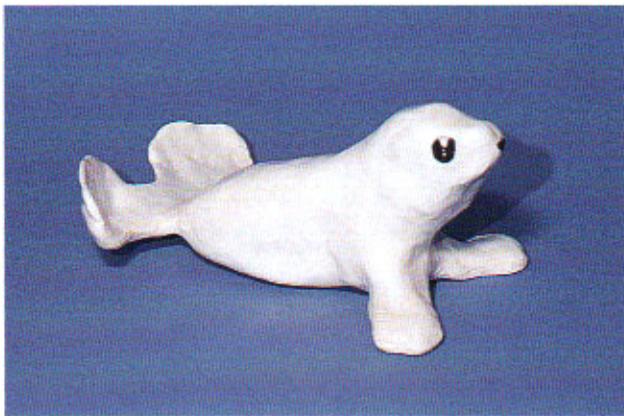
Abstract forms such as this Eskimo stone carving simplify natural forms.

Kent Ullberg, *Monolithic Blue*

Realistic forms depict people, animals, birds, and plants as they may actually appear.

1. Organic Form

Draw an animal on a piece of paper to make a two-dimensional drawing of an organic shape. With a piece of clay, model the same animal into a three-dimensional form. This is an organic form.

**2. Wire Sculpture**

Make a three-dimensional wire sculpture of an animal as an example of an organic form created with a different medium.

**3. Natural Forms**

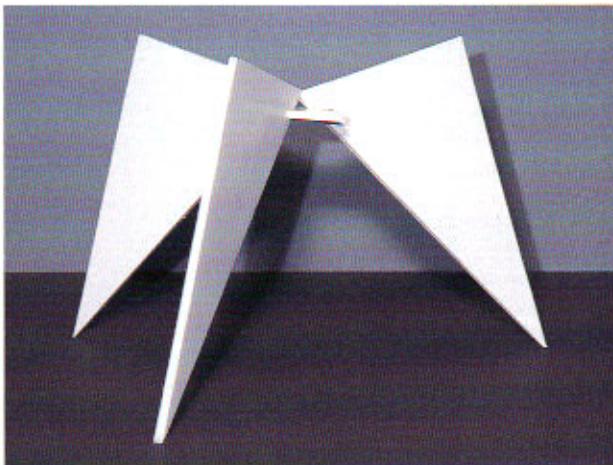
In nature there are many natural forms. These include everything from rocks, flowers, trees, shells, animals, and vegetables. Collect some natural forms and make a still-life drawing using them as the subject.



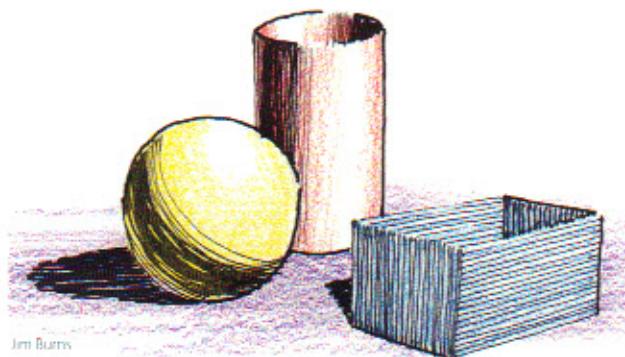
Gail Price

4. Geometric Forms

Using pieces of wood, cardboard, or foam core, construct a sculpture using geometric forms which are angular or squarish, and have straight edges.

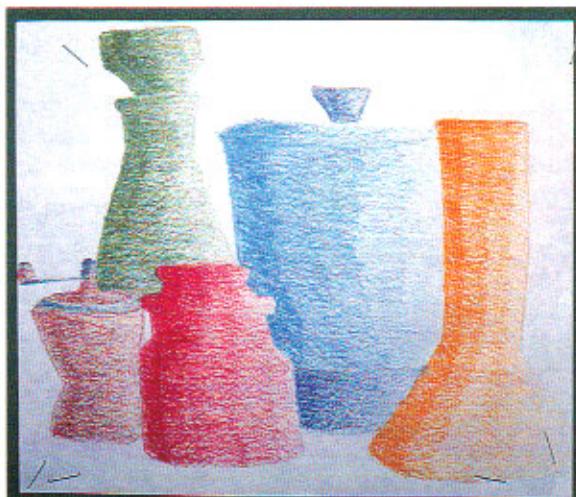
**5. Shading to Create Three-Dimensional Form**

Make a two-dimensional drawing of a sphere, cylinder, and rectangular box. Choose a light source and add shading to the drawing to create three-dimensional forms.



Jen Burns
© 2010 Scholastic Inc.

Draw a still life with curved or geometric objects and add shading to the shapes to create three-dimensional forms.



Student work: Bernardo Heights Middle School

Color

ELEMENTS OF DESIGN

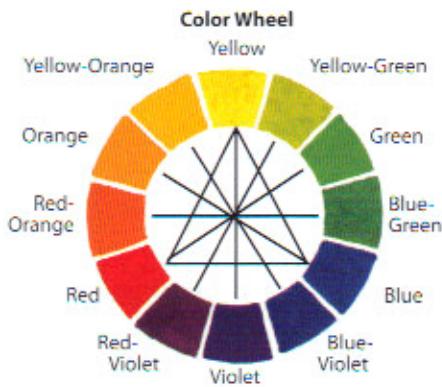
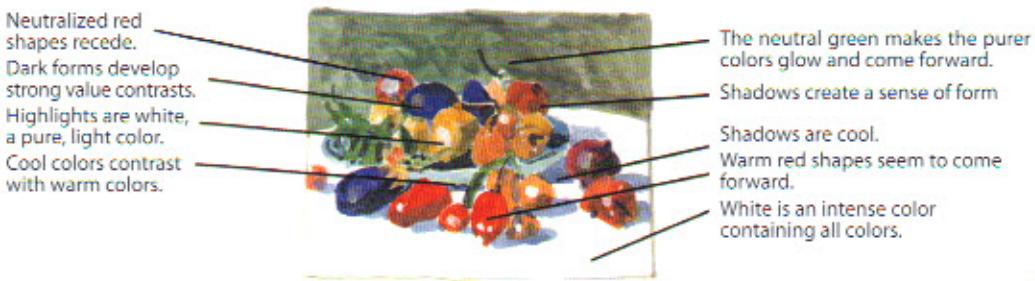
Color depends on light because it is made of light. There must be light for us to see color. A red shirt will not look red in the dark, where there is no light. The whiter the light, the more true the colors will be. A yellow light on a full color painting will change the appearance of all the colors.

Auguste Renoir (Ren-wahr) painted *Fruits of the Midi* to emphasize the color and richness of the vegetables and fruit of southern France. The diagram will help you understand his reasons for making each part of the painting a different color. It is basically a cool painting with warm accents. Renoir was an impressionist painter who used color to show depth and volume in his paintings.



Color is a product of light. A ray of white light passing through a prism is separated into the hues seen in a rainbow.

Pierre-Auguste Renoir, *Fruits of the Midi*, 1881. Oil on canvas, 19¹/₂ x 25¹/₂ in. (50.7 x 65.3 cm).
Mr. and Mrs. Martin A. Ryerson Collection, 1933.11.76. The Art Institute of Chicago.



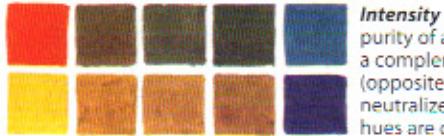
Hue refers to the names of the colors. **Primary hues** are yellow, red, and blue. The **secondary colors** are orange, violet, and green. The **intermediate colors** are yellow-orange, red-orange, red-violet, blue-violet, blue-green, and yellow-green.



Value refers to the lightness or darkness of a hue.



If black is added to a hue, it is called a **shade**. If white is added, it is called a **tint**.



Intensity refers to the purity of a hue. Adding a complementary color (opposite on the color wheel) neutralizes a hue. Neutralized hues are called **tones**.



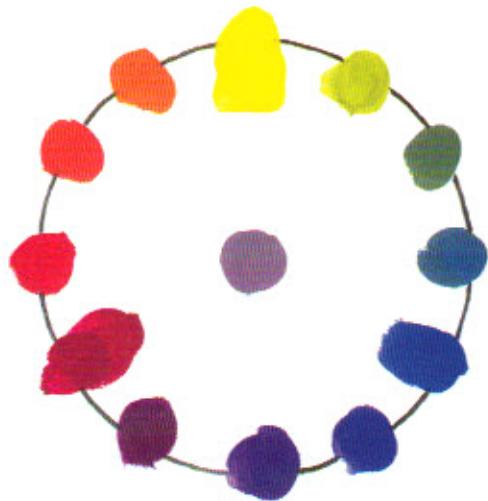
Cool colors (yellow-green to violet) recede.
Warm colors (yellow to red-violet) seem to come forward.



Painters create an illusion of depth by using color relationships.

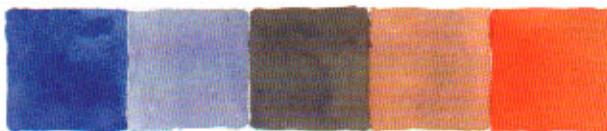
1. Make a Color Wheel

Draw a large circle on a piece of paper, then draw 12 circles or squares evenly spaced around it. Paint the primary colors, red, yellow, and blue equally spaced on the circle. Mix the primary colors to make the secondary colors, red and yellow to make orange, red and blue to make violet, and yellow and blue to make green and paint them between the primary colors. Mix the six intermediate colors by mixing a primary color with a secondary color that is next to it. For example, red and orange make red-orange.



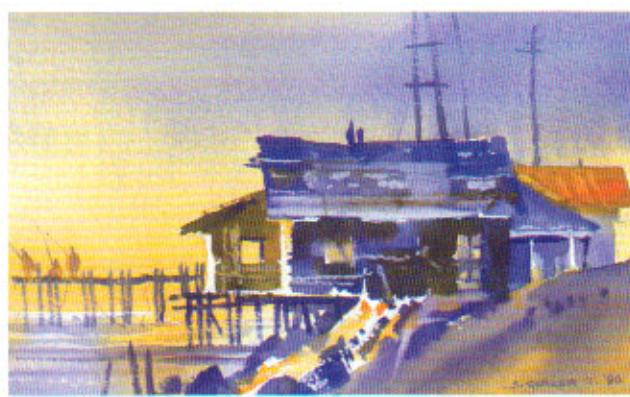
2. Mix Complementary Colors to Neutralize Them

Draw a chart with five boxes and select two complementary colors such as blue and orange, and paint them at opposite ends of the chart. Mix a little blue with orange and paint it next to the orange, and a little orange with blue and paint it next to the blue. Then mix equal parts of blue and orange for the center, creating a neutral gray.



3. Painting with Complementary Colors

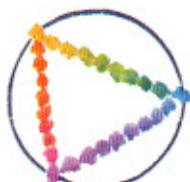
Make a painting of a still life, portrait, or landscape using only two complementary colors.



Stephen Quiller

4. Triadic Colors

Triadic colors are any three colors that are equidistant from each other on the color wheel. Select any triadic colors and make a painting using only the three colors. This provides more color variety.



Stephen Quiller

5. Warm and Cool Colors

Make two paintings of a similar subject using warm colors in one and cool colors in the other. Notice how the mood or feeling of the subject changes.



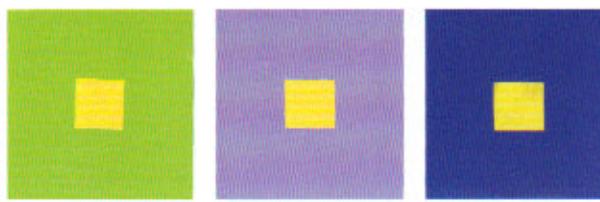
Jim Burns



Jim Burns

6. Color Backgrounds

Cut three one-inch squares from a piece of colored paper and three four-inch squares from three different colored papers. Glue the one-inch squares on the four-inch squares and see how different colored backgrounds change the appearance of a color.



Value

Value refers to dark and light. Value contrasts help us to see and understand a two-dimensional work of art. This type can be read because of the contrast of dark letters and light paper. Value contrast is also evident in colors, which enables us to read shapes in a painting.

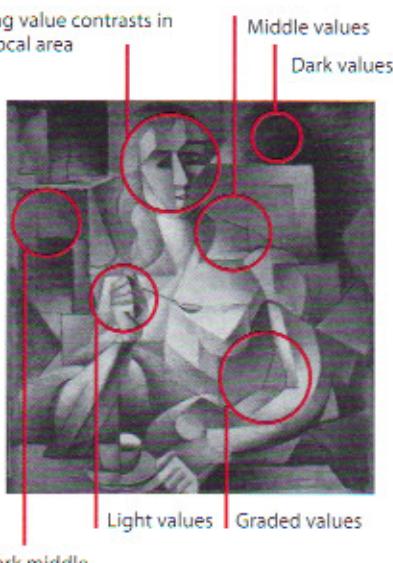
Jean Metzinger, *Tea Time (Woman with a Teaspoon)*, 1911, Oil on cardbord, 29½ x 27½ inches (75.9 x 70.2 cm). The Louvre and Waller Agrest Collection, 1992. © 1993. 14-135. Reproduced courtesy of Art & Art Resource, NY. © 2012 Artists Rights Society (ARS), New York / ADAGP, Paris.



A **gray scale** shows ten values of gray from light to dark. The farther apart the values are on the scale, the more value contrast can be noted. Values next to each other on the scale have the least contrast.

Jean Metzinger's painting, *Tea Time (Woman with a Teaspoon)*, has strong value contrasts as can be seen in the black and white reproduction. The painting is *cubist* in style with angular fractures and shapes. Follow the visual movement from the tea cup over a *light-valued visual path* upward to the face, which is the focal area.

Strong value contrasts in the focal area

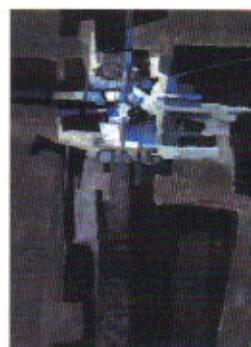


Dark middle values
Light values
Graded values

Color and value are closely related. Some pure colors (yellow and orange) are light in value, other pure hues are dark in value (purple and blue). A black and white photo of a full-color painting helps you see the values of the colors that the artist used.



High key paintings are made mostly of light values and contain a minimum of value contrast. Light values often suggest happiness, light, joy, and airiness.



Low key paintings make use of dark valued hues and generally contain little value contrast. Dark values often suggest sadness, depression, loneliness, and sometimes misery.

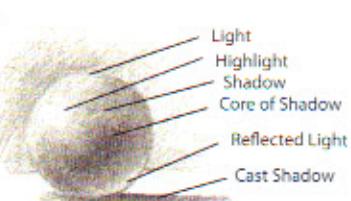


Value contrast is the difference between light and dark values. Photographers use value contrasts to make black and white prints that are exciting and dramatic.

Value changes help us "feel" the roundness of a face or ball by showing us how light hits these forms and creates shadows on them.

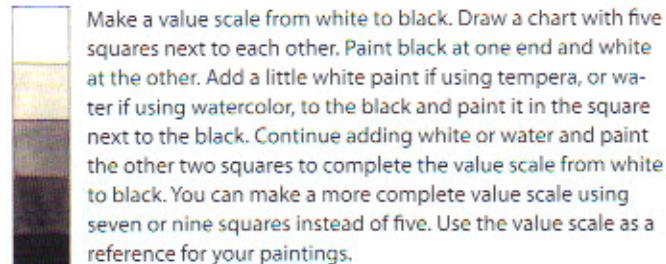


The **focal area** of a painting can be created by emphasizing dark and light value contrasts or intense color.



In landscapes, distant features are usually lighter in value than closer features. Depicting such value contrast is called **atmospheric perspective**.

1. Make a Value Scale

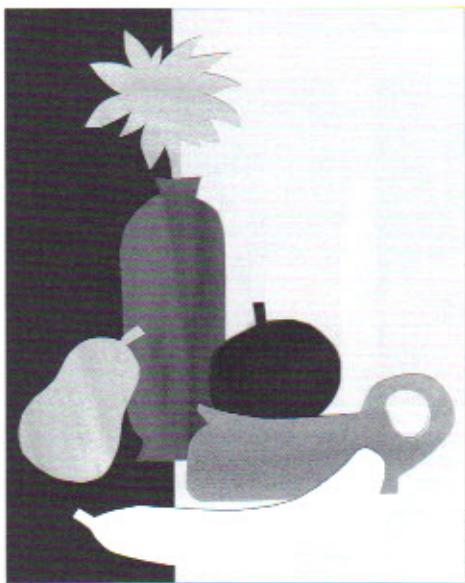


2. Tints & Shades



3. Make a Collage Using Dark and Light Values

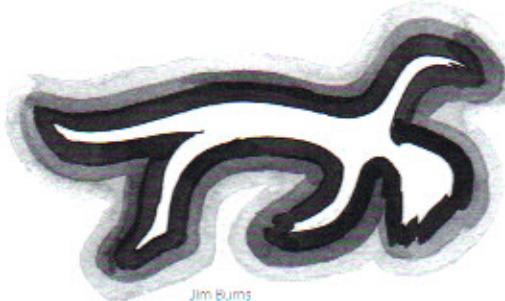
Make a still life collage with dark and light values. Paint pieces of paper approximately 4 x 6 inches with different values from white to black. Then cut shapes such as fruit, a pitcher, bowl, or a bottle from the pieces of paper. Arrange and glue the shapes to a white and black background.



JIM BURNS

4. Values in Painting

Cut out a picture of an active figure or animal. Trace the outline of the figure on a sheet of paper, then draw lines outside the outline progressively farther apart as they go toward the edge of the paper. Paint the spaces with progressive value changes, starting with a light value and work towards black. Then, make another painting starting with a dark value next to the figure and work toward white. This should create a feeling of vibration.



Jim Burns

5. Monochromatic Portrait

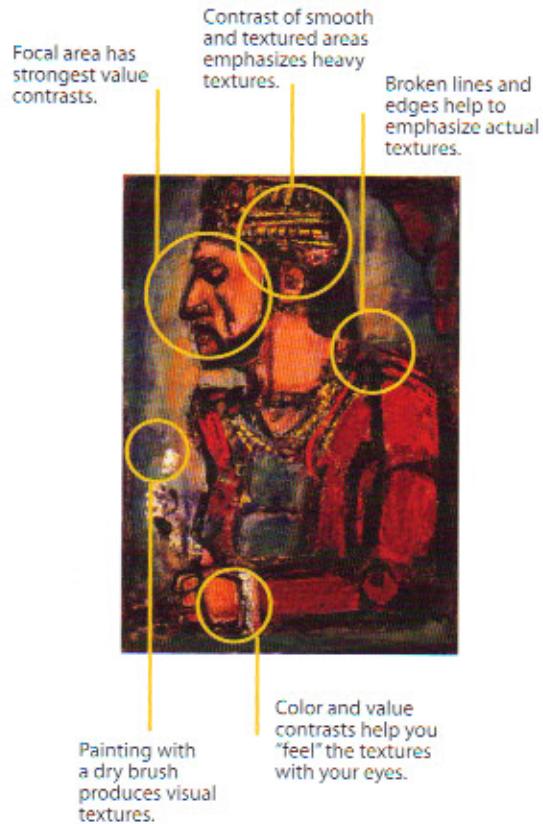
Paint a portrait with different values of one color: draw the portrait within a rectangle and draw lines through it creating abstract shapes. Paint the shapes with light and dark values of a single color.



Student work, Berando Heights Middle School

Texture

Georges Rouault (Roo-oh) painted *The Old King* in oil paint with heavy textures. The painting technique that emphasizes *actual textures* is called impasto. Such textures can be applied with a stiff brush or spread on the canvas with a painting knife.



Georges Rouault, *The Old King*, 1916. Oil on canvas, 30½ x 24¾ in. (77.5 x 62.9 cm). Fund 461, Carnegie Museum of Art
© 2012 Carnegie Museum of Art



Actual texture (also known as tactile texture) describes the surface quality we can feel with our fingers. Impasto paintings, such as the Rouault work above, have such actual textures.



Textures abound in nature. Think of a gravel path, tree bark, or a cat's fur.



Simulated textures (also known as visual textures) occur when smooth painting surfaces appear to be textured.



Textural variety is important to interior designers and architects who work with fabrics, wood, plaster, metal, glass, paper, plastic, and paint.



The collage above shows contrasts of rough surfaces with smooth. The collage at right is built of various fabrics that have actual textures, and the work has a surface that is rough to the touch.



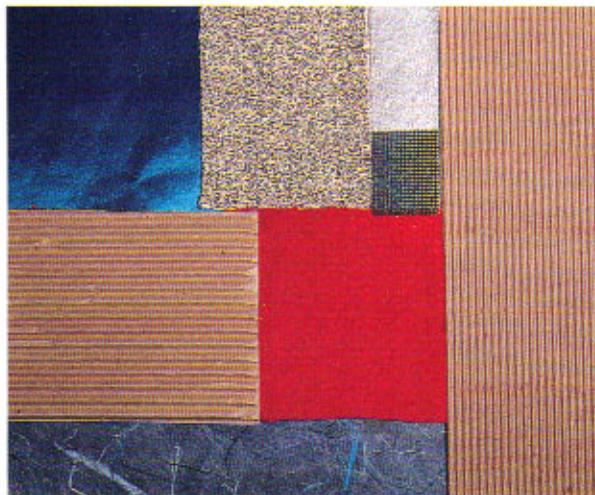
Collages often emphasize textures and the textural contrasts of materials such as papers, fabrics, fibers, wood, paint, and natural objects.

1. Actual and Simulated Textures

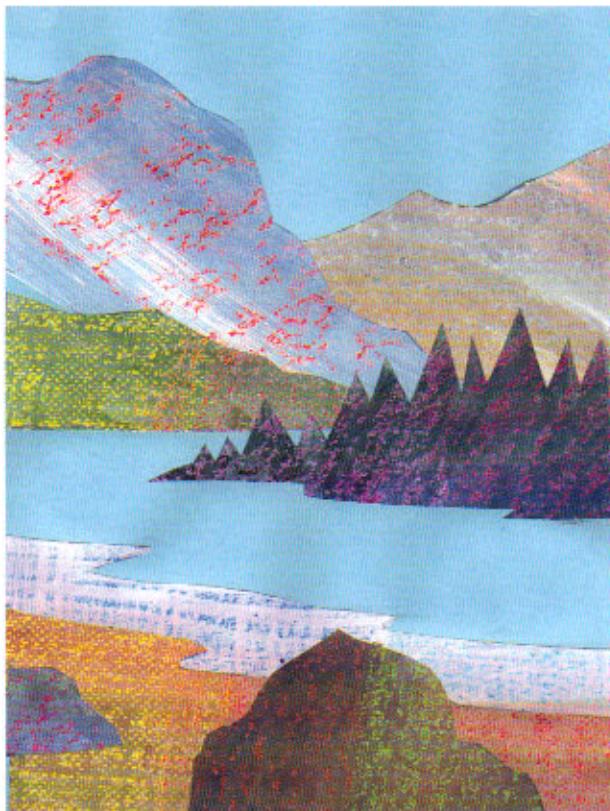
Make a rubbing with a piece of paper and a crayon on a textured surface such as a piece of wood, a brick, a screen, or other object with texture. The paper rubbing is an example of simulated or visual texture and the object is an example of actual or tactile texture.

**2. Actual Texture in a Collage**

Make a collage of actual textures using different textured materials such as corrugated paper, foil, sandpaper, fabric, screen, leaves, and other textured materials.

**3. Simulated Textures in a Collage**

Create simulated textures by making rubbings with a crayon or different colored papers such as brick, cement block, or screen, plus smooth papers painted to look like textures. Cut the papers into shapes to make a landscape collage.

**4. Textured Clay**

Cut an animal shape from a slab of clay and add texture with clay tools or a fork or spoon to add interest to the surface.



Space

Actual space is a three-dimensional volume that can be empty or filled with objects. It has width, height, and depth. Space that appears three-dimensional in a painting is an illusion that creates a feeling of actual depth. Various techniques can be used to show such visual depth or space.



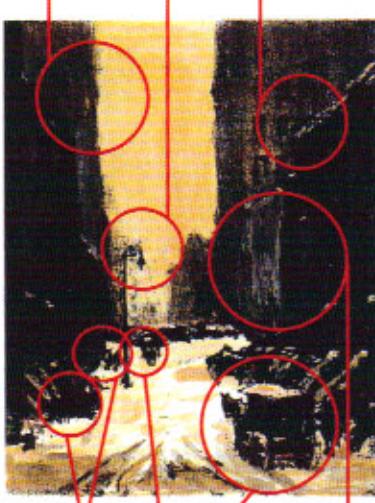
Robert Henri, Snow in New York, 1902. Oil on canvas, 32 x 25½ in. (81.3 x 65.1 cm). Chester Dale Collection.
Image courtesy of the National Gallery of Art, Washington, D.C.

Robert Henri (Hen-re) painted this snow scene in New York City with careful attention to the feeling of space. Henri uses several basic techniques to show space: perspective, values, overlapping, and size of shapes.

Lamp post overlaps distant buildings.

Light values and soft edges in the distance; dark values in the foreground.

One-point perspective lines lead to focal area.



Different sizes of coaches and horses emphasize recession of space.

Sizes of people diminish as they go back in space.

Buildings overlap each other and graded values recede into space.



Sculptures, architecture, and various craft pieces occupy **actual** or **real space**. You are aware of actual space in a large room, in an open landscape, or looking at a sculpture.

Martha Mans, Saturday Anglers



In two-dimensional art, the feeling of space is an illusion. Size can help us sense space. If people (or other objects) are large, they seem close, and we sense space between them and smaller people who seem farther away.



If objects or people overlap in a painting, we sense space between them. If overlapping is combined with size differences, the sense of space is greatly increased.

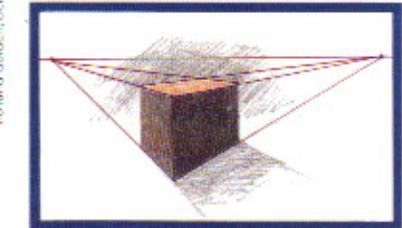


Linear perspective is a way of organizing objects in space. **One-point perspective** is used in this painting.



Gerald Brommer, Monument Valley

Atmospheric or aerial perspective is a way of using color or value (or both) to show space or depth.



Two-point perspective is used when looking directly at the front corner of a box, building, automobile, or other form.

1. Linear Perspective

Develop a drawing of a cityscape using one-point perspective. Draw a horizon line and place a vanishing point on the horizon line. Draw a street with buildings with lines receding to the vanishing point to create depth in the drawing.



Jim Burns

2. Atmospheric Perspective

Paint a series of mountains receding in space. With watercolor or tempera, paint the farthest mountains with the lightest values and the closer mountains with progressively darker values. Atmospheric perspective is often used in paintings to create a feeling of space.



Jim Burns

3. Overlapping Objects

Make a collage of a still-life or a group of figures by cutting out shapes from colored papers and overlapping them with the larger objects or figures in the foreground. Overlapping creates a feeling of actual depth with space between the objects.

**4. Actual or Real Space**

Make a three-dimensional piece of pottery or make a clay sculpture. These occupy actual or real space.

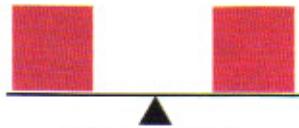


Balance

In Winslow Homer's painting, *Dressing for the Carnival*, the artist tells a story of a performer putting on his costume while fascinated children watch. He uses very strong value contrast to emphasize intense sunlight and shadows. He balanced values, shapes, and colors to create a unified visual statement with the central carnival figure as the focal point.



Winslow Homer, Dressing for the Carnival, 1877. Oil on canvas, 208.3 x 262.2 cm. Art Institute of Chicago, gift of Mr. and Mrs. Charles H. Worcester, 1922.22.2001. Image courtesy of the Metropolitan Museum of Art. Image source: Art Resource, NY.



Symmetrical Balance



Asymmetrical Balance



A large shape placed near the middle of a painting can be balanced by a smaller shape placed toward the outer edge. This is **asymmetrical** or **informal** balance. The small girl surrounded by deep shadows balances the entire group of people in an asymmetrical balance of visual elements.



The light and dark values in both positive and negative spaces are in balance also.

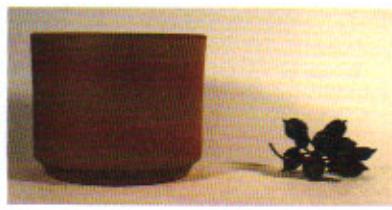


Asymmetrical balance involves two sides that are different, but yet are in visual balance. A large three-figure shape of quiet people is balanced by smaller but much more active birds. Another term for asymmetrical balance is informal balance.

Radial balance occurs when all the elements radiate from a central point. If the focus is at the center, it is also in symmetrical balance.



Angel Moroni
Sweat of Tears



A small irregular shape balances a larger circular, rectangular, or simple shape, even if it is of the same color, value, or texture.



Jeanne Okoski,
Pecan Pie



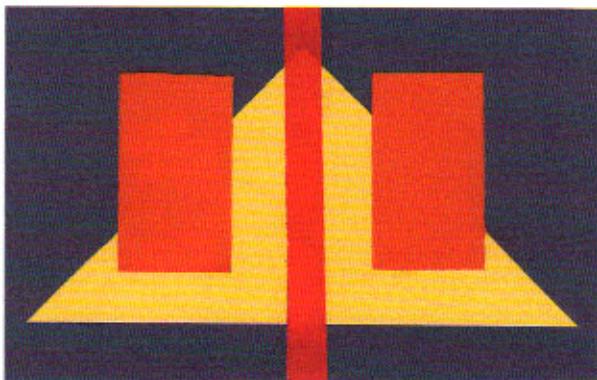
Value balance is essential to good painting or drawing. On a medium background, a small bright shape seems to balance a large middle value shape.

Balance refers to the distribution of visual weight in a work of art. In painting, it is the visual equilibrium of the elements that causes the total image to appear balanced. Balance can be either symmetrical or asymmetrical in a work of art.

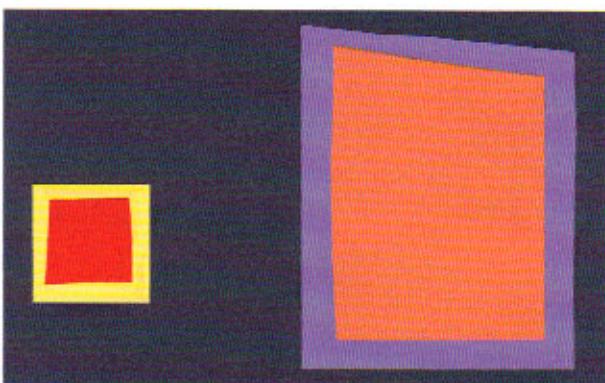
When elements on both sides of a central vertical line appear to be about equal in shape, weight, value, and color, the design is in **symmetrical balance**. Other terms for symmetrical balance are **formal** or **classical balance**.

1. Symmetrical Balance

Make a collage using geometric shapes cut from colored construction papers. Arrange and glue them to a colored background to show symmetrical balance.

**2. Asymmetrical Balance**

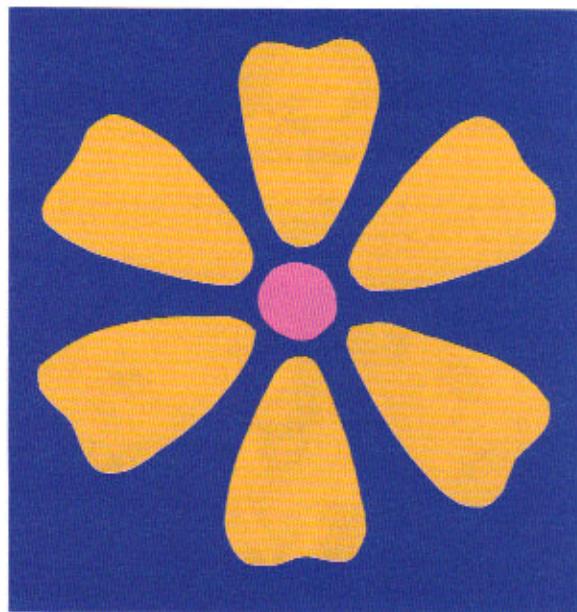
Make another collage using various shapes cut from colored construction papers. Arrange the shapes with the larger neutral colored shapes balancing the smaller shapes with intense colors to show asymmetrical balance. Glue the shapes to a colored background.

**3. Example of Symmetrical Balance**

Paint or construct a mask or other object to show an example of symmetrical balance.

**4. Radial Balance**

Make a painting or collage to show radial balance. Examples of radial balance include such things as wheels, flowers, oranges cut in half or objects where the elements radiate from the center.



Movement

PRINCIPLES OF DESIGN

Visual movement is used by artists to direct viewers through their work, often to a focal area. Such movement can be directed along lines, edges, shapes, and colors within the works, but moves the eye most easily on paths of equal value.

Diego Rivera, *Liberation of the Peon*, 1931, 73 x 94½ inches (185.4 x 239.4 cm). Gift of Mr and Mrs. Herbert Cameron Morris, 1943. The Philadelphia Museum of Art / Art Resource, NY. © 2012 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York



Diego Rivera's painting, *Liberation of the Peon*, is charged with emotion and filled with history. The naked slave (peon) is being cut free from political tyranny as well as physical enslavement by the liberating soldiers. All movement leads to the focus, where a knife is cutting the binding ropes. Notice how emphasis is placed on the act of liberation rather than on the liberating heroes. Movement is also created when we observe the direction in which the human eyes are looking — directly at the peon. This causes our eyes to follow theirs, creating visual movement toward the focus. The horses look directly at us, which draws us into the grouping of figures and horses.



Light, medium, and dark-valued design shapes lead to the focal area. Some shapes are elongated and produce easy movements to follow. Other movements are created by linkage of similarly valued shapes.



Edges of shapes create lines that together with rope lines lead to the focal area.

Gerald Brommer, Carmel Mission



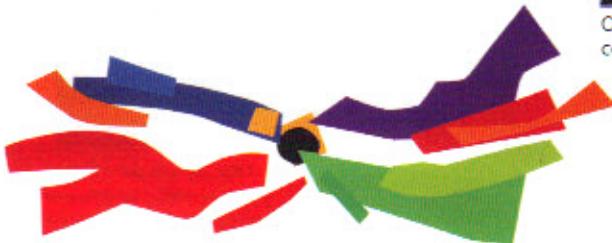
An artist may move our eyes through a painting by providing **visual passage** or **linkage** on dark or light values. Visual movement usually leads to a focal area.

Gerald Brommer, Marathon City Park



Linear movement can be both direct (straight) or irregular (curvilinear). Our eyes follow lines and edges.

Our eyes move into a painting if the work contains one-point perspective.



Elongated shapes cause our eyes to move along them. If there is a strong center of interest, our eyes will be drawn to it like a magnet.



In nature, architecture, or sculpture, our eyes tend to trace the contours of forms, moving along their edges. Such movement may or may not lead to a focal area.

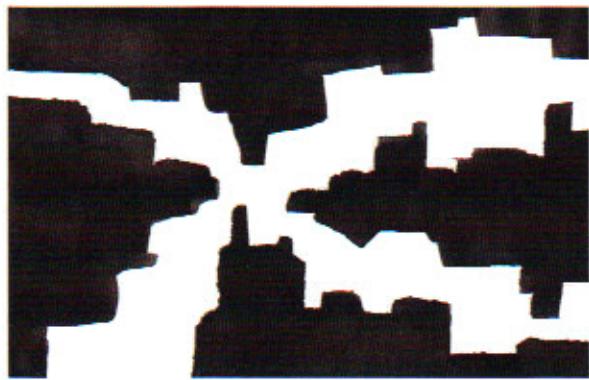


As lines and shapes move our eyes across a surface, interruptions may occur. Our eyes skip across these interruptions in a process called closure.

Doug Purdy, Gout

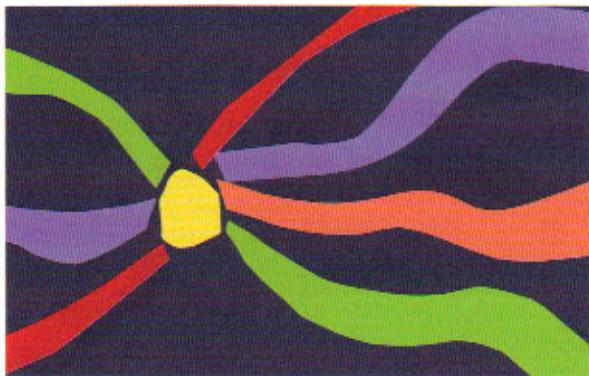
1. Visual Movement with Dark and Light Values

Make a design with black tempera to create negative white shapes that move through the composition so that you can visually see the linkage and passage along the edges of the white shapes and black shapes.



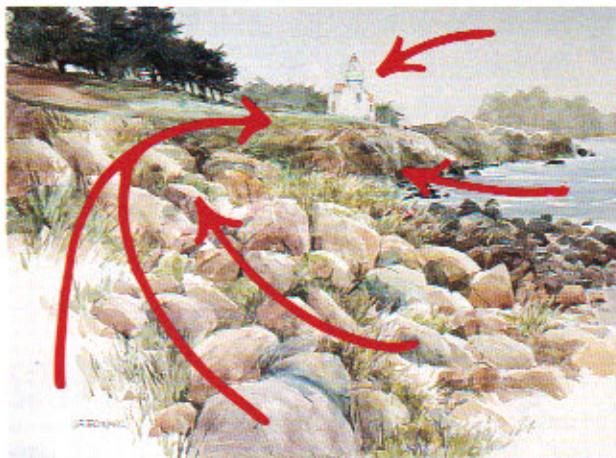
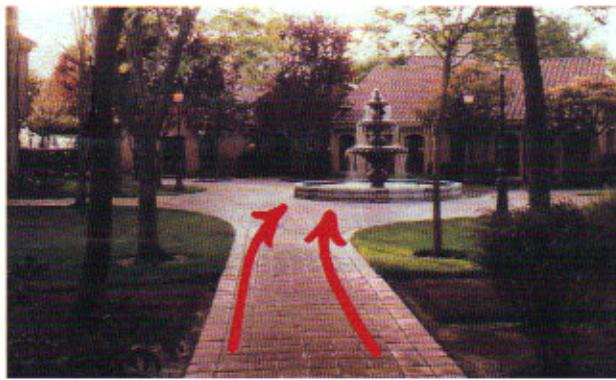
2. Elongated Shapes and Visual Movement

Cut out curved elongated shapes from different colored construction papers. Arrange them on a piece of paper toward a different shape such as a circle of a different color just off center (the focal point). Glue down the pieces. You can see the movement to the focal point in your collage.



3. Finding Visual Movement to a Focal Point

Select pictures from a magazine that show movement along lines, edges, shapes, or colors to a focal point. Use a marker to draw arrows on the pictures to show how your eyes move through the composition.



4. Movement in a Sculpture

Make or find a three-dimensional sculpture and see how your eyes tend to move along the contours or edges of the form.



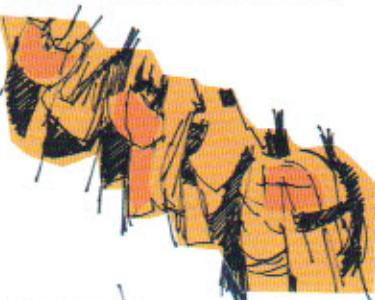
Rhythm

Marcel Duchamp (*Doo-shanh*) painted *Nude Descending a Staircase* to show the rhythmic movement of a figure coming down the stairs. The effect is like stop-action or strobe-light photography, because the repeated shapes and angles of the abstracted figure move diagonally across the canvas. Try to feel the rhythm the next time you walk down some stairs.

Repeated head shapes are not exactly alike, but the variety provides interest.



Repeated hip shapes follow the diagonal movements down the stairs.



Repeated leg movements dictate the rhythm of an abstract figure descending stairs. Both shapes and lines are used to develop the rhythm.

Value contrast between positive and negative shapes places emphasis on the fractured, rhythmic figure.



Marcel Duchamp, *Nude Descending a Staircase*, 1912. Oil on canvas, 57 1/2 x 35 1/2 in. (146 x 90 cm). The Louvre and Musée de l'Orangerie, Paris. © Succession Marcel Duchamp 1992. The Philadelphia Museum of Art, Art Resources, NY. © 2012 Art Resource, NY. Photo: Art Resource, NY.

Sandra Beebe, *Still Life*



Regular rhythm is the repetition of elements that are the same or nearly the same in regular sequences.



Trees spaced unevenly create **irregular rhythms**.

Karen Alena Bracken, *Painting Series*



Irregular rhythms might repeat throughout a painting without any exact duplication.



Staccato rhythms are repetitions that are abrupt and that change frequently. They often seem to be short bursts of energy in a painting.



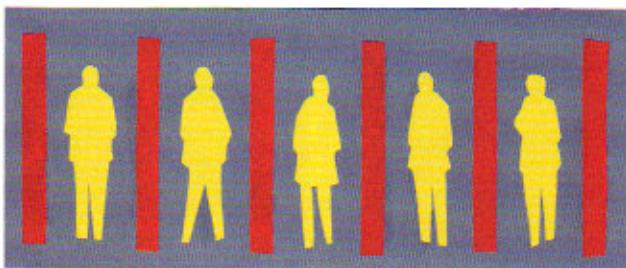
Progressive rhythms are those in which the elements change sizes as they move across space.



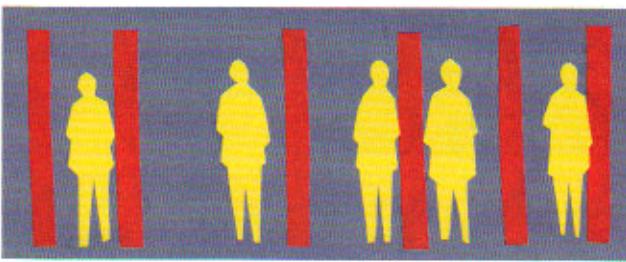
In architecture, rhythmic sequences of windows, columns, and other architectural details are used to unify large surfaces.

1. Regular Rhythm

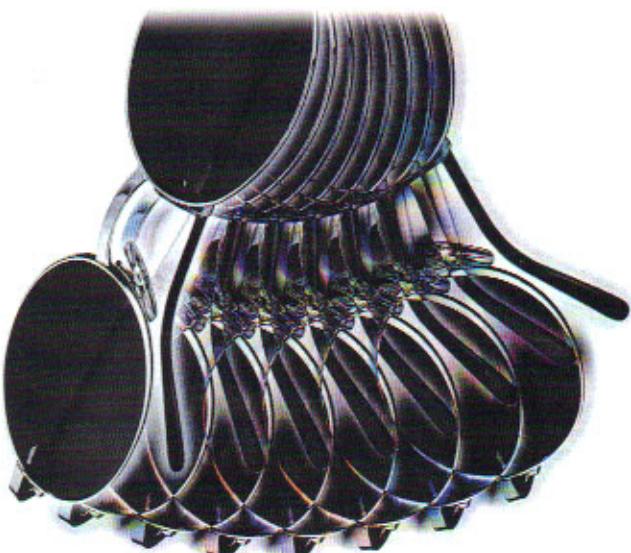
Cut strips of colored paper and then cut out figure shapes about the same size but in a different color. Arrange them in a row, one strip, one figure, one strip, etc., evenly spaced. Glue them to a background of colored paper. This illustrates regular rhythm.

**2. Irregular Rhythm**

Cut strips and figure shapes from different colored papers the same as those used to illustrate regular rhythm. Arrange them with unequal spaces between them to illustrate irregular rhythm which is often more interesting and exciting than regular rhythm.

**3. Rhythm with Repeated Shapes**

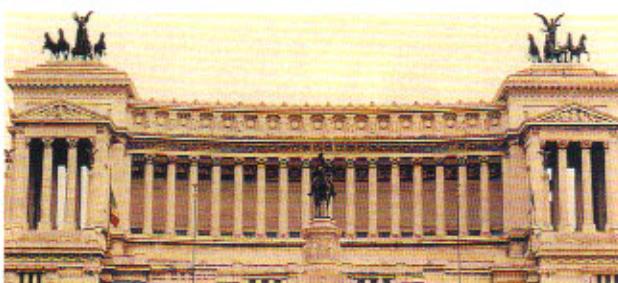
Make a painting or find a picture in a magazine which includes repeated shapes of the same object. The overlapping of repeated shapes creates rhythm.

**4. Rhythm in Nature**

Find pictures in magazines that show regular rhythm in nature such as evenly spaced trees. Then find pictures that show irregular rhythm in nature such as trees that are unevenly spaced and compare the two examples.

**5. Rhythm in Architecture**

Take pictures or find pictures in magazines that show regular or irregular rhythm in architecture. Windows, columns, and doors often create rhythm in a structure.



Contrast

Contrast refers to differences in values, colors, textures, shapes, and other elements. Contrasts create visual excitement and add interest to the work. If all the art elements — value, for example — are the same, the result is monotonous and unexciting.



Paul Cézanne, Still Life with Apples and Peaches, c. 1925. Oil on canvas, 31½ x 39¾ in (80 x 100.5 cm). Gift of George and Agnes L. Meyer.
Image courtesy of the National Gallery of Art, Washington, DC.

When Paul Cézanne (Say-zahn) painted *Still Life with Apples and Peaches*, he used all the design elements and all the design principles to build a unified composition. Try to find where he used the seven elements and seven principles of design. If you study his use of contrast alone, you can find at least eight kinds of contrast, which naturally develop an overall sense of variety.



Simultaneous contrast occurs when two pure complementary colors are placed side-by-side. Each will appear brighter.



Value contrast is most evident when darker values are next to lighter values.



Contrast in color intensity occurs when a pure, intense color is next to a muted or grayed color mixture.

George Gibson, Empty Saddles



Shape contrast occurs when organic shapes are placed in a geometric environment. Or in an opposite way, a building in a landscape will produce shape contrast, as will a person in a city street.

Textural contrast is seen when artists use heavy textures to contrast with smoother areas in painting, ceramics, sculpture, crafts, photography, or architecture.



Albert Porter, Engine Power

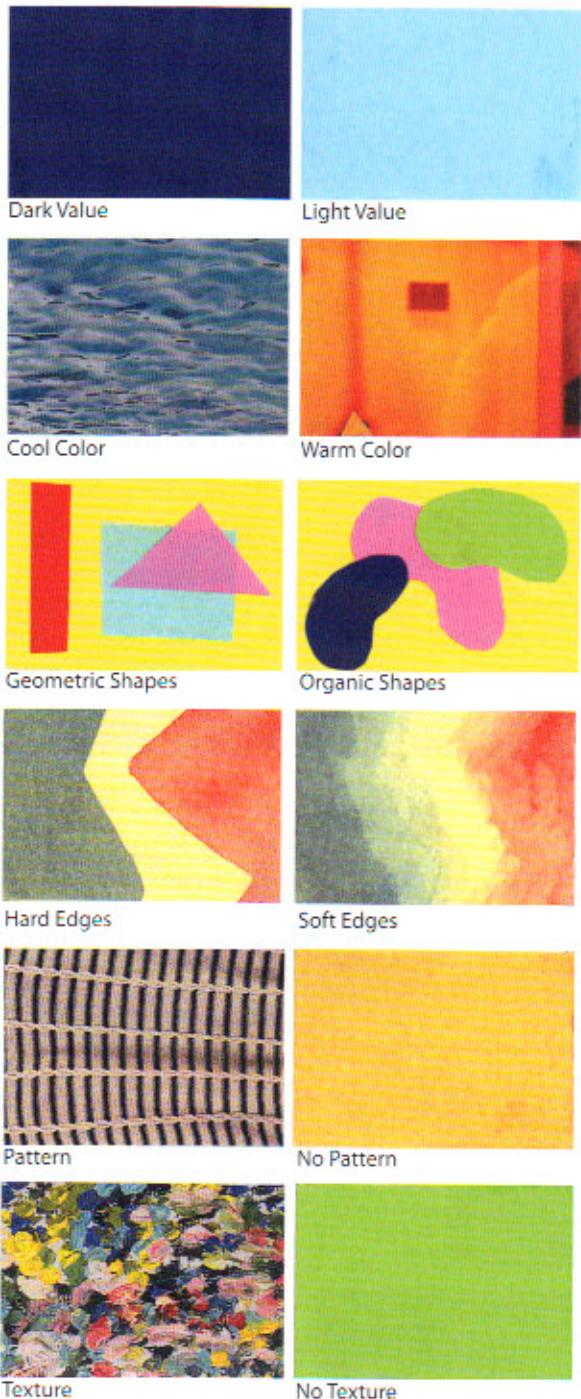


Temperature contrast refers to the contrast of warm and cool colors.

C O N T R A S T A C T I V I T I E S

1. Contrast Comparison Chart

Make a chart with two columns and then paint, draw, or cut illustrations from a magazine to show different contrasts side-by-side. Contrasts might include lines, colors, values, shapes, textures, patterns, edges, and other elements. Contrasts add interest to your paintings and you can use the chart as a reference.

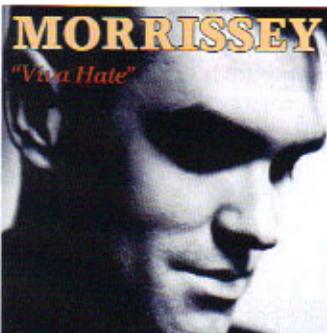


2. Paint a Still-Life Using Contrasts

Paint a still life using some of the contrasts illustrated in the chart including geometric and organic shapes, warm and cool colors, light and dark values and pattern contrasts.



3. High Value Contrast Illustration



Find a picture that shows dark and light values. Use the picture as a reference and with pen and ink or a black marker draw a high contrast picture using only black and white shapes.

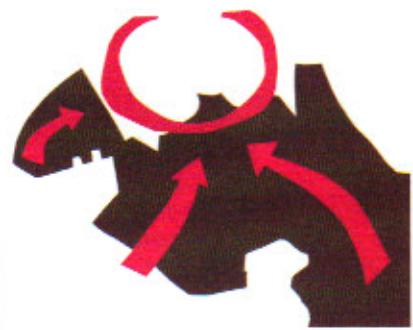


Emphasis

The emphasis in Henri de Toulouse-Lautrec's (*Too-loo-z low-trek*) painting, *At the Moulin Rouge*, is on the atmosphere and the strange lighting and color in a Paris cabaret. Actually, we are drawn into the five-member group seated at the table, where emphasis is on conversation among friends.



The emphasis is placed on the focal area, crammed with color contrasts and fervent conversation. The rest of the painting is made up of much larger, simple, neutral shapes.



Large, dark shapes lead your eye toward the focal area that is bright in color and contrasting in values.

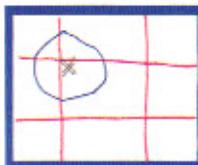
Henri de Toulouse-Lautrec, *At the Moulin Rouge*, 1892/95. Oil on canvas, 48 7/8 x 55 1/2 inches (123 x 141 cm). Art Institute of Chicago, Helen Birch Bartlett Memorial Collection, 1926.610.



Notice the two figures not involved in the cabaret activities but still a vital part of the focal area. The short person is the artist Toulouse-Lautrec, whose legs never fully developed. The tall gentleman is his cousin.



Color emphasis is on muted, purplish hues with several bright and intense contrasts.



The **focal area** emphasizes the most important part of a work. The best place for a focal area is near one of the crossings in this diagram.

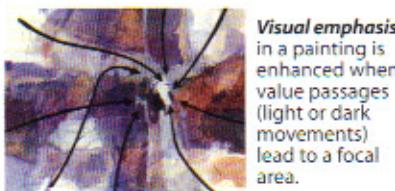
Gerald Brummett, Ponte Vecchio, Florence



Visual emphasis on a focal area can be achieved by using the strongest light and dark value contrasts.



Color dominance is a way of emphasizing color or color family in a painting. Here the artist emphasized green.



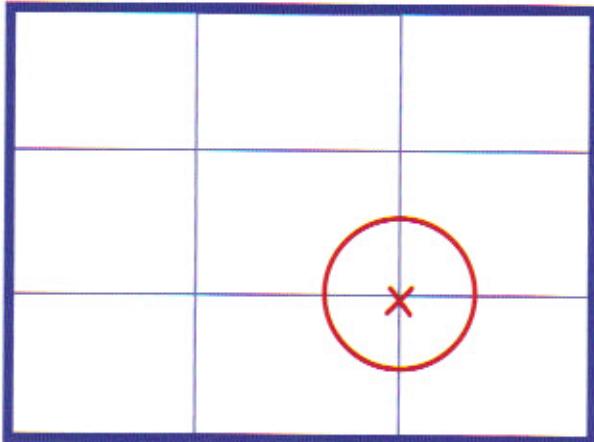
Visual emphasis at a focal area can be created using shape contrast. A building in the natural environment will become a focus and therefore receive emphasis.



In nature, emphasis might be felt when elements are isolated, such as a tree or an animal. Emphasis is usually on the element that is different. A person in a landscape becomes the focus or **visual emphasis** of a photograph.

1. Locating a Focal Point or Center of Interest

On an 8½ x 11-inch piece of paper, draw a vertical line one-third of the way into the paper and another two-thirds into the paper. Then draw horizontal lines one-third of the way down the paper and two-thirds down the paper. Where the lines intersect is a good place for a focal point or center of interest in a drawing or painting.



2. Value Emphasis

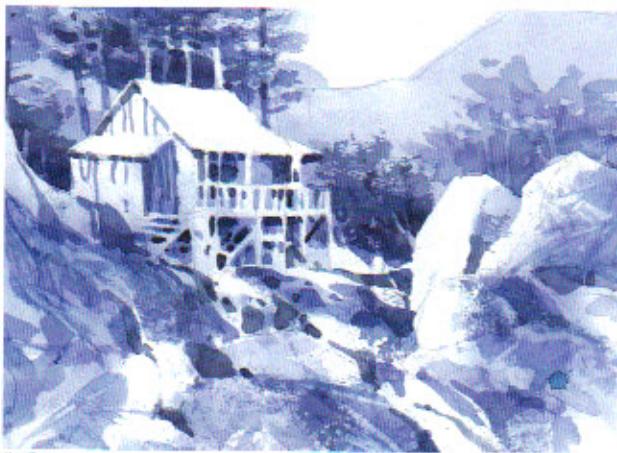
Make a pencil drawing of a landscape and select a focal point or center of interest in your composition. Use middle values throughout the drawing, but at the center of interest, place the darkest values next to the lightest values. The contrast of dark and light creates a focal point as in the front of the cabin in the drawing below.



Tom Hubbard

3. Color Emphasis

Make a painting of a landscape, still life, or portrait using one dominant color. This is a monochromatic painting which can provide variety in an artist's work and is an example of color emphasis.



Jim Burns

4. Visual Emphasis Using Shape Contrast

Paint a landscape and at the center of interest paint a building. A man-made structure in a natural landscape will become a focal point and will become a point of emphasis.



Tom Hubbard

Pattern

The pattern in Jasper Johns' painting, *Numbers in Color*, is regular, consisting of 121 rectangles stacked in eleven rows, each with eleven rectangles. The numbers (0-9) seem irregular because of the irregular use and application of color. There is no focal area in many patterned paintings.

This is the regular pattern on which Johns built his painting.

9	0	1	2	3	4	5	6	7	8	9
0	1	2	3	4	5	6	7	8	9	0
1	2	3	4	5	6	7	8	9	0	1
2	3	4	5	6	7	8	9	0	1	2
3	4	5	6	7	8	9	0	1	2	3
4	5	6	7	8						4
5	6	7	8	9						5
6	7	8	9							6
7	8	9								7
8	9									8
9										9



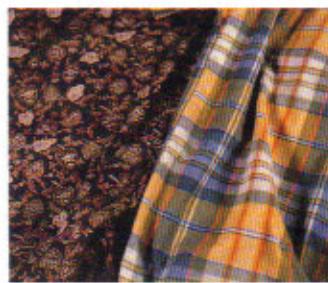
The roughly painted numerals are almost lost at times, causing the overall pattern to be more important than the individual parts.



Jasper Johns, *Numbers in Color* (detail)

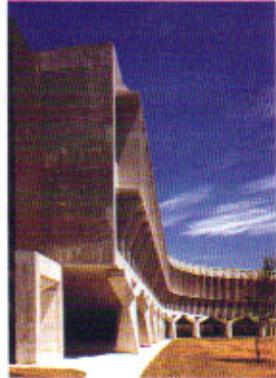


Jasper Johns, *Numbers in Color*, 1958-59. Encaustic and newspaper on canvas, 66½ x 93½ inches. © Jasper Johns/Licensed by VAGA, New York, NY
Gift of Seymour H. Knox, 1962. © 2007 Art Gallery Buffalo, New York

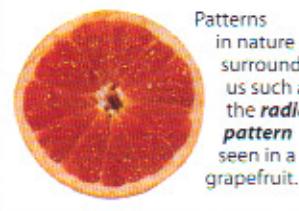


Fabrics often have **regular** or **planned patterns**, because certain elements are repeated with accuracy (lines, shapes, swirls, or other design elements).

IBM Laboratory, Boca Raton



Planned patterns are used by architects to create surface interest on buildings, including windows, doors, columns, and other details.

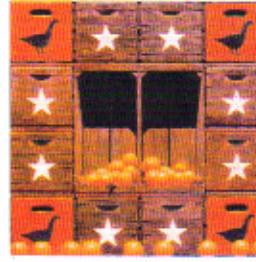


Patterns in nature surround us such as the **radial pattern** seen in a grapefruit.



Quilts are patterned works of art made of fabrics which are often patterned themselves. Even the stitches in a quilt are made according to a planned pattern.

Jeff Koons, *Center Stage*



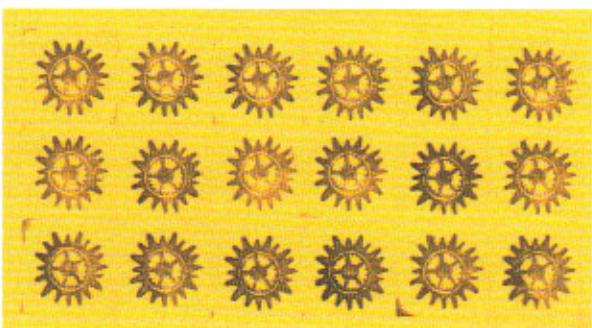
Some painters use pattern to organize surface elements. Here, a regular pattern of squares is made more interesting with an irregular pattern of oranges.



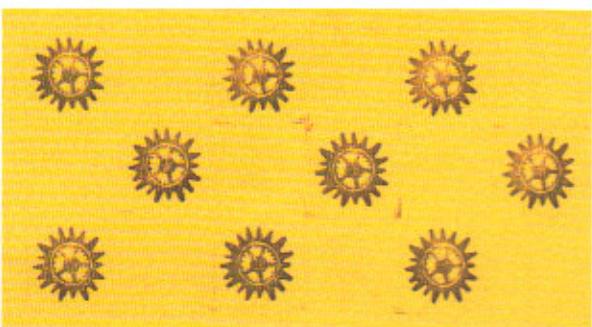
Patterns made of repeated lines, shapes, colors, or textures are used by designers of weavings, jewelry, ceramics, and other crafts.

1. Regular and Irregular Pattern

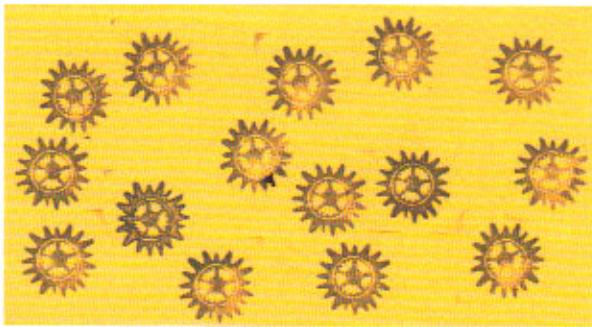
Make a stamp, either from an eraser, potato, or use a rubber stamp to print a regular pattern on a colored piece of paper. Repeat the shapes next to and above and below each other.



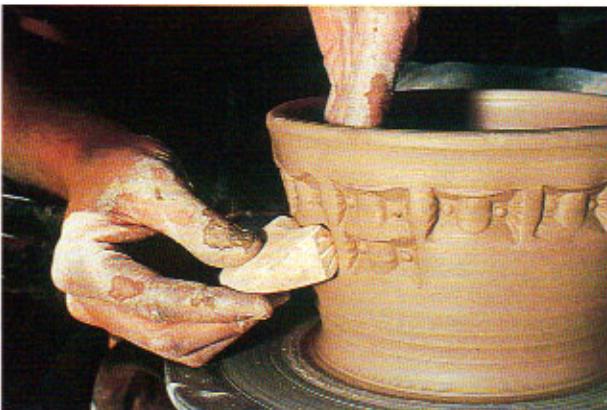
Print another regular pattern called a drop pattern where the shapes repeat at an angle above and below each other.



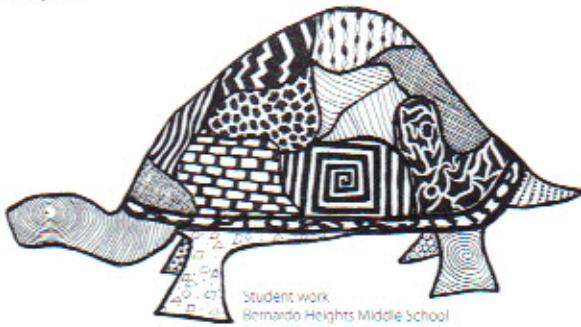
Print an irregular pattern where the shapes are printed randomly.

**2. Patterns in Clay**

On a clay slab, tile, or pot, press with a clay tool or stamp to create a regular pattern.

**3. Patterns in a Line Drawing**

Make an outline drawing of an animal with a marker and then draw lines through the animal to create different shapes. Fill in the shapes with different patterns made from lines and small shapes.



Student work
Romardo Heights Middle School

4. Patterns in Nature

Find a picture or object showing patterns in nature and then make a drawing or painting showing the pattern as it appears on your subject.



Gail Price

Unity

Vincent van Gogh was concerned with the unity of his paintings. In *The Starry Night*, the swirling brush strokes and dominance of cool colors tends to unify the surface and create the feeling that everything belongs together.



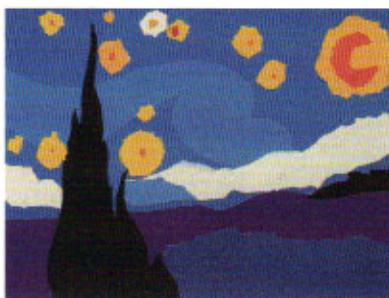
Van Gogh used the night colors of blues, purples, and blacks to unify the painting with color dominance.



The artist's brush strokes are all visible; none are softened or smeared together. His use of value contrasts to allow brush strokes of similar sizes to show creates an overall textural quality that enhances visual unity.



Vincent van Gogh, The Starry Night, 1889. Oil on canvas, 29 x 36 inches (73.7 x 91.4 cm). Acquired through the Luce Fund Benefit. Digital image © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY.



The swirling sky shape unifies the heavens. The quiet village rests below an explosive sky, all unified in a single expressionistic statement about a glorious night in France. With all the unifying effects, van Gogh included plenty of variety to keep the painting interesting. Variety of shape sizes, color intensities, and value contrasts spark the painting to life.

Bruce Dorfman, Brown Blue Red



Variety is essential to keep art from being monotonous. The horizontal layers in this work create unity. The difference in each tier provides variety.



Graphic artists use horizontal and vertical contour continuation to organize complex materials.



Visual unity in a painting can be developed by clustering elements or by placing them close together.

Louise Nevelson, Interior Series No. 7



A similar **overall surface treatment** creates a very strong sense of unity in a painting, drawing, sculpture, or ceramic piece.

Intense colors, repeated shapes, hard edges, and clustering create a strong sense of unity.

Margo Hoff, Street Music



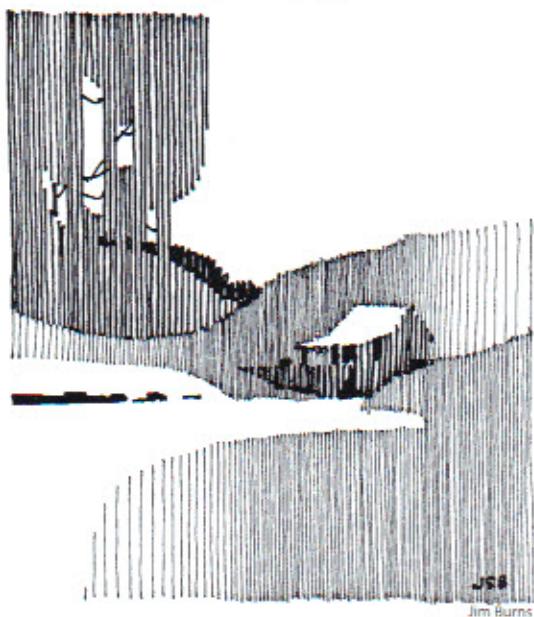
Frank Webb, Annapolis Excursion



A **dominant color** will unify a painting. So will repeated textures, shapes, edges, and consistent painting techniques.

1. Unity with Line

Make a drawing of a portrait, still life, or landscape. Use only vertical pen or pencil lines. Vary the distance between the lines to create darker or lighter values. This develops unity as do the curved lines in van Gogh's *Starry Night*.



Jim Burns

2. Unity with Repeated Shapes and Colors

Create an abstract painting or collage of a still life repeating similar shapes and colors throughout the composition. The repetition of shapes and colors unifies the painting or collage.



Chris Arvetis

3. Unity with Dominant Values

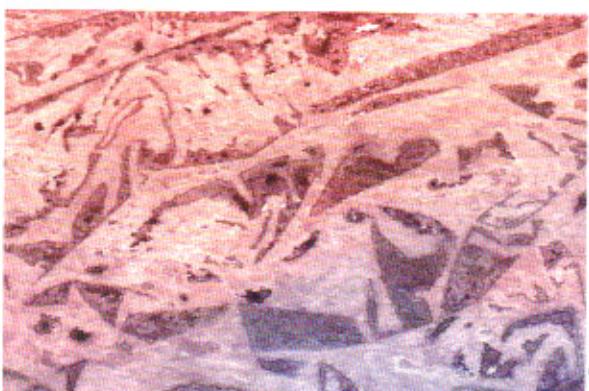
Paint a still life, portrait, or landscape where one value is dominant. This could be either a light, middle, or dark value. The dominant middle value in the painting below unifies the painting.



Lead Bonnie

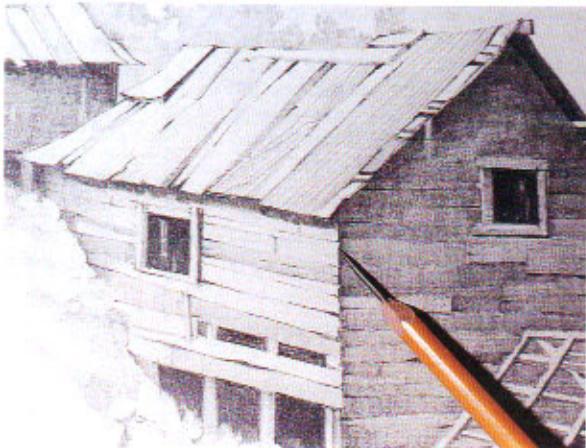
4. Unity with Texture

Create a nonobjective painting using texture. Paint a 6 x 8-inch area with watercolors and press wrinkled plastic wrap into the wet watercolor for 10 minutes. This will give the watercolor an overall texture that will unify the painting.



Jim Burns

Make a drawing of a building which has a textured wood surface. The texture throughout the subject unifies the drawing.



Jeff Price

Elements of Design

Line

Mark Tobey, American, 1890–1976. *Calligraphy in White*, 1957. Tempera on paper, 35 x 23½ 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.

Shape

Pablo Picasso, Spanish, 1881–1973. *Three Musicians*, 1921. Oil on canvas, 80½ x 74½ in. A.E. Gallatin Collection, 1952. The Philadelphia Museum of Art / Art Resource, NY. © 2012 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Will Bullas, *A Sheep on the Job*. Watercolor, 30 x 30 in.

B.J. White, *Interruption Series/Red Kimono*. Acrylic on canvas, 45 x 54 in.

Margo Hoff, *Marathon*. Canvas collage, 54 x 54 in.

Form

Barbara Hepworth, English, 1903–1975. *Assembly of Sea Forms*, 1972. Marble, mounted on stainless steel base, 42½-in. high, 72-in. diameter (overall). Norton Simon Art Foundation, Pasadena, CA. © 2000 Estate of Barbara Hepworth.

David Smith, American, 1906–1965. *Cubi XVII*, 1963. Stainless steel, 107¼ x 64¾ x 38¾ in. Dallas Museum of Art. The Eugene & Margaret McDermott Fund, 1965.32. © Estate of David Smith / Licensed by VAGA, New York, NY.

Kent Ullberg, *Majestic Blue*. Bronze, 30½-in. high.

Color

Pierre Auguste Renoir, French, 1841–1919. *Fruits of the Midi*, 1881. Oil on canvas, 1915/16 x 25 11/16 in. (50.7 x 65.3 cm). Art Institute of Chicago, Mr. and Mrs. Martin Ryerson Collection, 1933.1176.

Robert E. Wood, *Tropical Jewels*. Watercolor, 22 x 30 in.

Gerald Brommer, *Mykonos Impression*. Collage and watermedia, 11 x 15 in.

Value

Jean Metzinger, French, 1883–1956. *Tea Time (Woman with a Teaspoon)*, 1911. Oil on cardboard, 29¾ x 27½ in. (75.9 x 70.2 cm). The Louise and Walter Arensberg Collection, 1950 (1950.134–139). The Philadelphia Museum of Art / Art Resource, NY. © 2012 Artists Rights Society (ARS), New York / ADAGP, Paris.

Judi Betts, *Curtain Call*. Watercolor, 30 x 22 in.

Gerald Brommer, *Dark Movement*, 15 x 22 in. U.S. Capitol photo courtesy National Parks Service.

Marbury Hill Brown, *The Window*. Watercolor, 21 x 26 in.

Donald Jolley, *North of Moab #1*. Watercolor, 22 x 30 in.

Texture

Georges Rouault, French, 1871–1958. *The Old King*, c. 1916–1936. Oil on canvas, 30½ x 21¼ in. (77 x 54 cm). Patrons Art Fund, 40.1. Carnegie Museum of Art. © 2012 Artists Rights Society (ARS), NY / ADAGP, Paris.

Lou Rankin, *Owl*. Cement, sand, and steel, 14-in. high.

Gerald Brommer, *Mykonos Textures*. Watercolor, 22 x 30 in.

Interior by Steve Chase and Associates, Palm Springs.

Stanley Grossman, *Fuji Series*. Mixed media collage, 42 x 30 in.

Betty Schabacker, *Mountain Goats*. Fabric collage, 72 x 56 in.

Space

Robert Henri, American, 1865–1929. *Snow in New York*, 1902. Oil on canvas, 32 x 25¾ in. (81.3 x 65.5 cm). Chester Dale Collection. Image courtesy of the National Gallery of Art, Washington, D.C.

Martha Mans, *Saturday Anglers*. Watercolor, 22 x 30 in.

Roland Golden, *October Road*. Watercolor and acrylic, 30 x 22 in.

Gerald Brommer, *Monument Valley*. Watercolor, 22 x 30 in.

Principles of Design

Balance

Winslow Homer, American, 1836–1910. *Dressing for the Carnival*, 1877. Oil on canvas, 20 x 30 in. Amelia B. Lazarus Fund, 1922 (22.220). Image copyright © The Metropolitan Museum of Art. Image Source: Art Resource, NY

Indonesian Mask. Wood, 14 in. high. Collection, Maureen Kelly.

George Labadie, *Free Loaders*. Watercolor, 21 x 29 in.

Anneli Livingston, *Game of Hearts*. Watercolor, 37 x 37 in.

Frank Webb, *Sam's Place, Monterey*. Watercolor, 22 x 30 in.

Sumiye Okoshi, *Plenum #76*. Collage, 25½ x 25 in.

Movement

Diego Rivera, Mexican, 1886–1959. *Liberation of the Peon*, 1931. Fresco, 74 x 94½ in. (185.4 x 239.4 cm). Gift of Mr. and Mrs. Herbert Cameron Morris, 1943. The Philadelphia Museum of Art / Art Resource, NY. © 2012 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York.

Gerald Brommer, *Carmel Mission*. Watercolor, 15 x 22 in.

Gerald Brommer, *Mazatlán City Park*. Watercolor, 15 x 22 in.

Doug Purdy, *Goat*. Bronze, 10½-in. high.

Gerald Brommer, *Mexican Mission*. Collage and watermedia, 11 x 15 in.

Rhythm

Marcel Duchamp, American (born France), 1887–1968. *Nude Descending a Staircase, No. 2*, 1912. Oil on canvas, 57¾ x 35¾ in. (147 x 89.2 cm). The Louise and Walter Arensberg Collection, 1950. The Philadelphia Museum of Art / Art Resource, NY. © 2012 Artists Rights Society (ARS), New York / ADAGP, Paris / Succession Marcel Duchamp.

Sandra Beebe, *Still Life*. Watercolor, 22 x 30 in.

Mary Alice Braukman, *Pathway Series*. Watercolor and collage, 40 x 50 in.

B.J. White, *Grey Matters*. Mixed media on paper, 30 x 22 in.

Contrast

Paul Cézanne, French, 1839–1906. *Still Life with Apples and Peaches*, c. 1905. Oil on canvas, 31⅓ x 39¾ in. (81 x 100.5 cm). Gift of Eugene and Agnes E. Meyer. Image courtesy of the National Gallery of Art, Washington, D.C.

George Gibson, *Empty Saddles*. Watercolor, 22 x 30 in.

Albert Porter, *Engine Power*. Watercolor, 15 x 22 in.

Emphasis

Henri de Toulouse-Lautrec, French, 1864–1901. *At the Moulin Rouge*, 1892/95. Oil on canvas, 48¾ x 55½ in. (123 x 141 cm). Art Institute of Chicago, Helen Birch Bartlett Memorial Collection, 1928.610.

Gerald Brommer, *Ponte Vecchio*, Florence. Watercolor, 15 x 22 in.

Pat Berger, *Central Park*. Acrylic on canvas, 40 x 30 in.

Gerald Brommer, *Pemaquid Point*. Watercolor, 14 x 20 in.

Pattern

Jasper Johns, American, b. 1930. *Numbers In Color*, 1958–59. Encaustic and newspaper on canvas, 66½ x 49½ in. Albright-Knox Art Gallery, Buffalo, New York. Gift of Seymour H. Knox, 1959. © Jasper Johns/Licensed by VAGA, New York, NY.

IBM Laboratory, Boca Raton, Marcel Breuer and Robert F. Gatje, architects. Photo: Joseph N. Molitor Quilt, collection of David and Ardis Walther

Jeff Owns, *Center Stage*. Watercolor, 24 x 24 in.

Unity

Vincent van Gogh, Dutch, 1853–1890. *The Starry Night*, 1889. Oil on canvas, 29 x 36¼ in. (73.7 x 92.1 cm). Acquired through the Lillie P. Bliss Bequest. Digital Image © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY

Bruce Dorfman, *Brown Blue Red*. Metal, paper, wood, acrylic, and gesso on board, 18¾ x 16¾ in.

George Labadie, *Cacophony Chorus*. Watercolor, 21 x 29 in.

Louise Cadillac, *Interior Series No. 7*. Acrylic on paper, 40 x 30 in.

Margo Hoff, *Street Music*. Acrylic and canvas collage on canvas, 6 x 10½ ft.

Frank Webb, *Annapolis Excursion*. Watercolor, 25 x 22 in.