

Design II

# CRAFTS SUPPLEMENT

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#### 4-H MOTTO

Learn to do by doing.

#### 4-H PLEDGE

I pledge

My HEAD to clearer thinking,  
My HEART to greater loyalty,  
My HANDS to larger service,  
My HEALTH to better living,  
For my club, my community and my country

#### 4-t! GRACE

(Tune of Auld Lang Syne)

We thank thee, Lord, far blessings great  
On this, our own fair land.  
Teach us to serve thee joyfully,  
With head, heart, health and hand.



Agriculture and  
Agri-Food Canada

Agriculture et  
Agroalimentaire Canada



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# Introduction

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To understand the important role design plays in everyday life, you need only look around you. Shapes, space, lines, textures, and colours all combine to create a huge kaleidoscope of structural and decorative design.

The Design I Crafts Supplement outlined five elements of design, the basic physical parts of a composition. However, these parts must be arranged according to certain rules to obtain a pleasing design. These rules are called the principles of design, and are the subject of this manual. The elements and principles are all interrelated. You must carefully consider the effect each one produces in your designs.

## FUNDAMENTALS OF DESIGN

### ELEMENTS

space  
shape  
line  
texture  
colour

### PRINCIPLES

proportion  
balance  
rhythm  
emphasis  
harmony

# Proportion

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Proportion may be described as a pleasing relationship between all areas of design. Included is the relationship between structural and decorative design as well as the relationship between individual design motifs.

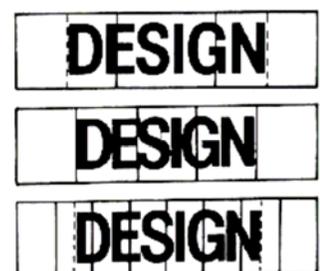
Proportion is important in **structural design** for the object to be functional. A tiny teacup and saucer may make a beautiful decoration for a bookshelf, but is impractical if it is intended to drink from. When designing the physical dimensions of an object, be sure to think about its purpose.



Proportion is also important in **decorative design**. Exactly how should a design be arranged on a surface to obtain a pleasing effect? We must consider how each of the elements of design--space, shape, line, texture, and colour--can affect proportion.

## PROPORTION AND SPACE

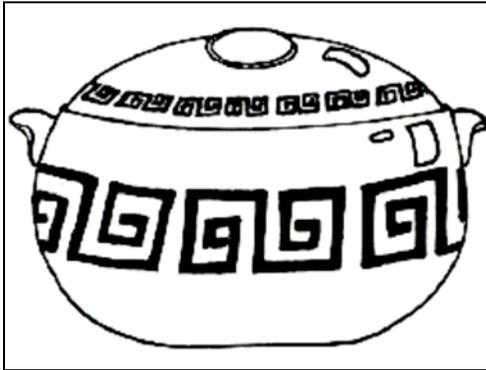
The amount of space compared to the amount of design area must be pleasing to the eye. Spatial divisions are important in all designs. When dividing space, it is often more interesting to make the division uneven. If you divide the space into equal parts, you risk creating a boring or monotonous design. Pleasing relationships are usually created when spaces are divided into ratios of 2:3, 3:5, or 5:8. Be careful not to place the dividing line too close to the edge of the object, or the design may look like it doesn't belong.



## PROPORTION AND SHAPE

The relationship between the design and the space it occupies often determines whether the design is successful. The positive space, or the actual shapes of the design itself, should form a pleasing ratio with the background shapes, or negative space. One must not overpower the other, but the total effect must appear pleasing to the eye.

Individual design motifs should also complement each other in size and number, forming uneven ratios to create interest.

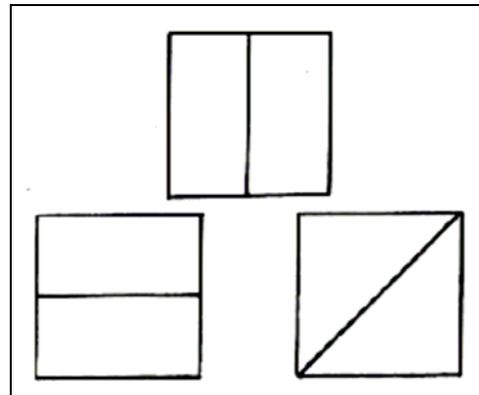


## PROPORTION AND LINE

Line divides space and creates shape or pattern. Visual proportion can seem to change with various positions and directions of line on a surface.

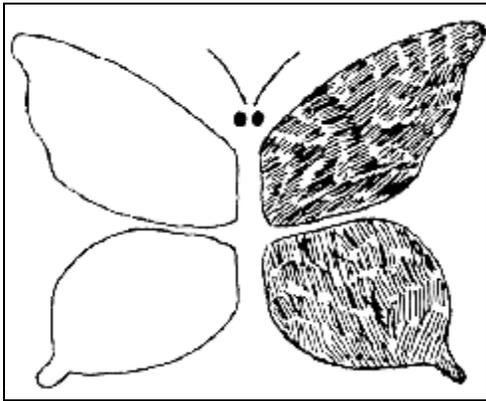
Vertical lines create the illusion of added height, a horizontal line emphasizes width, and movement is suggested by a diagonal line. The eye is drawn in the direction of the line.

Look at the squares below. Even though they are all the same size, the position and direction of a line can change the visual proportions of each box.



## PROPORTION AND TEXTURE

The amount of light reflected from a surface may affect proportion. A rough texture absorbs light and appears smaller beside an equal area of a smooth, shiny surface which reflects a great deal of light.



## PROPORTION AND COLOUR

Proportions can seem to change due to the properties of colour. Light values tend to make an area appear larger, while areas of darker value appear to shrink in size. Colours high in intensity also make an area seem larger when compared to colours that are less pure.

# Balance

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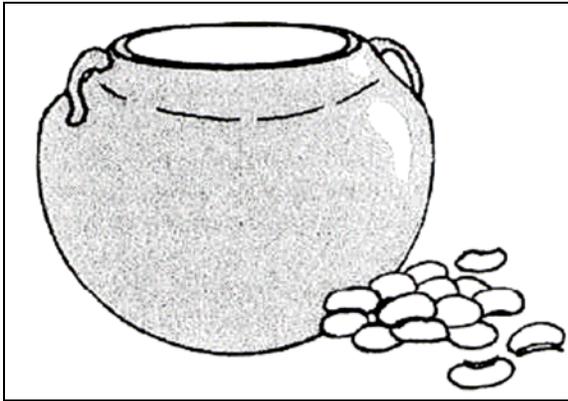
Balance is the appearance of equal visual "weight" between parts of a design. A feeling of steadiness is created when the elements of a design are properly balanced.

There are three types of balance: formal, informal, and radial.

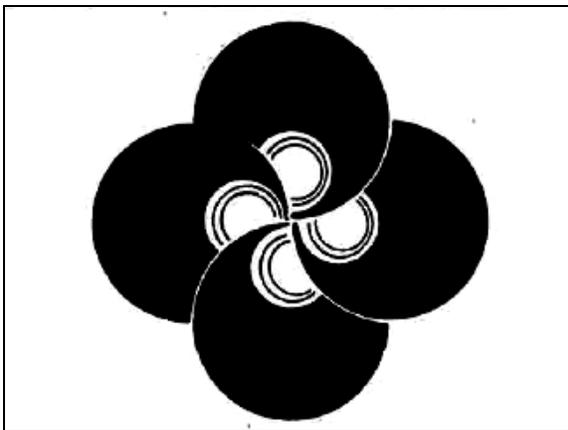
In **formal balance**, one side of the design is the mirror image of the other. The same motifs are arranged, in reverse order, at equal distances from the centre point. Formal balance is static in nature, but interesting designs may be created if you use your imagination.



**Informal balance** achieves a sense of steadiness by placing different motifs at uneven distances from the centre point. A single, visually heavy motif placed near the centre may be balanced by several smaller motifs grouped further away. Informal balance suggests movement and excitement, and is used in more casual settings.



The central point becomes the focus when **radial** balance is used in a design. Motifs are arranged outward from a central point, radiating like spokes in a wheel or petals on a daisy.



A number of different factors must be considered when balancing a design, including space, shape, line, texture, and colour. Visual weight may be affected by the manipulation of these elements.

## BALANCING WITH SPACE

The negative space and positive space within a design should be divided to create a comfortable, steady feeling. The positioning of motifs is very important in

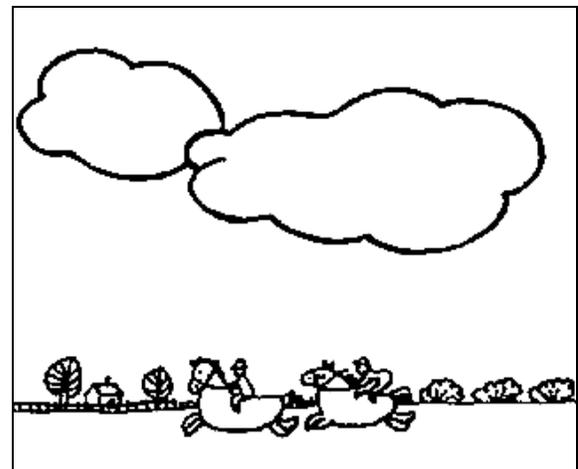
order to balance the amount of neutral space or background.

Remember, though, that the background space itself forms a shape, and you must take this into account in your design.

## BALANCING WITH SHAPE

The shape and size of a motif can influence balance in a design. An intricate motif tends to attract more attention than a simple shape, in general.

Therefore, a small complicated shape balances a larger, simpler shape, or a number of small, simple shapes balance a large detailed shape.

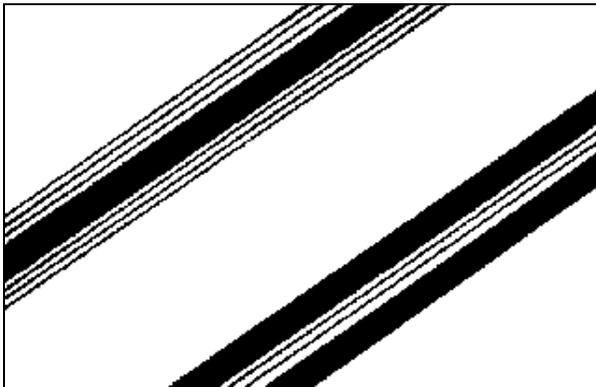


## BALANCING WITH TEXTURE

A rough texture in a design usually attracts more attention than a smooth texture. Therefore, a small textured area balances a larger smooth area because of its greater visual weight.

## BALANCING WITH LINE

You remember that line has direction. Lines balance when they are equal lengths and are at the same angle. Contrasting lines can also be made to balance.



## BALANCING WITH COLOUR

In contrast to cool colours, a warm hue looks larger because it advances visually. Therefore, a small, warm- coloured area can balance a larger area of cool colour. For example, a small' area of orange balances a large blue area.

Generally, a dark value possesses more visual weight than a lighter value in a composition. A smaller area of dark balances a much larger, light area. The value of background influences this effect, though. Against a dark background, a small area of very light value appears visually heavier.

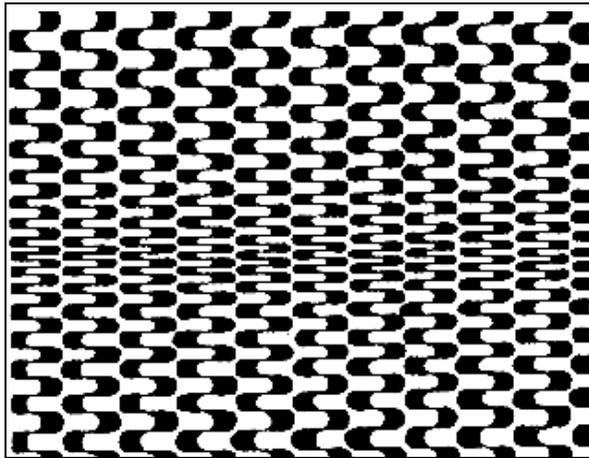
Intense, pure colours attract more attention than colours that have been grayed down or neutralized. Because of this, a small area of intense colour can balance larger areas of dull, low-intensity colour.

# Rhythm

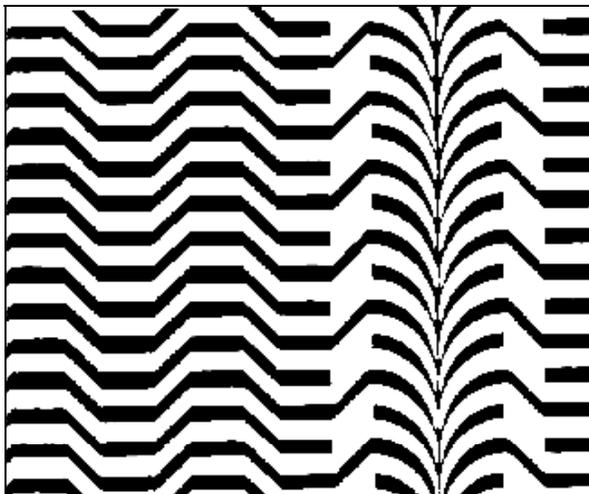
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When you look at a design, your eye follows a certain path around or across the design. It moves across lines, shapes, spaces, and textures. It notices placements and colour. Rhythm is the quality that makes your eye travel over the design along a specific path.

In order to have rhythm, you must have movement. Motifs and even total designs can be static or show movement. Generally, curved or connected lines allow the greatest amount of movement and rhythm.



To be able to judge rhythm you must train your mind to feel where your eyes are moving. Look at the following diagram and see if you can feel how your eyes move across the design.



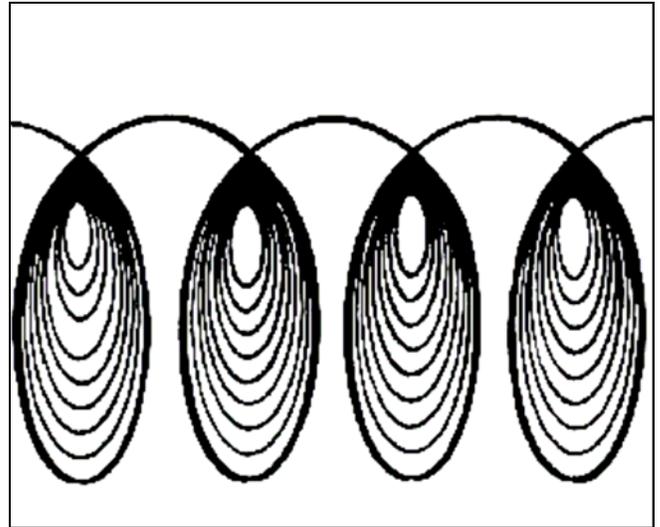
Rhythm can be created by using repetition, progression, or continuous movement between the elements of a design.

We can express rhythm by **repetition** of shape, line, texture or colour throughout the design. For example, we can establish rhythm by repeating a motif at even distances. Care must be taken when using repetition to create rhythm, as a static motif used over and over again may become monotonous.

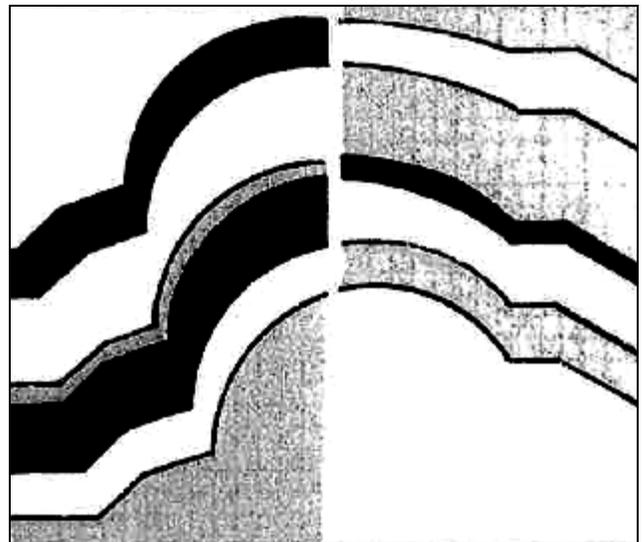
**Progression** refers to a gradual change in an element of design, such as a change in spacing, shape, line thickness, texture, or colour. A change in spacing between motifs by gradually increasing or decreasing at regular intervals creates rhythm. A series of motifs that gradually become larger or smaller, or change in shape, leads the eye along a progression. Textures ranging progressively from coarse to smooth create a rhythm. Gradual changes in value or intensity can create progression. Each element of design may be used to produce rhythmic movement by gradually changing throughout the design.

**Continuous movement** creates the most pronounced rhythm in a design by leading the eye directly across the surface. Rhythm can be created by using a connecting line, by suggesting a continuous line, or, by using a radiating line.

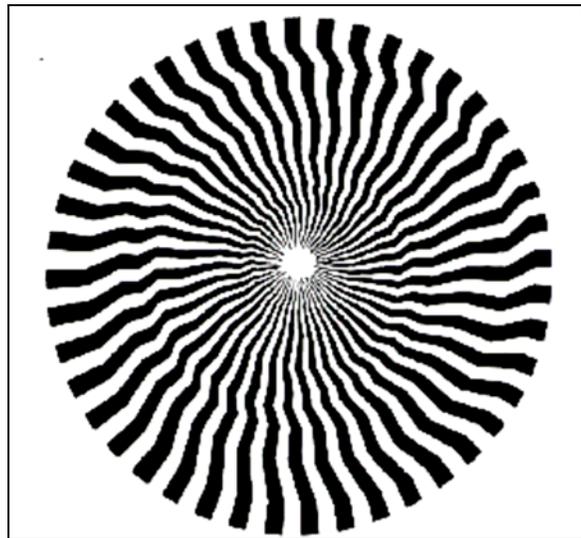
By connecting motifs with a line, the eye is given a path along which to move.



The eye is also drawn along a line that is not continuous, but has breaks which are small enough for it to continue following over to the next section of line.



Lines or motifs that radiate outward, from a central point of focus also lead the eye in a specific direction and create rhythm.



# Emphasis

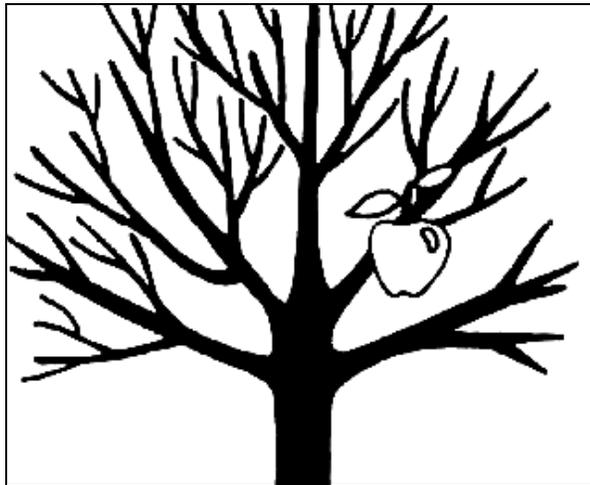
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In good design your eye is led toward one particular area. This area is a point of interest that catches the eye. There is something about this area that brings your eye back to it again and again. This attraction is called emphasis--it is the focal point of a design. If you don't have a center of interest, or focal point, your eye wanders around the design, never stopping at any particular area. Emphasis attracts you to a design.

Each design can have an area or point of interest if you plan for it. Here are several different ways you can attract attention to an important area of a design.

## EMPHASIS AND SHAPE

Contrast in shape or size automatically produces an area of emphasis and draws the eye immediately toward the focal point. For example, if most of your design is made up of hard, angular shapes, you may emphasize a certain area by adding a smooth, curved shape.



Similarly, a contrast in size draws attention to a particular aspect. A larger or smaller motif in a design attracts attention to itself and adds emphasis.

## EMPHASIS AND TEXTURE

The eye quickly moves to an area that has a contrasting texture or to an area that is raised and lowered from the rest of the object's surface.

## EMPHASIS AND LINE

A change in direction is another way to attract attention to a certain part of a design. If all your shapes, or lines, move in a similar direction you can stop the eye at a certain point by changing direction.

## EMPHASIS AND COLOUR

Because the eye is quickly attracted by changes in hue, value and intensity, colour can be a powerful tool when used to emphasize a design motif.

# Harmony

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All the parts within a design must have at least one thing in common to make the motifs look like they belong together. When a design is not harmonious, the parts appear to have fallen together accidentally without any purpose or forethought.

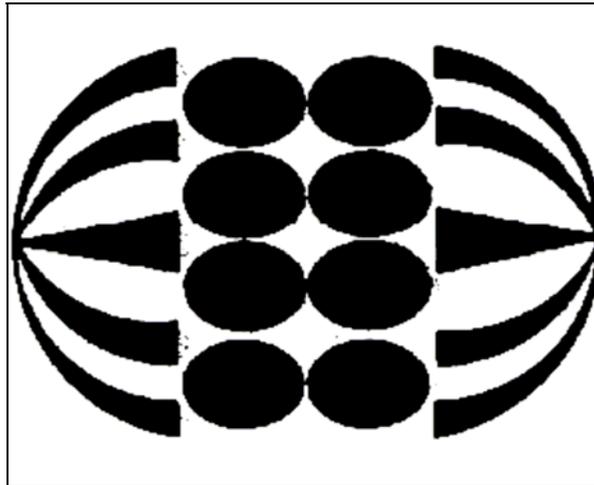
Harmony is the goal we aim for when we select and arrange all the elements (space, shape, line, texture, and colour) of a design. If we have not applied each of the principles of design, our designs may lack harmony.

Harmony must exist not only among the motifs that compose the design, but also between the design and the outside shape of the object for the design to be effective.

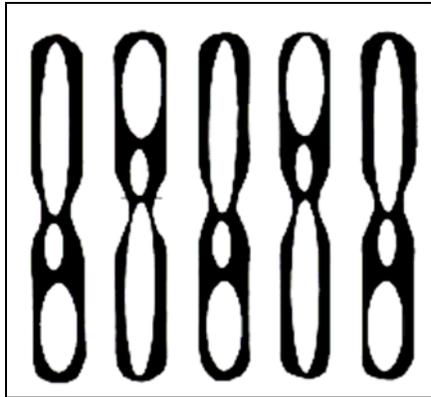
## HARMONY OF LINE

Concentrate on either a horizontal or a vertical design to ensure harmony and line.

In a horizontal design, motifs should be arranged so the eye travels from side to side. Try to make most of the motifs wider than they are high.

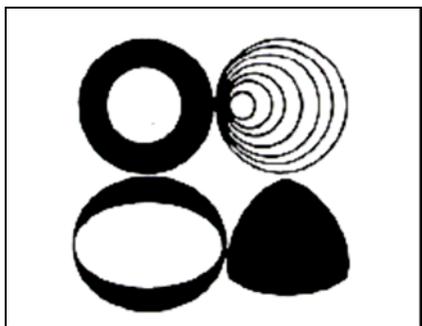


In a vertical design, you want to lead the eye up and down. Make most of the motifs higher than they are wide.



### HARMONY OF SHAPE

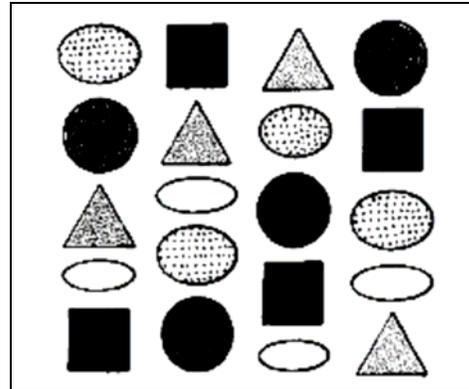
When using harmony of shape most of the shapes in the design should be the same or very similar. For example, you may wish to use mostly curved and rounded shapes, adding a contrasting angular shape for emphasis.



You must also consider the shape of the object you are designing for. Strive for similarity between the outside shape of the object and the decorative motifs on the

object. A curved and flowing design on a rounded vase looks better than a sharp, angular design.

Sometimes different kinds of motifs can be used together effectively as well. Harmony can be achieved by making all the motifs a similar size.



### HARMONY OF COLOUR

Colour harmony can be achieved by using monochromatic (one colour) colour schemes, or analogous colour schemes (colours lying next to each other on the colour wheel).

Though we wish to achieve harmony within a design, we must remember that it is possible to have too much harmony. To create a successful design, you should have enough harmony to prevent chaos, but at the same time, enough variety to avoid monotony.

Harmony is the most important of the principles of design. The only way you can develop a feeling for harmony is by experimenting and by asking questions of yourself and of others.

If your design "feels" uncomfortable in some way, review the other principles of design (balance, proportion, rhythm and emphasis) and the suggestions for achieving harmony. Try some of your other ideas and rearrange elements until your design "feels" right.

*GOOD DESIGN REQUIRES A LOT*  

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*OF THOUGHT AND PRACTICE!*