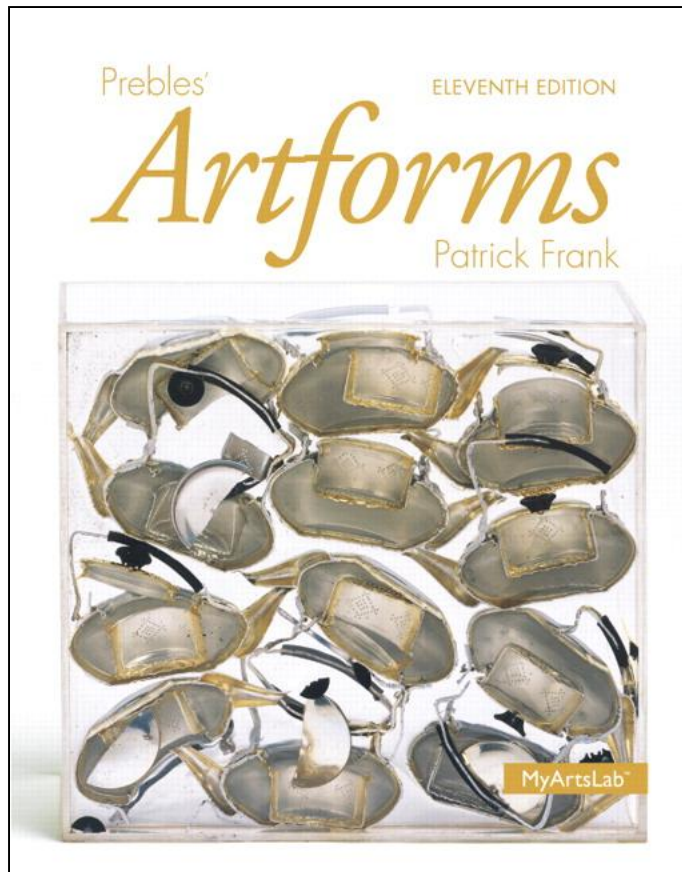


Prebles' Artforms

An Introduction to the Visual Arts

ELEVENTH EDITION



CHAPTER 4

The Principles of Design

Learning Objectives

1. Describe the role of design in the production and analysis of works of art.
2. Analyze the use of design principles to organize a work of art.
3. Examine the ability of certain design principles to direct the viewer's attention to details in a work of art.

Learning Objectives

4. Identify methods used to create symmetrical, asymmetrical, and radial balance in a composition.
5. Distinguish scale and proportion in art.
6. Demonstrate how design principles work together to engage the viewer.

Introduction

- **Composition**
 - Organization of visual elements, as in painting and photography
- **Design**
 - Applicable to the entire range of visual arts
 - Indicates both the process of organizing visual elements and the product of that process

Introduction

- Charles Demuth, *I Saw the Figure 5 in Gold*
 - Line of poetry by William Carlos Williams
 - Signifies the poet
 - Numeral 5 unifies composition
 - Red color contrasting gray city night background
- Seven key principles of design



Closer Look: 'The Great Figure' and *The Figure 5 in Gold*

Charles Demuth. *I Saw the Figure 5 in Gold*. 1928.
Oil on cardboard. 35-1/2" × 30".

The Metropolitan Museum of Art, Alfred Stieglitz Collection,
1949 (49.59.1). © 2013 Image The MoMA/Art
Resource/Scala, Florence. [Fig. 4-1]

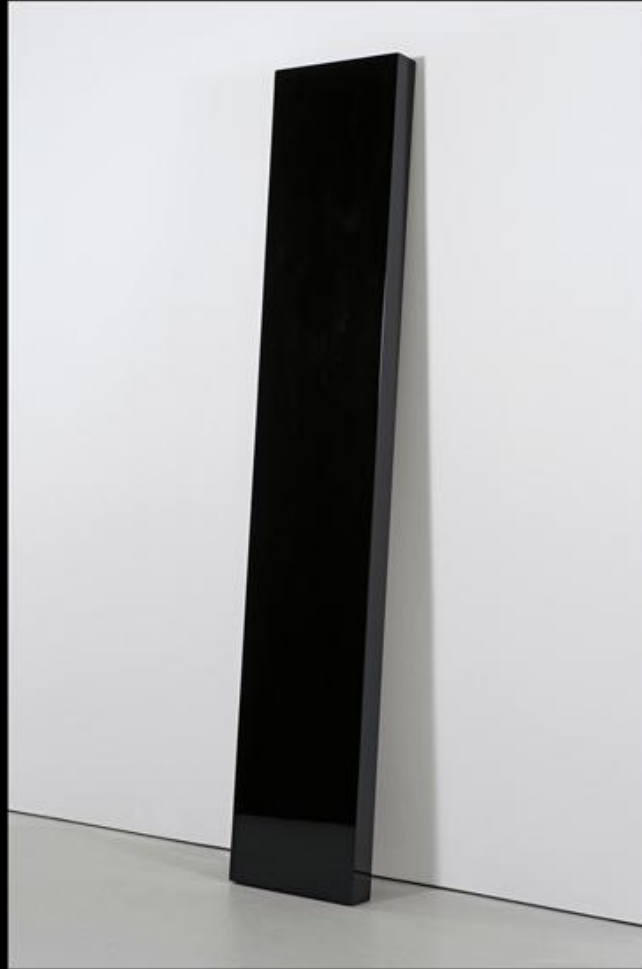
Unity and Variety

- **Unity**

- The appearance or condition of oneness
- A feeling that all the elements in a work belong together
- John McCracken, *Silver*
 - Use of only black

- **Variety**

- Provides diversity, countering unity



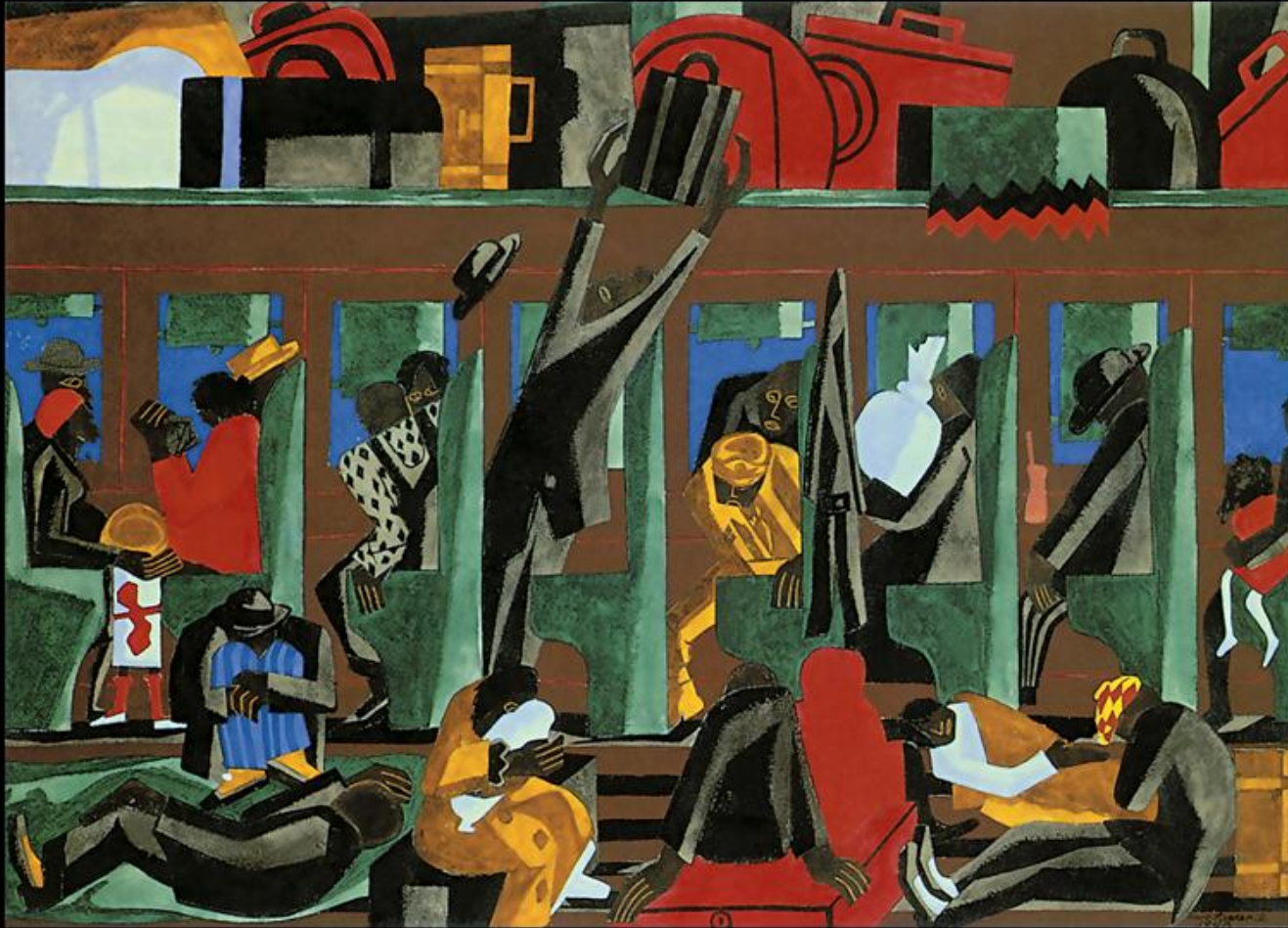
John McCracken. *Silver*. 2006.

Polyester resin, fiberglass, and plywood. 93" × 17" × 3-1/2".

© The Estate of John McCracken. Courtesy David Zwirner, New York/London. [Fig. 4-2]

Unity and Variety

- Striking a balance
 - Jacob Lawrence, *Going Home*
 - Visual themes repeated
 - Lines, shapes, and colors
 - Use of abstraction in complex composition
 - Flat, distinctive quality



Jacob Lawrence. *Going Home*. 1946.
Gouache. 21-1/2" x 29-1/2".

Private collection, courtesy of DC Moore Gallery, New York. © 2013 The Jacob and Gwendolyn Lawrence Foundation, Seattle/Artists Rights Society (ARS), New York.

[Fig. 4-3]



Jacob Lawrence. *Going Home*. 1946.

Gouache. 21-1/2" x 29-1/2".

Private collection, courtesy of DC Moore Gallery, New York. © 2013 The Jacob and Gwendolyn Lawrence Foundation, Seattle/Artists Rights Society (ARS), New York.

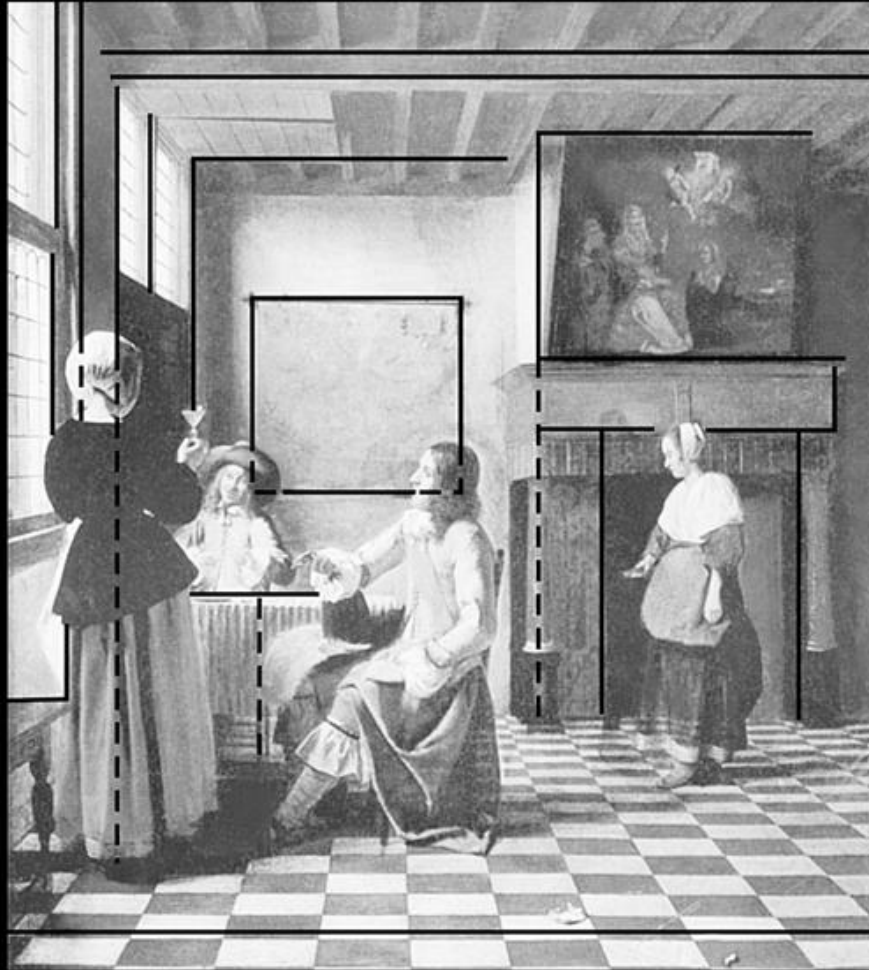
[Fig. 4-3a]

Unity and Variety

- **Pattern**
 - A repetitive ordering of design elements
 - de Hooch, *Interior of a Dutch House*
 - Floor tile and window patterns playing against larger rectangles in ceiling
- Randomness and disorder
 - Rauschenberg, *Gift for Apollo*
 - Maintains a sense of harmony
 - Repeated rectangles and lines



Pieter de Hooch. *Interior of a Dutch House*. 1658.
Oil on canvas. 29" × 35".
The National Gallery, London/Scala, Florence. [Fig. 4-4]



Pieter de Hooch. *Interior of a Dutch House*. 1658.
Oil on canvas. 29" × 35".
The National Gallery, London/Scala, Florence. [Fig. 4-4a]



Robert Rauschenberg. *Gift for Apollo*. 1959.

Oil, pant fragments, necktie, wood, fabric, newspaper, printed reproductions on wood with metal bucket, metal chain, door knob, L brackets, metal washer, nail, and rubber wheels with metal spokes. 43-3/4" × 29-1/2" × 41".

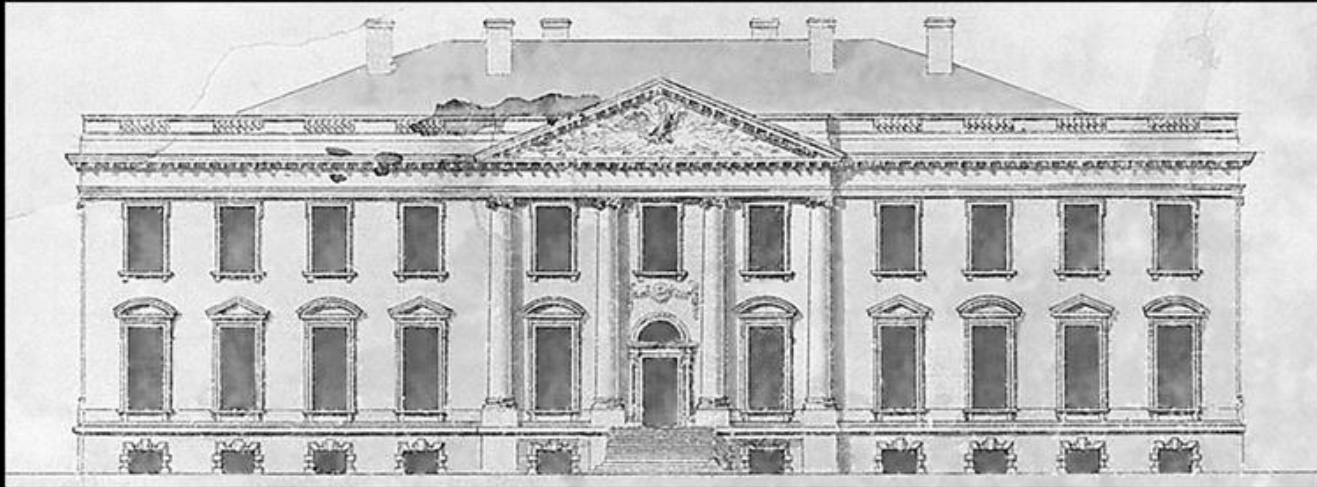
The Museum of Contemporary Art, Los Angeles The Panza Collection 86.17 © Robert Rauschenberg Foundation/Licensed by VAGA, New York, NY. [Fig. 4-5]

Balance

- An achievement of equilibrium in which acting influences are held in check by opposing forces
- Achieved through **symmetry** or **asymmetry**
- **Symmetrical balance**
 - Near or exact matching of left and right sides of a three-dimensional form or two-dimensional composition

Balance

- **Symmetrical balance**
 - Often employed by architects
 - James Hoban, *Design for the President's House*
 - Makes buildings easier to comprehend at a glance
 - Motionless and stable structures



James Hoban. *Design for the President's House*, Elevation. 1792.
Courtesy of the Maryland Historical Society, Item ID # 1976.88.3. [Fig. 4-6a]



James Hoban. *The White House*, Washington, D.C. 1797.
Front view. Antonio M. Rosario/Image Bank/Getty images. [Fig. 4-6b]

Balance

- **Symmetrical balance**
 - Few works of art are perfectly symmetrical.
 - Damien Hirst, *Posterity—The Holy Place*
 - Resembles stained-glass window
 - Useful in religious art because it suggests divinity



Damien Hirst. *Posterity—The Holy Place*. 2006.

Butterflies and household gloss on canvas. 89-5/8" × 48".

Courtesy of Gagosian Gallery. Photographed by Prudence Cuming Associates, Inc.

© 2013 Damien Hirst and Science Ltd. All rights reserved/DACS, London/ARS, NY.

[Fig. 4-7]

Balance

- **Asymmetrical balance**
 - Left and right sides are not the same
 - Elements balanced according to size and meaning around a center of gravity
 - Lavinia Fontana, *Noli Me Tangere*
 - Warm colors of Mary and the glow in the sky balance the composition
 - Christ balanced by tomb on the left



Lavinia Fontana. *Noli Me Tangere*. 1581.
Oil on wood. 47-3/8" × 36-5/8".

Galleria Degli Uffizi. Photograph: akg-images/Erich Lessing. [Fig. 4-8]

Balance

- Principles of visual balance
 - A large form is heavier and more attention-getting than a small form.
 - Two or more small forms can balance one large form.
 - A form gathers visual weight as it nears the edge of a picture.
 - A small form near an edge can balance a larger form near the center.

Balance

- Principles of visual balance
 - A complex form is heavier than a simple form.
 - A small complex form can balance a large simple form.
- Principles of color balance
 - Warm colors are heavier than cool colors.
 - A single small yellow form can balance a large dark blue form.

Balance

- Principles of color balance
 - Warm colors tend to advance toward the viewer, while cool colors tend to recede.
 - The warmer of two temperatures will be visually heavier because it seems closer to the viewer.

Balance

- Principles of color balance
 - Intense colors are heavier than weak or pale colors (tints and shades).
 - A single small bright-blue form near the center can balance a large pale-blue form near an edge.

Balance

- Principles of color balance
 - The intensity (weight) of any color increases as the background color approaches its complementary hue.
 - On a green background, a small simple red form can balance a large complex blue form.
- Regardless of principle, most artists rely on sensitivity to what "looks right"

Balance

- Titian's version of *Noli Me Tangere*
 - Christ still stands over kneeling Mary
 - Mary in warm colors
 - Added weight of tree behind Christ
 - Cool green colors balance flesh tones
- Degas, *Jockeys Before the Race*
 - Center of gravity on the right
 - Solitary circle on the left leading viewer's eyes through warm colors



Titian. *Noli Me Tangere*. 1514.

Oil on canvas. 43" × 36".

The National Gallery, London. Acc. no.: ng270. Bequeathed by Samuel Rogers, 1856.

©2013. Copyright Scala, Florence. [Fig. 4-9]

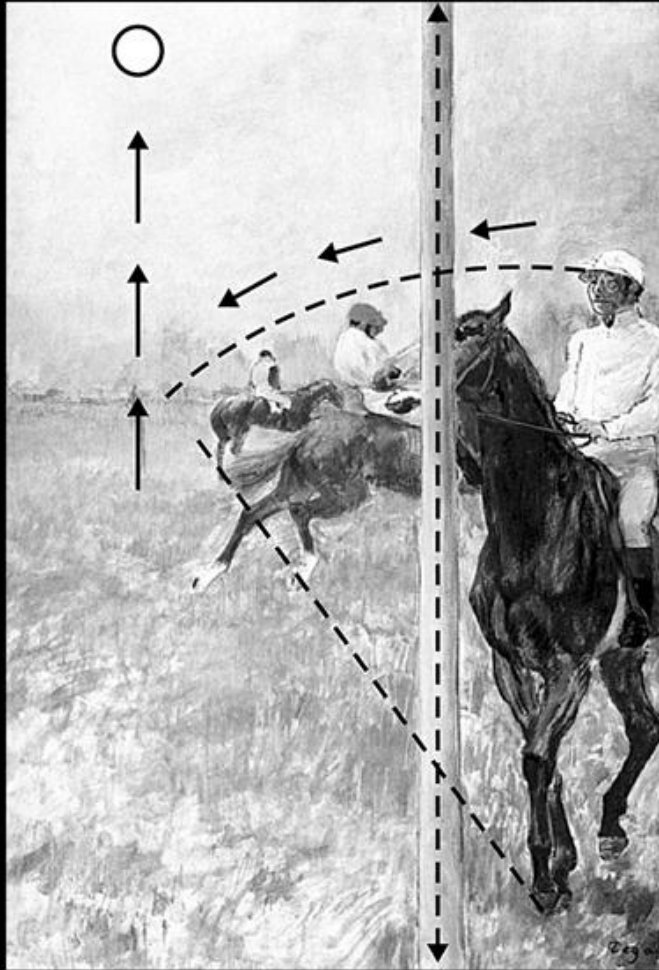


Edgar Degas. *Jockeys Before the Race*. c.1878–1879.

Oil essence, gouache, and pastel. 42-1/2" × 29".

The Barber Institute of Fine Arts, University of Birmingham. Bridgeman Art Library.

[Fig. 4-10]



Edgar Degas. *Jockeys Before the Race*. c.1878–1879.

Oil essence, gouache, and pastel. 42-1/2" × 29".

The Barber Institute of Fine Arts, University of Birmingham. Bridgeman Art Library.

[Fig. 4-10a]

Balance

- Mark di Suvero, *Declaration*
 - Example of statue requiring balance to stand up
 - Long-standing public art proven safe in earthquakes and tsunamis
 - Engineering to balance long V-shaped wings



Mark di Suvero. *Declaration*. 1999–2001.
Steel, height 60'.

© the artist. Courtesy L.A. Louver, Venice, CA. [Fig. 4-11]

Emphasis and Subordination

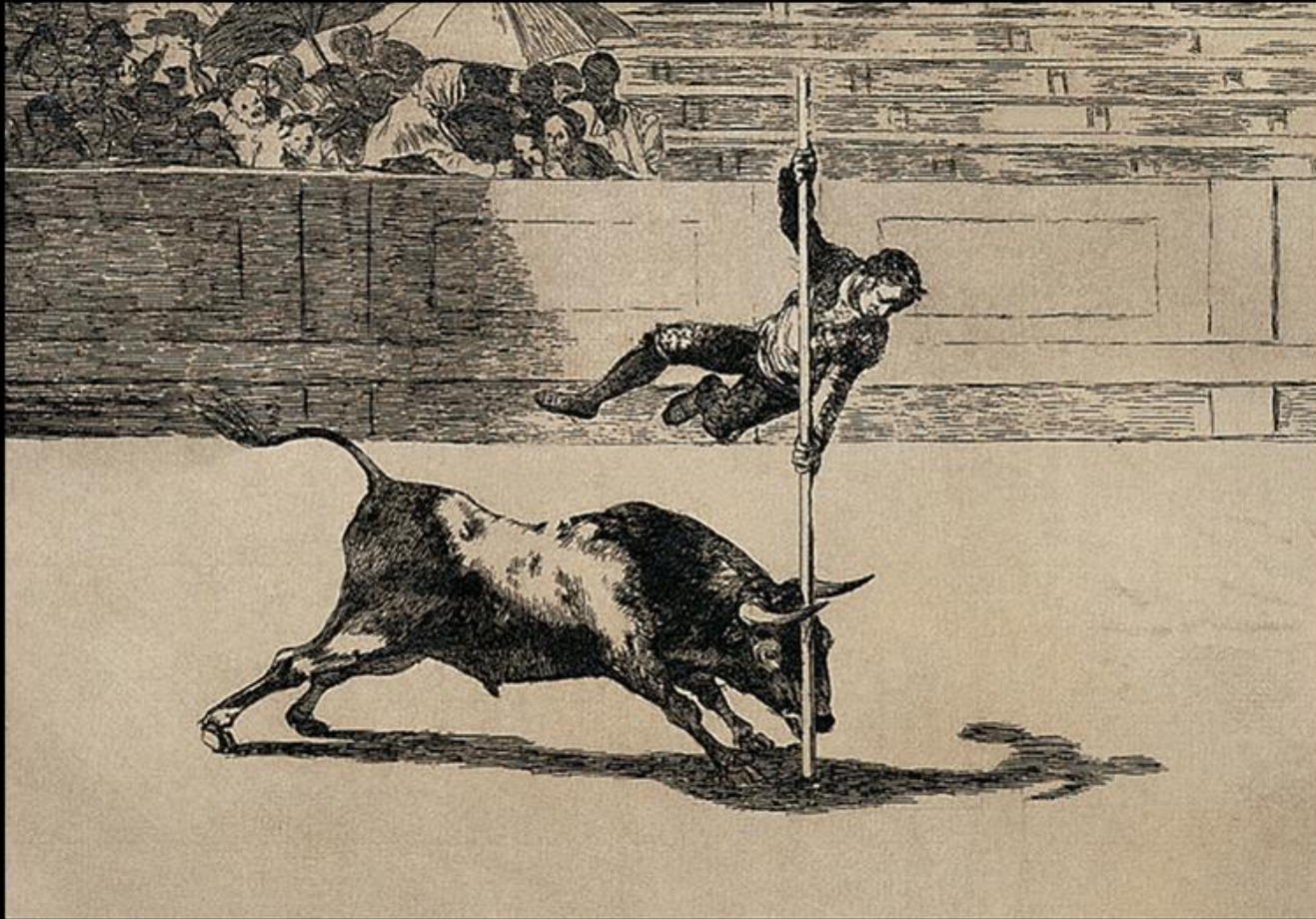
- **Emphasis**
 - Draws attention to an area
 - If a specific spot or figure, it is called a **focal point**
- **Subordination**
 - Use of neutral areas of lesser interest that keep viewer from being distracted

Directional Forces

- "Paths" for the eye to follow, provided by actual or implied lines
 - Implied by a form's axis or connection between similar or adjacent forms or lines
- Returning to Degas' *Jockeys*
 - Series of focal points
 - Diagonal directional forces created by bodies of three receding horses

Directional Forces

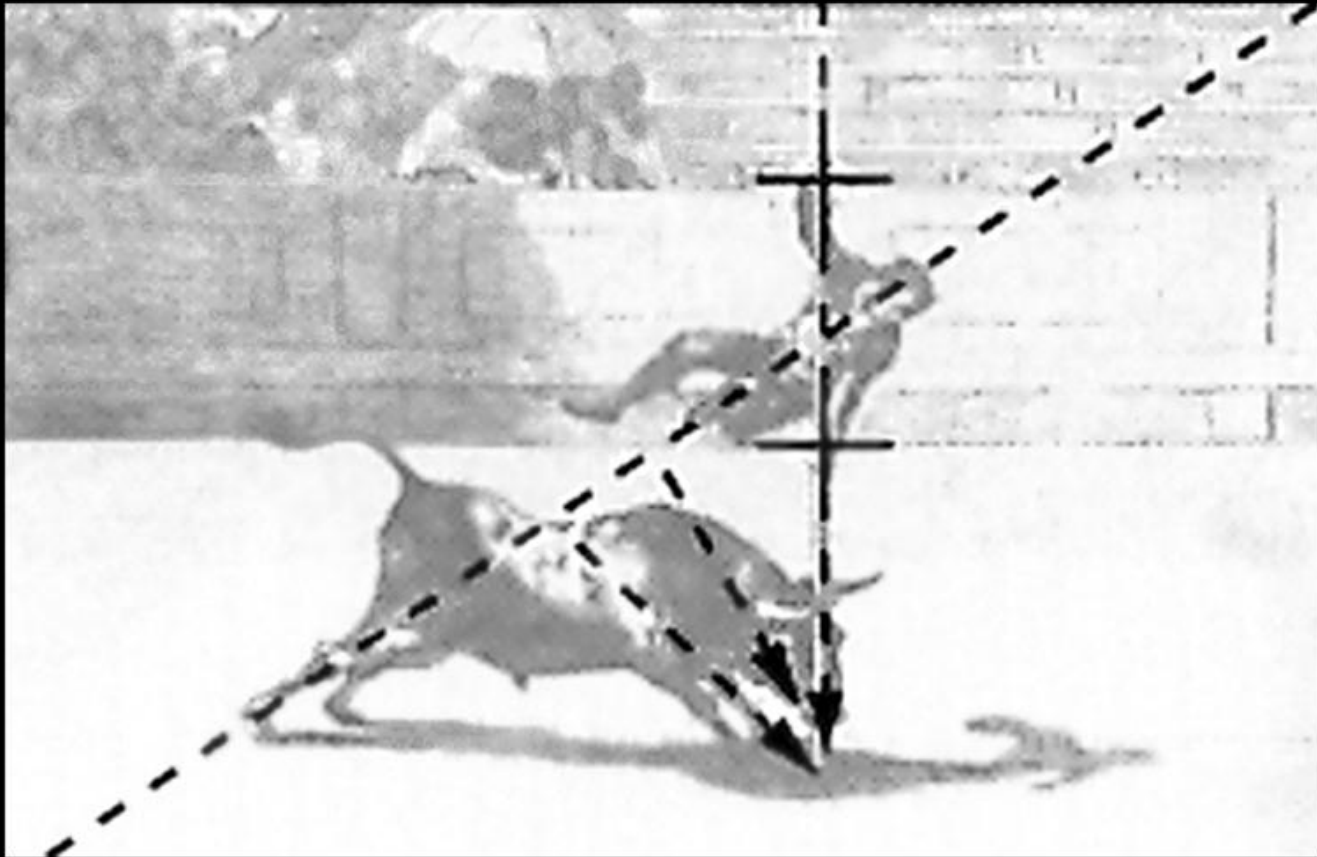
- Sensations produced by the direction of lines
 - Standing still (|)
 - Being at rest (—)
 - Being in motion (/)
- Francisco Goya's *Bullfight*
 - Drama produced by large, isolated, dark focal shapes
 - Suspense of spectators in corner



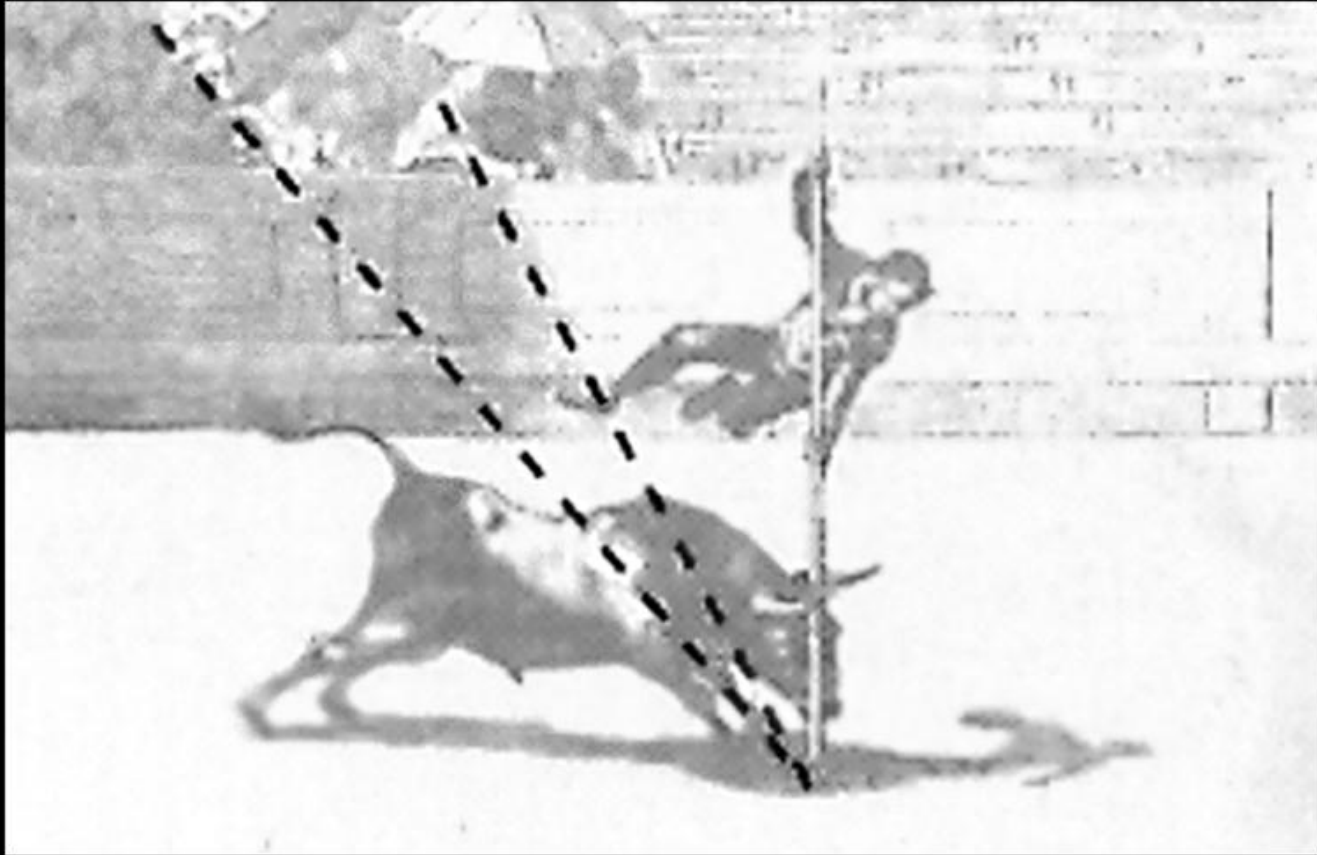
Francisco Goya. *Bullfight: The Agility and Daring of Juanito Apinani*, plate 20. c.1815.
Etching with aquatint. 9-1/2" x 14".
Ashmolean Museum, Oxford, England, UK. [Fig. 4-12]

Directional Forces

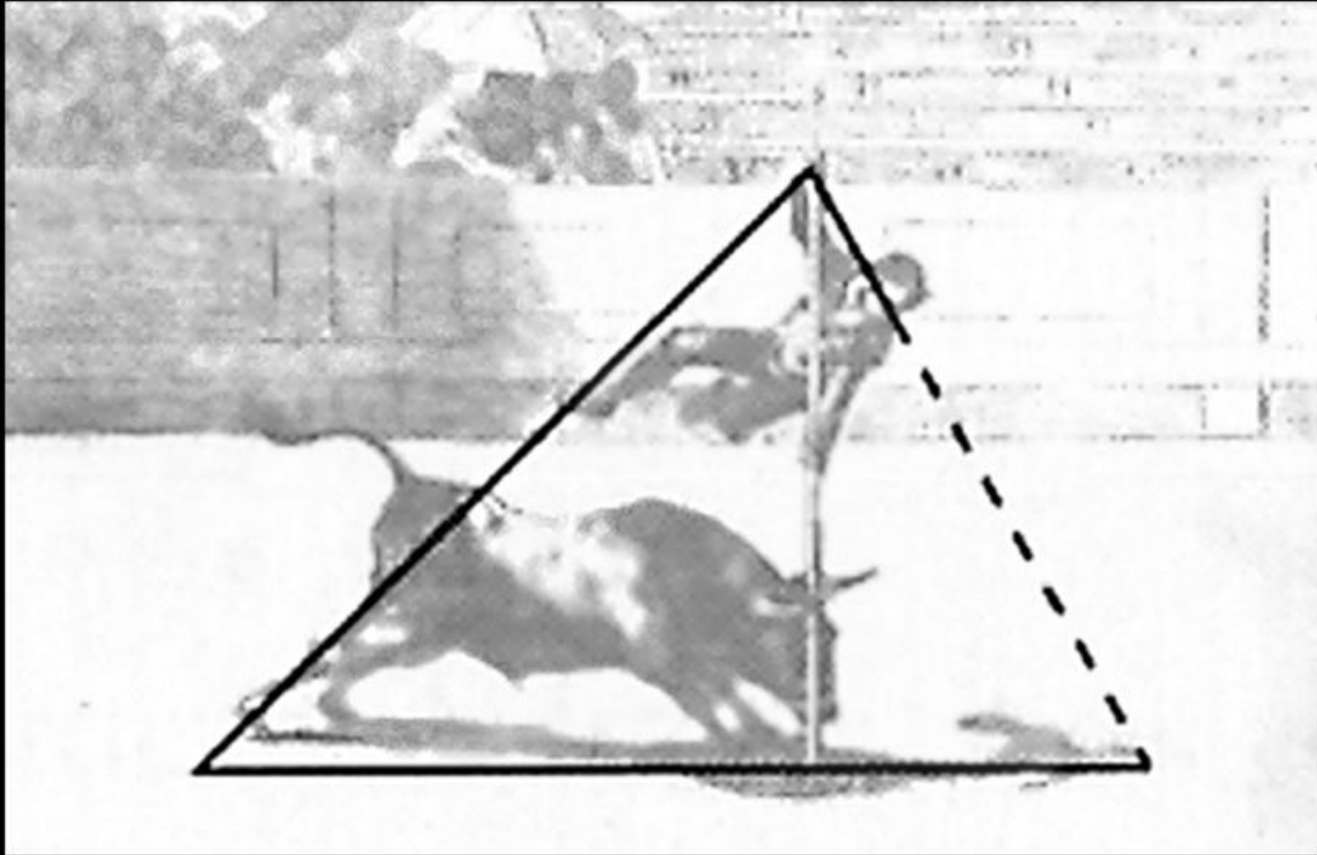
- Francisco Goya's *Bullfight*
 - Diagonal axes
 - Lower left to upper right
 - From the bull's head/front legs to pole's balancing point
 - Light source extending shadow to right
 - Implied lines reveal stable triangle
 - Missing side heightens tension



Francisco Goya. *Bullfight: The Agility and Daring of Juanito Apinani*, plate 20. c.1815.
Etching with aquatint. 9-1/2" × 14".
Ashmolean Museum, Oxford, England, UK. [Fig. 4-12a]



Francisco Goya. *Bullfight: The Agility and Daring of Juanito Apinani*, plate 20. c.1815.
Etching with aquatint. 9-1/2" × 14".
Ashmolean Museum, Oxford, England, UK. [Fig. 4-12b]



Francisco Goya. *Bullfight: The Agility and Daring of Juanito Apinani*, plate 20. c.1815.
Etching with aquatint. 9-1/2" × 14".
Ashmolean Museum, Oxford, England, UK. [Fig. 4-12c]

Contrast

- Juxtaposition of strongly dissimilar elements
 - Dark against light, large against small
- Provides visual interest and expresses content
- *Woman with Mirror, Canvas #13*
 - Striking contrasts, yet roughly symmetrical
 - Color scheme uniformly high intensity



Kim MacConnel. *Woman with Mirror, Canvas #13*. 2007.
Latex acrylic on canvas. 48" × 48".

Image courtesy of Rosamund Felsen Gallery, Santa Monica. [Fig. 4-13]

Repetition and Rhythm

- Repetition lends unity, continuity, flow, and emphasis.
 - The ten identical rectangles of Donald Judd's untitled piece
 - Shapes appear to shift as they ascend
 - No block at the midpoint
- **Rhythm**
 - Any kind of movement or structure of dominant/subordinate sequence



Web Resource: Judd
Foundation

Donald Judd. *Untitled*. 1990.

Anodized aluminum, steel, and Plexiglass. 10 elements: 14' 9"
× 40" × 31".

Photo © Tate, London 2013. Art © Judd Foundation. Licensed
by VAGA, New York, NY. [Fig. 4-14]

Repetition and Rhythm

- **Rhythm**
 - Lyubov Popova, *The Pianist*
 - White shape related to sheet music
 - Organic shapes in pianist's face
- Both repetition and rhythm
 - Ogata Korin, *Cranes*
 - Simplified, repeated pattern of birds
 - Direction of birds' heads leads eyes to the left and balances shape on right



Lyubov Popova. *The Pianist*. 1915.
Oil on canvas. 41-15/16" × 34-15/16".
National Gallery of Canada, Ottawa. [Fig. 4-15]



Ogata Korin. *Cranes*. c. 1700.

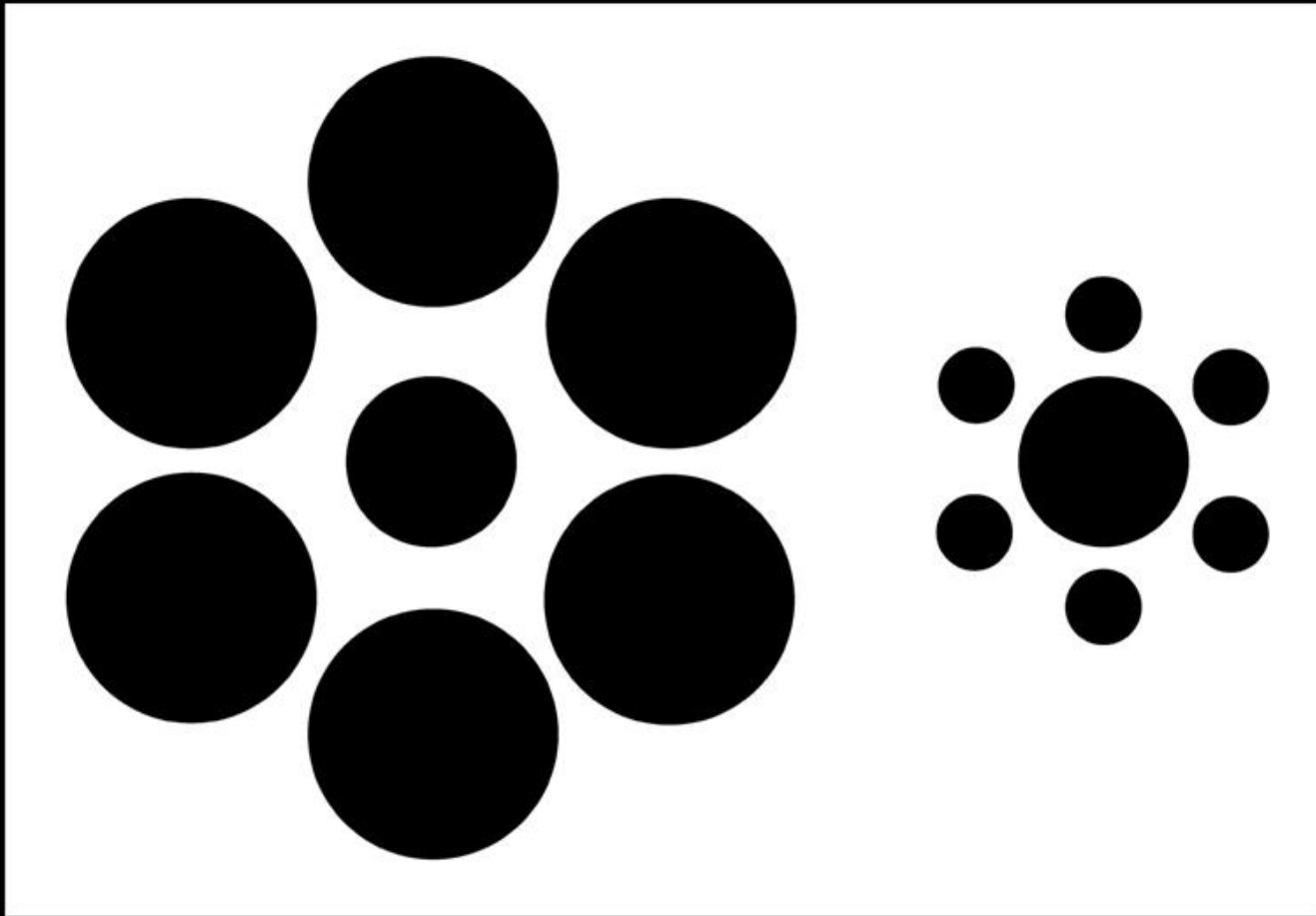
Ink, color, gold, and silver on paper. 65-3/8" × 146-1/6".

Freer Gallery of Art, Smithsonian Institution, Washington, DC: Purchase, f1956.20.

[Fig. 4-16]

Scale and Proportion

- Scale
 - The size relation of one thing to another
 - "How big will the work be?"
- Proportion
 - The size relationship of parts to a whole
- Scale relationships
 - In diagram, inner circles are the same size but appear differently depending on surrounding circles' size



Scale Relationships.
[Fig. 4-17]

Scale and Proportion

- Distorted size for visual effect
 - *Shuttlecocks*
 - Four huge, outlandish shuttlecocks
 - Each 18 feet high and weighing over 5,000 pounds
 - Gently mock solemnity of the museum they surround



Claes Oldenburg and Coosje van Bruggen. *Shuttlecocks* (one of four). 1994. Aluminum, fiberglass-reinforced plastic, and paint. 215-3/4" x 209" x 191-3/4". The Nelson-Atkins Museum of Art, Kansas City, Missouri. Purchase: acquired through the generosity of the Sosland Family, f94-1/1. Photo: Jamison Miller © 1994 the artists. [Fig. 4-18]

Scale and Proportion

- Distorted size for visual effect
 - *Cruzeiro do Sul (Southern Cross)*
 - Less than a half-inch across
 - Material represents lumber product
 - Commentary on Southern Hemisphere countries and their exports
 - Small work that can be overlooked just as easily as news from South America



Cildo Meireles. *Cruzeiro do Sul (Southern Cross)*. 1969–70.
Wooden cube, one section pine, one section oak. $3/8'' \times 3/8'' \times 3/8''$.
© the artist. Courtesy Galerie Lelong, New York. [Fig. 4-19]

Scale and Proportion

- Format
 - Referring to a size and shape of a two-dimensional picture plane
 - Examples
 - Vertical 8-1/2" by 11" sheets
 - Wide-screen 16:9 format of movies
- Change in proportion can make a difference in viewer's experience of a subject.

Scale and Proportion

- The two *pietàs*
 - Michelangelo
 - Problem of human proportion
 - Showing a grown man on his mother's lap
 - Mary's body made immense but overlooked due to Christ's proportions
 - Roettgen
 - Both figures of same size but Christ made bony and emaciated



Closer Look:
Michelangelo, *Pietà*

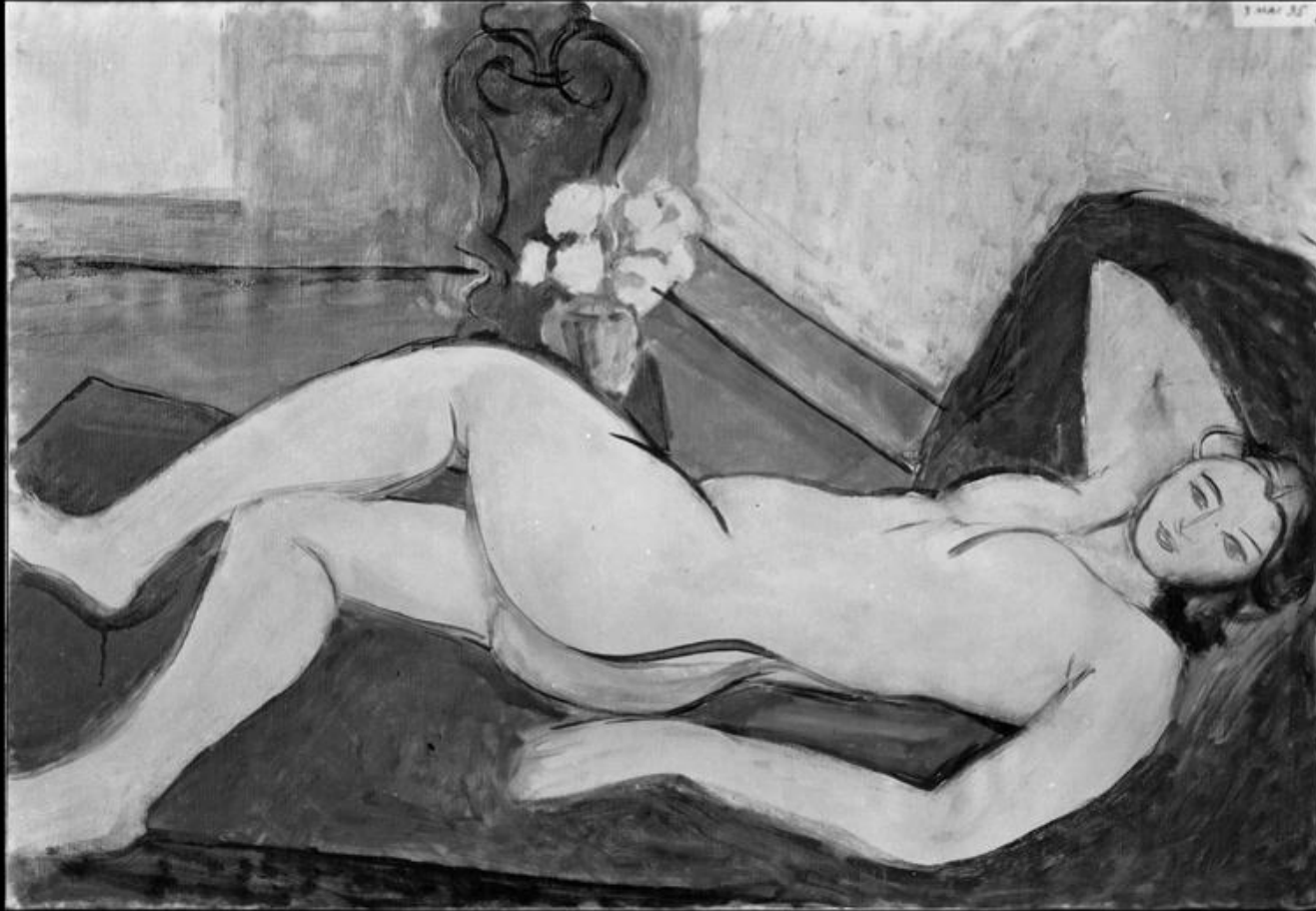
Michelangelo Buonarroti. *Pietà*. 1498–1500.
Marble. Height 5' 8-1/2".
St. Peter's, Vatican, Rome. Canali Photobank. [Fig. 4-20]



Roettgen Pietà. 1300–1325.
Painted wood. Height 34-1/2".
LVR-Landesmuseum Bonn. [Fig. 4-21]

Design Summary

- Design is not inevitable and may result from multiple changes and decisions.
- Progression of *Large Reclining Nude*
 - 24 photographs over four months
 - State I
 - Most naturalistic
 - Traditional rules of picture construction



Henri Matisse. *State I of Large Reclining Nude*. May 3, 1935.
The Baltimore Museum of Art: Dr. Claribel and Miss Etta Cone Papers, Archives and Manuscripts Collection. Archives Henri Matisse, All Rights Reserved. Photography By: Mitro Hood © 2013 Succession H. Matisse/Artists Rights Society (ARS), New York.
[Fig. 4-22a]

Design Summary

- Progression of *Large Reclining Nude*
 - State IX
 - Figure's enlarged, weighted right arm
 - Bold addition of parallel stripes
 - State XIII
 - Figure's head larger, more upright
 - Simplified curves of torso
 - Netlike motif of squares on couch, wall



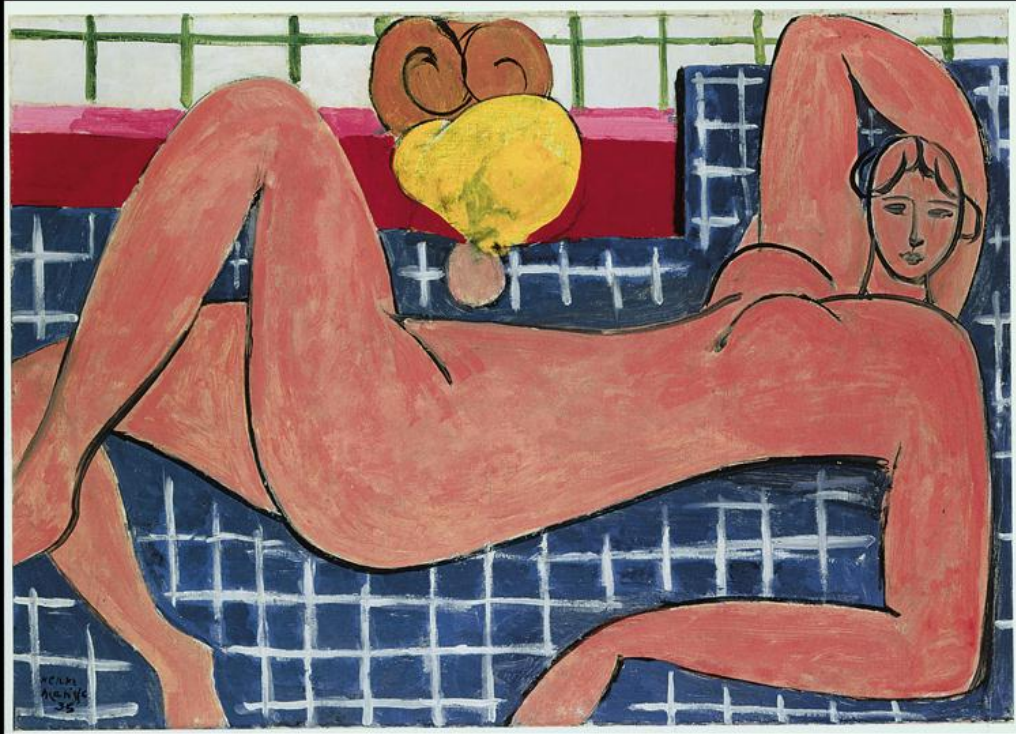
Henri Matisse. *State IX of Large Reclining Nude*. May 29, 1935.
The Baltimore Museum of Art: Dr. Claribel and Miss Etta Cone Papers, Archives and Manuscripts Collection. Archives Henri Matisse, All Rights Reserved. Photography By: Mitro Hood © 2013 Succession H. Matisse/Artists Rights Society (ARS), New York.
[Fig. 4-22b]



Henri Matisse. *State XIII of Large Reclining Nude*. September 4, 1935.
The Baltimore Museum of Art: Dr. Claribel and Miss Etta Cone Papers, Archives and Manuscripts Collection. Archives Henri Matisse, All Rights Reserved. Photography By: Mitro Hood © 2013 Succession H. Matisse/Artists Rights Society (ARS), New York.
[Fig. 4-22c]

Design Summary

- Progression of *Large Reclining Nude*
 - Final version
 - Left arm extends to align with picture frame
 - Figure's head is smaller
 - New functions to shapes and lines of the chair back and flowers
 - Intensified pattern on back wall
 - Expressiveness of work not reliant on facial expressions/gestures of figures



Podcast: Henri Matisse,
"Notes of a Painter"

Henri Matisse. *Large Reclining Nude*. 1935.

Oil on canvas. 26-1/8" x 36-3/4".

The Baltimore Museum of Art: The Cone Collection, Baltimore,
Maryland, BMA 1950.258 Photography by: Mitro Hood © 2013
Succession H. Matisse/Artists Rights Society (ARS), New York.

[Fig. 4-23]