



# Tyler Museum of Art's Elements and Principles of Design: Art Activity

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# Elements of Design

## Line

An element of design; line is created on a surface with a pointed moving tool. Lines can range in size, width, texture, and presentation. Common types of line are vertical, horizontal, diagonal, zig-zag, and curved.



Carol Benson, *Four Wire Bowls*, 2010, oil and encaustic on steel, 24 inches X 24 inches, Tyler Museum of Art, Tyler, Texas. <https://tylermuseum.pastperfectonline.com/webobject/87E3363C-C7ED-4739-81D4-241210266298>

How did Carol Benson use line to create depth and perspective? Explain your answer.

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## Shape

An element of design; shape is a two-dimensional enclosed space that represents either an organic shape or a geometric shape. Geometric shapes include squares, circles, rectangles, triangles and other standard geometric shapes. Organic shapes include natural non-geometric shapes that are developed from curvilinear lines.



Valton Tyler, *Freezing Point*, 1971, ink on paper, 23 inches X 34.5 inches, Tyler Museum of Art, Tyler, Texas. <https://tylermuseum.pastperfectonline.com/webobject/4AF13F06-17E1-4ED9-8669-024207255511>

How did Valton Tyler use shape to develop his unique city view? Explain your answer.

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## Form

An element of design; form is a three-dimensional enclosed space that represents organic and geometric shapes in a third space. Geometric forms include cubes, spheres, triangular prisms, rectangular prisms, and cones. Organic shapes include three-dimensional forms observed in nature, such as trees, rivers, and rocks.



*Property of the TMA*



*Property of the TMA*

Piero Fenci, *White Crown Turbine*, 2005, earthenware sculpture, 24 inches X 12 inches X 12 inches, Tyler Museum of Art, Tyler, Texas.  
<https://tylermuseum.pastperfectonline.com/webobject/C3CA0381-8FA7-4B07-91CE-350239444648>.

How did Piero Fenci use organic and geometric form to create *White Crown Turbine*?

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## Space

An element of design; this term defines the surface area between, before, and behind an object in a composition.



Ancel E. Nunn, *The Elysian Fields*, ca. 1987, print, edition 88 of 100, 18 inches X 26 inches, Tyler Museum of Art, Tyler, Texas, <https://tylermuseum.pastperfectonline.com/webobject/9F90F731-5FB7-4276-A27B-683707595225>.

How does Ancel E. Nunn create a dramatic sense of depth and distance in *The Elysian Fields*?

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## Color

An element of design; this term defines the pigments used in a painting. Color can be organized into categories, such as: hues, values, complements, and intensity.



Karl Umlauf, *Red River*, 1958, oil on paper and mounted on Masonite, 13 inches X 18 inches, Tyler Museum of Art, Tyler, Texas, <https://tylermuseum.pastperfectonline.com/webobject/30D89654-28DF-4B59-BA1C-941013255660>.

How does Karl Umlauf use color to express the energy and motion seen in *Red River*?

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## Value

Value is a spectrum applied to a hue. The color can have a dark value or a light hue. This process of changing the value is caused by adding white for light hues and black for dark hues.



Ed Blackburn, *Painting Number 8*, 1986, oil on canvas, 78 inches X 100 inches, Tyler Museum of Art, Tyler, Texas, <https://tylermuseum.pastperfectonline.com/webobject/76BD1F3B-7B74-4F60-A2AD-709944850710>.

How does Ed Blackburn use value to create suspense and visual tension in *Painting Number 8*?

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## Texture

An element of design; this term defines an artwork's surface. The artist's use of the chosen medium creates either implied or actual texture.



Clyde Connell, *Hearth Stones*, 1980, mixed media, 77 inches X 14 inches X 14 inches, Tyler Museum of Art, Tyler, Texas, <https://tylermuseum.pastperfectonline.com/webobject/F9554730-72C3-46E9-B643-093282047439>.

How does Clyde Connell's use of texture affect the natural qualities of *Hearth Stones*?

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# Principles of Design

## Balance

A principle of design; this term defines the arrangement of the presented imagery with the elements of design. It refers to either asymmetrical compositions or symmetrical compositions.



John Pomara, *Re-Wind*, 1998, oil, enamel, and verathana on canvas, 78 inches X 59 inches, Tyler Museum of Art, Tyler, Texas, <https://tylermuseum.pastperfectonline.com/webobject/7BC62F03-3B9F-47D2-BBBD-430599703130>.

How does John Pomara balance the black orb, the black orb shadow, and the blue-black paint splatter in *Re-Wind*?

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## Unity

A principle of design; this term defines how the elements and principles of design are combined within a composition.



Lance Letscher, *Red Line*, 2005, found paper collage on Masonite, 34.8 inches X 22.5 inches, Tyler Museum of Art, Tyler, Texas, <https://tylermuseum.pastperfectonline.com/webobject/54478BD3-78AF-4F66-AA7C-627075013517>.

How does Lance Letscher unify the paper collage elements in *Red Line*?

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## Variety

A principle of design; this term defines the combination of imagery, objects, and ideas in an artwork.



Ai Souza, *Untitled (Gross Harlequinade)*, 1987, screen print, 26 inches X 33 inches, Tyler Museum of Art, Tyler, Texas, <https://tylermuseum.pastperfectonline.com/webobject/FA64D286-D44C-4A5B-9E1B-403949001773>.

How does Ai Souza use a variety of elements and principles of design to create his screen print *Untitled (Gross Harlequinade)*?

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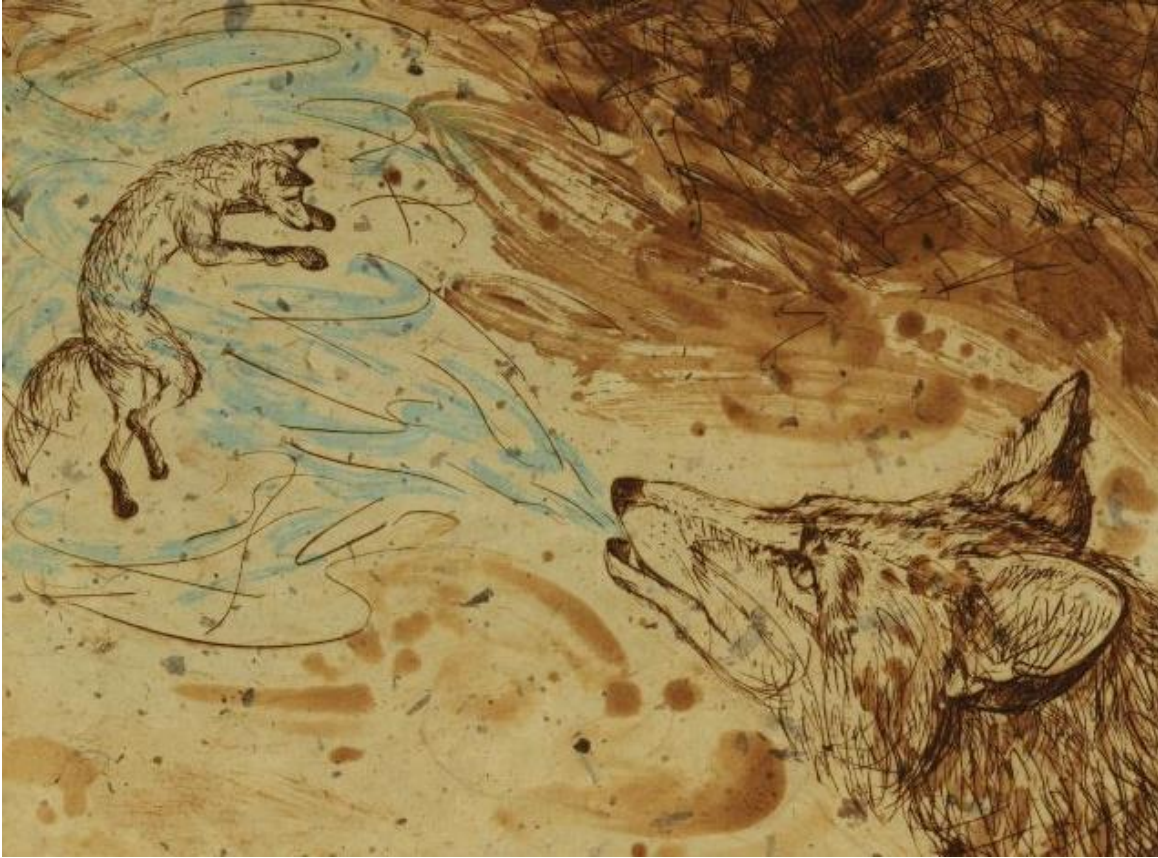
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## Emphasis

A principle of design; this term defines the most prominent area in a composition. The viewer's eye is drawn to this point because the artist used a mixture of the elements and principles of design.



Melissa Miller, *Anima*, n.d., color etching on paper, 11 inches X 14 inches, Tyler Museum of Art, Tyler, Texas, <https://tylermuseum.pastperfectonline.com/webobject/07C2395B-C6E3-4DD1-93C5-409324313219>.

What is the emphasis point in Melissa Miller's etching *Anima*? How does it affect the composition?

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## Movement

A principle of design; this term defines the visual movement observed in a painting. This can be identified as kinetic movement or implied movement. Additionally, movement can be defined as how the viewer's eye moves throughout the composition.



David Bates, *Cannas*, 2003, oil on canvas, 72 inches X 48 inches, Tyler Museum of Art, Tyler, Texas, <https://tylERMuseum.pastperfectonline.com/webobject/6FDAE68D-152B-495B-B8F7-118258934879>.

How does David Bates use line and color to create movement in his painting *Cannas*?

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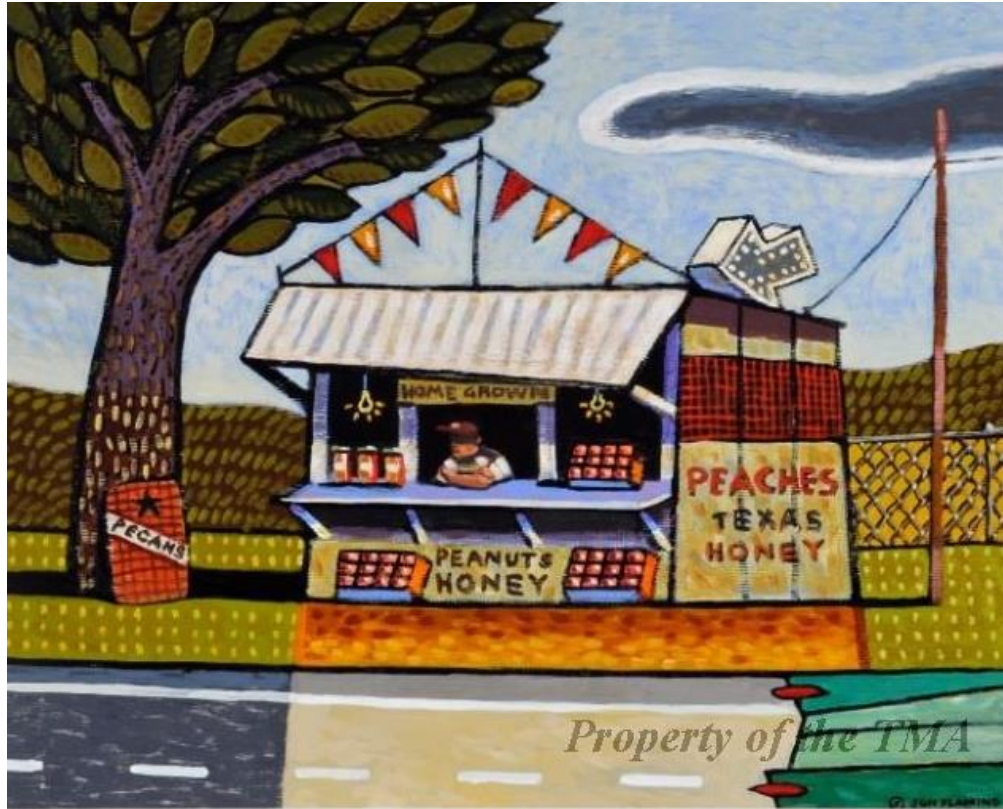
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## Pattern

A principle of design; this term defines the repetitive imagery and elements of design found in a composition.



Jon Flaming, *Fruit Stand, East Texas*, 2005, acrylic on Masonite, 23.5 inches X 29.25 inches, Tyler Museum of Art, Tyler, Texas, <https://tylermuseum.pastperfectonline.com/webobject/4205B0C7-BAC9-4D18-BDC0-001030283322>.

How does Jon Flaming use pattern to imply speed, time, and the landscape in his painting *Fruit Stand, East Texas*?

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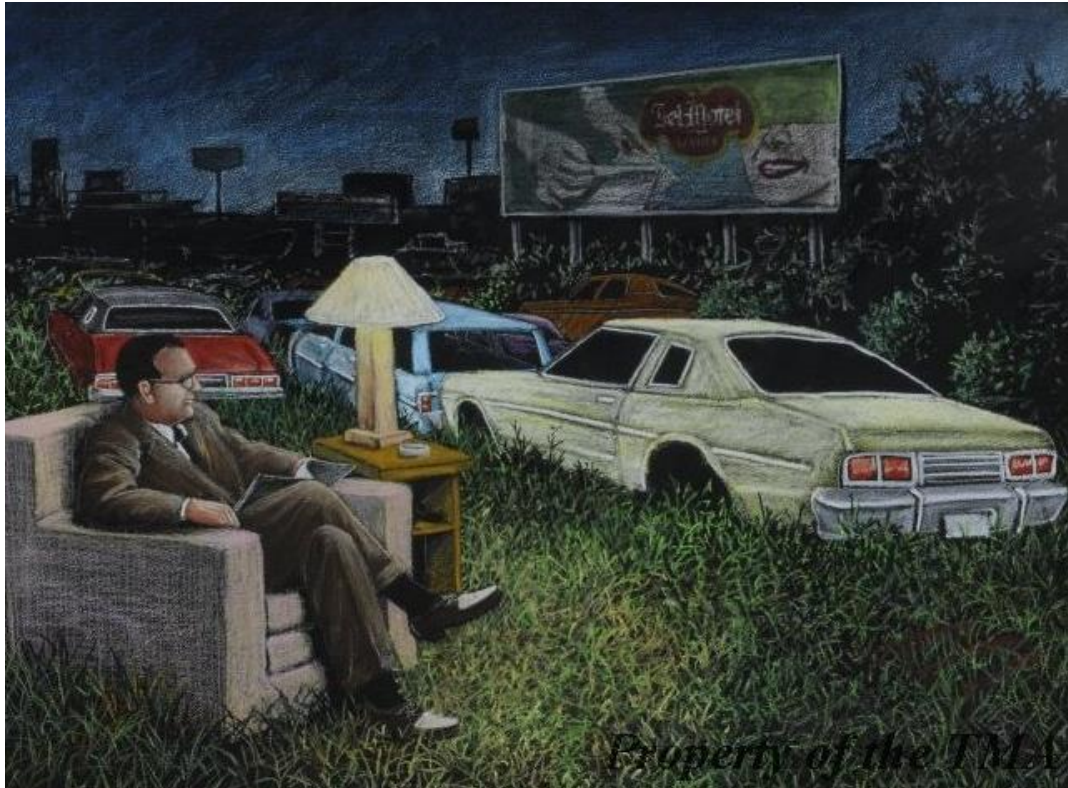
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## Proportion

A principle of design; this term defines the comparative size between objects in the composition. It can refer to the imagery within a painting or the size between a sculpture and a real object.



Bill (William) Montgomery, *Living Room*, 1988, oil pastel on paper, 22 inches X 30 inches, Tyler Museum of Art, Tyler, Texas, <https://tylermuseum.pastperfectonline.com/webobject/ED7E39C0-9ED3-4EC5-AF38-740253740983>.

How did Bill (William) Montgomery use proportion to express distance and scale in his composition *Living Room*?

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