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| *Principles of Design Exemplars* |
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| Name |  | Date |  |
| Mark |  |  | /30C | /20A | Course (Circle One) |  | 2O | 3M |

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| **Instructions** |
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| Find image examples on the Internet to demonstrate your understanding of the Principles of Design. Provide one or two sentences explaining why your selected image is an example of the Principle. |
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| **Assessment** |
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| Criteria | KICA | MARK | TOTAL |
|  |  |  |  |
| An appropriate image that exemplifies the Principle | A | 2 | 20 |
| A clear explanation of how the image exemplifies the Principle | C | 3 | 30 |
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| Project Score |  |  | 50 |
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| **Principle** | **Exemplar** |
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| **Symmetrical Balance** |  |
| Symmetrical balance occurs when the weight of a composition is evenly distributed around a central vertical or horizontal axis. Under normal circumstances it assumes identical forms on both sides of the axis. When symmetry occurs with similar, but not identical, forms it is called approximate symmetry. In addition, it is possible to build a composition equally around a central point resulting in radial symmetry. Symmetrical balance is also known as formal balance. |  |
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| **Principle** | **Exemplar** |
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| **Asymmetrical Balance** |  |
| Asymmetrical balance occurs when the weight of a composition is not evenly distributed around a central axis. It involves the arranging of objects of differing size in a composition such that they balance one another with their respective visual weights. Often there is one dominant form that is offset by many smaller forms. In general, asymmetrical compositions tend to have a greater sense of visual tension. Asymmetrical balance is also known as informal balance. |  |
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| **Principle** | **Exemplar** |
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| **Rhythm/Pattern** |  |
| Rhythm is the repetition or alternation of elements, often with defined intervals between them. Rhythm can create a sense of movement, and can establish pattern and texture. There are many different kinds of rhythm, often defined by the feeling it evokes when looking at it. |  |
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| **Principle** | **Exemplar** |
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| **Proportion** |  |
| Proportion is the comparison of dimensions or distribution of forms. It is the relationship in scale between one element and another, or between a whole object and one of its parts. Differing proportions within a composition can relate to different kinds of balance or symmetry, and can help establish visual weight and depth. In the below examples, notice how the smaller elements seem to recede into the background while the larger elements come to the front. |  |
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| **Principle** | **Exemplar** |
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| **Dominance** |  |
| Dominance relates to varying degrees of emphasis in design. It determines the visual weight of a composition, establishes space and perspective, and often resolves where the eye goes first when looking at a design. There are three stages of dominance, each relating to the weight of a particular object within a composition. |  |
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| **Principle** | **Exemplar** |
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| **Unity** |  |
| The concept of unity describes the relationship between the individual parts and the whole of a composition. It investigates the aspects of a given design that are necessary to tie the composition together, to give it a sense of wholeness, or to break it apart and give it a sense of variety. |  |
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| **Principle** | **Exemplar** |
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| **Gradation** |  |
| Gradation of size and direction produce linear 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. |  |
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| **Principle** | **Exemplar** |
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| **Placement & Grouping** |  |
| In Western culture, we read from left to right and top to bottom. The significance of this eye movement from upper left to lower right permits designers to create emphasis through placement. The concept of ideal locations for the placement of subject matter has been an important part of design since ancient Greece. |  |
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| **Principle** | **Exemplar** |
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| **Contrast** |  |
| Contrast in art and design occurs when two related elements are different. The greater the difference the greater the contrast. Contrast adds variety to the total design and creates unity. It is what draws the viewer's eye into the painting and helps to guide the viewer around the art piece. |  |
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| **Principle** | **Exemplar** |
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| **Emphasis** |  |
| Emphasis is the stressing of a particular area of focus rather than the presentation of a maze of details of equal importance. When a composition has no emphasis nothing stands out. However the effective use of emphasis calls attention to important areas of the painting. By placing emphasis on certain areas of the composition, an artist creates elements of interest which causes the eye to return to again and again. |  |
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