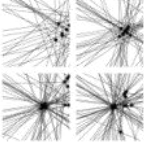

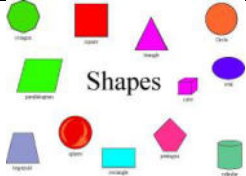



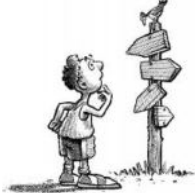


Elements of Design

	<p>Line: Line can be considered in two ways. The linear marks made with a pen or brush or the edge created when two shapes meet.</p>
	<p>Colour: The 12 part colour wheel below is based on the three primary colours (Red, Yellow and Blue) placed evenly around a circle. Between the three primaries are the secondary colours (Green, Orange and Violet), which are mixtures of the two primaries they sit between. The tertiary colours fall between each primary and secondary. Between yellow and orange, for example, is yellow orange; between blue and violet is blue violet and so on. All these colours around the outside of the colour wheel are called saturated colours. They contain no black, no white and none of their complimentary or opposite colour.</p>
	<p>Shape: A shape is a self contained defined area of geometric or organic form. A positive shape in a painting automatically creates a negative shape.</p>
	<p>Size: Size is simply the relationship of the area occupied by one shape to that of another.</p>
	<p>Tone: Value is the lightness or darkness of a colour. Value is also called Tone.</p>
	<p>Texture: Texture is the surface quality of a shape - rough, smooth, soft hard glossy etc. Texture can be physical (tactile) or visual.</p>
	<p>Direction: All lines have direction - Horizontal, Vertical or Oblique. Horizontal suggests calmness, stability and tranquility. Vertical gives a feeling of balance, formality and alertness. Oblique suggests movement and action</p>

Principals of Design

Balance:	Balance in design is similar to balance in physics . A large shape close to the center can be balanced by a small shape close to the edge. A large light toned shape will be balanced by a small dark toned shape (the darker the shape the heavier it appears to be)
Gradation	Gradation of size and direction produce linear perspective. Gradation of colour from warm to cool and tone from dark to light produce aerial perspective. Gradation can add interest and movement to a shape. A gradation from dark to light will cause the eye to move along a shape.
Repetition	Repetition with variation is interesting, without variation repetition can become monotonous.
Contrast	Contrast is the juxtaposition of opposing elements eg. opposite colours on the colour wheel - red / green, blue / orange etc. Contrast in tone or value - light / dark. Contrast in direction - horizontal / vertical. The major contrast in a painting should be located at the center of interest. Too much contrast scattered throughout a painting can destroy unity and make a work difficult to look at. Unless a feeling of chaos and confusion are what you are seeking, it is a good idea to carefully consider where to place your areas of maximum contrast.
Dominance	Dominance gives a painting interest, counteracting confusion and monotony. Dominance can be applied to one or more of the elements to give emphasis
Harmony	Harmony in painting is the visually satisfying effect of combining similar, related elements. eg. adjacent colours on the colour wheel, similar shapes etc.
Unity	<p>Relating the design elements to the idea being expressed in a painting reinforces the principal of unity.eg. a painting with an active aggressive subject would work better with a dominant oblique direction, course, rough texture, angular lines etc. whereas a quiet passive subject would benefit from horizontal lines, soft texture and less tonal contrast.</p> <p>Unity in a painting also refers to the visual linking of various elements of the work.</p>