



# Two-Dimensional (2-D) Design

A working definition:

Orchestration of the ELEMENTS of art ...

# Line



Cy Twombly - *Untitled*

# Shape



Arthur Dove - *Formation I*

# Space



Giovanni Battista Piranesi - *Carceri*, Plate XI



# Color



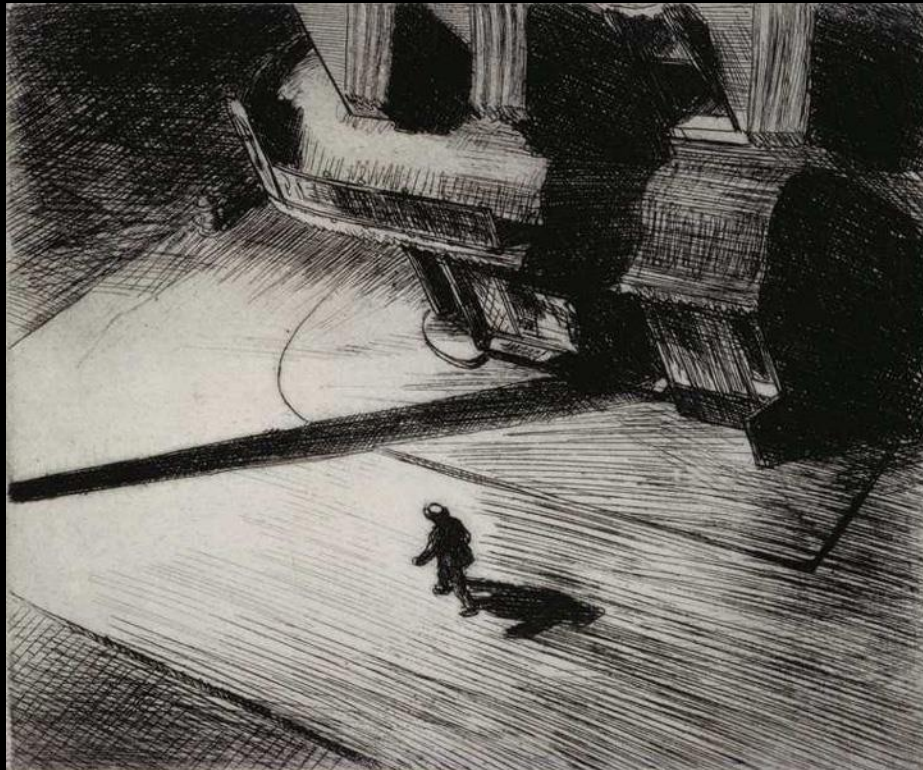
Stuart Davis - *New York Elevated*

# Value



Imogen Cunningham - *The Unmade Bed*

# Texture



Edward Hopper - *Night Shadows*



# Pattern



Miriam Schapiro - *The Poet #2*

According to the

# PRINCIPLES of design:

Unity/Variety

Emphasis

Balance

Rhythm

Repetition

Proportion / Scale

Figure / Ground

# Unity & Variety generally exist in relationship to one another in 2-D compositions

Unity: elements are visually similar to one another

Variety: elements visually contrast with one another

# Unity

similarity of textures promote unity



Anselm Kiefer - *Jerusalem*



# Unity

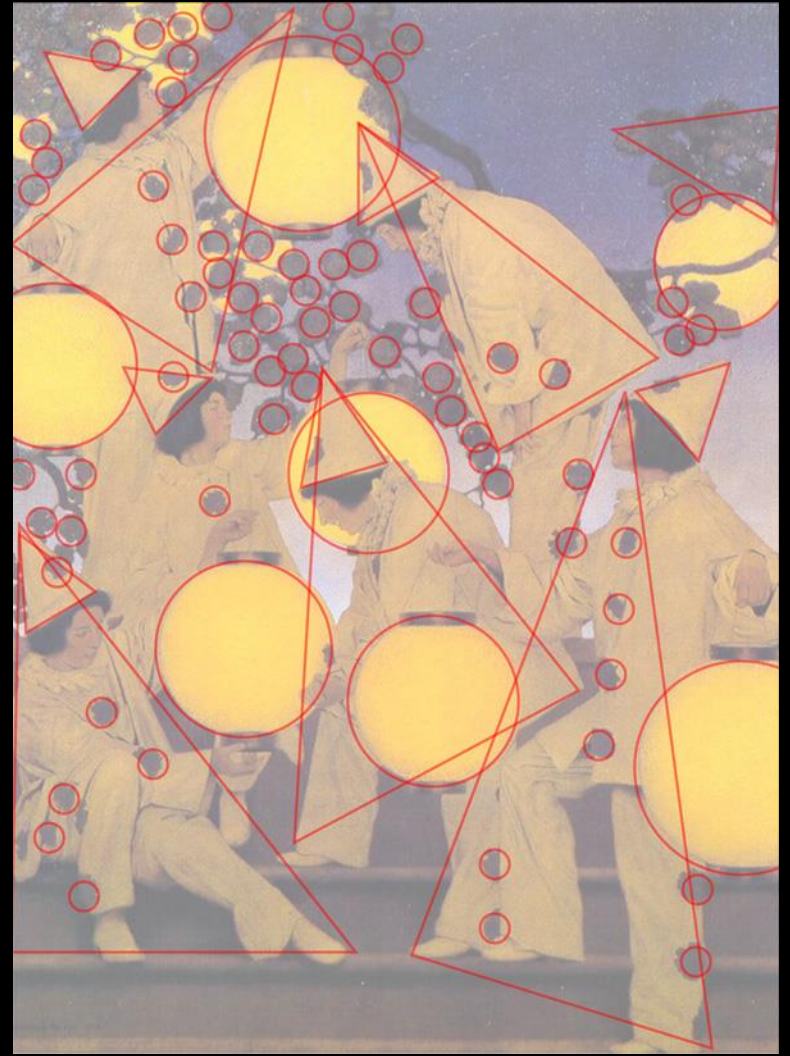
repeated color harmonies promote unity



George Tooker - *Fiesta*

# Unity

repeated shapes promote unity





# Variety

Contrasting color, pattern and texture create visual interest



Henri Matisse - *La Musique*

# Variety

contrast creates focal points which draw attention to various areas of the piece



Romare Bearden - *Spring Way*

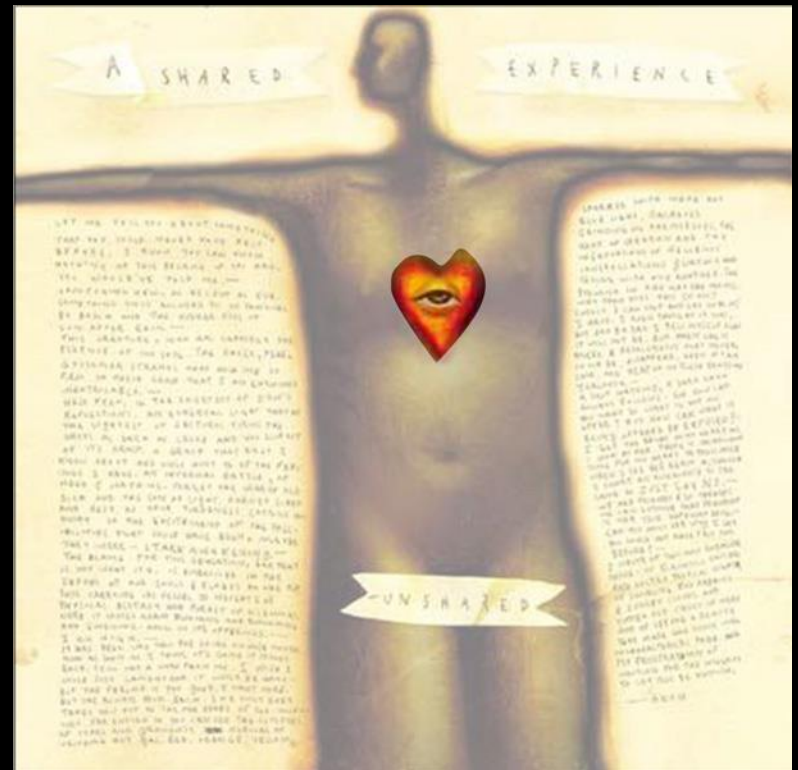
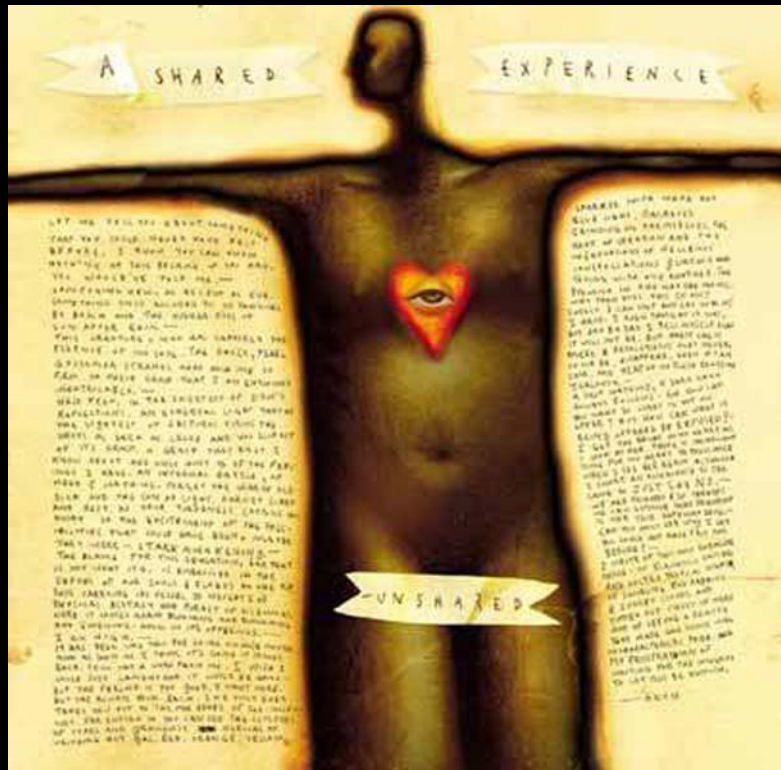


for example  
Focal point created by isolating a shape



Romare Bearden - *Spring Way*

focal point created by color contrast

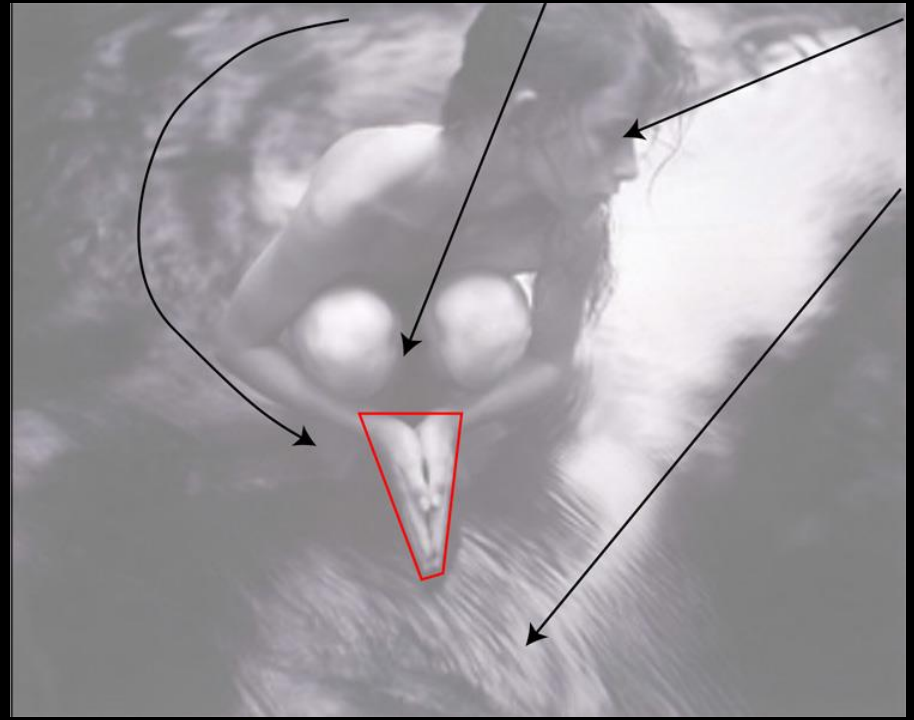


Richard Hart - editorial design

Focal point created by “lines of force” - other elements directing the eye toward focal point



George Bellows - *Sharkeys*



Sally Mann - *Shiva at Whistle Creek*



# Balance

Equal distribution of visual “weight” within a composition - symmetrical / asymmetrical



Tabor Photo-graphic - *I want to understand*

# Symmetrical Balance

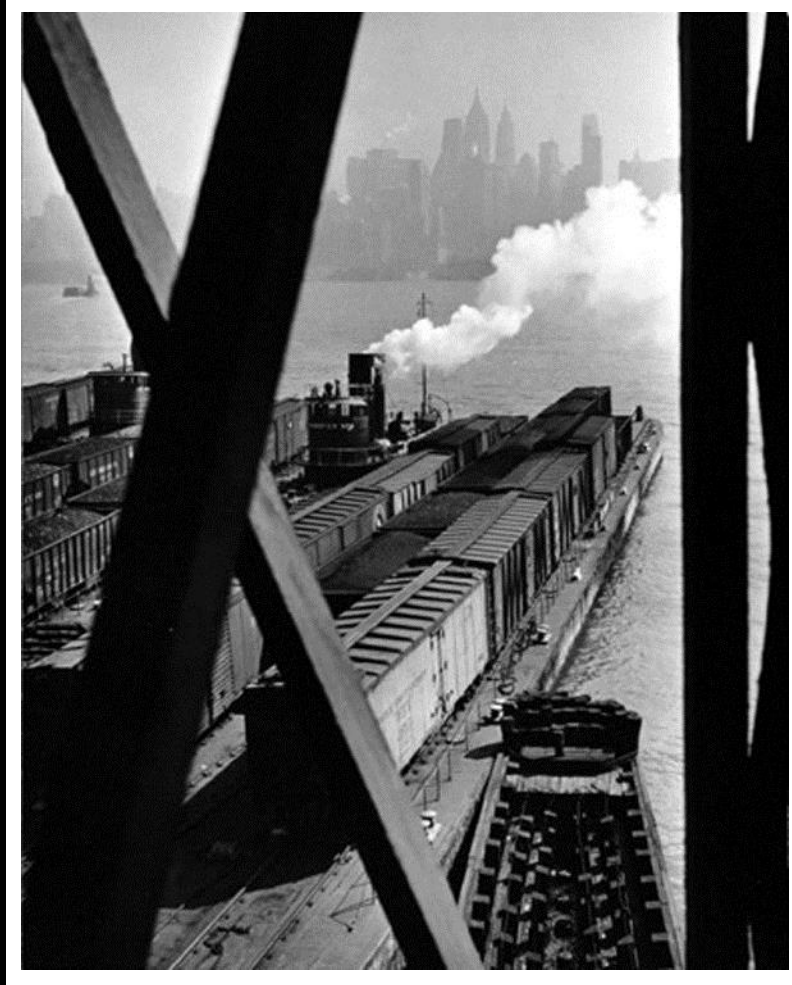
virtually identical elements in  
each half  
of the composition



Diane Arbus - *Identical twins*

# Asymmetrical Balance

Equal distribution of “visual weight” within quadrants of composition, but not identical elements

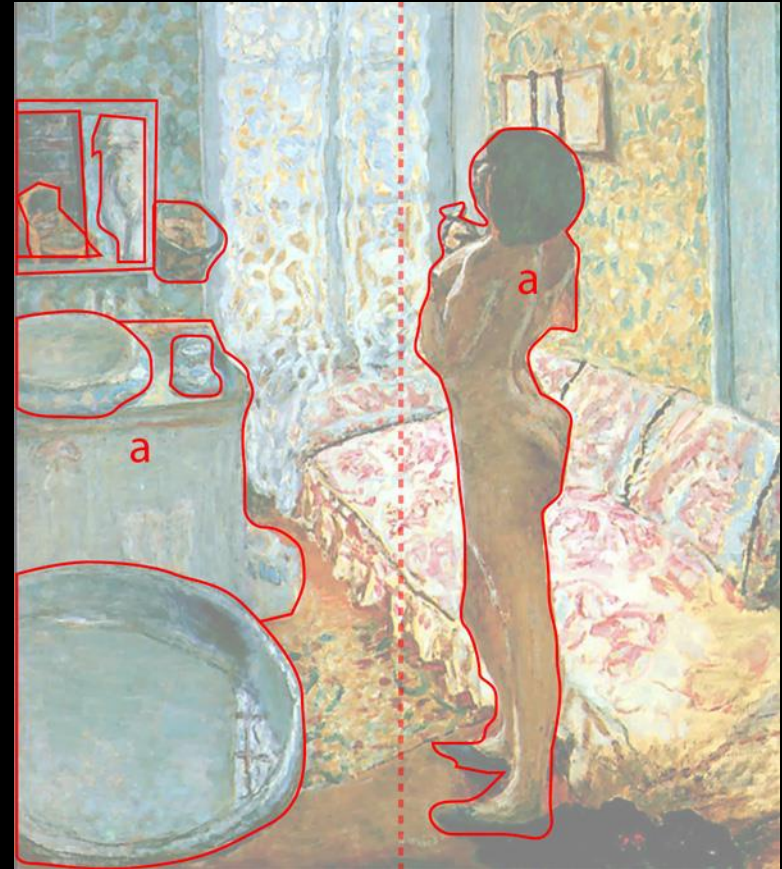


Andreas Feininger - *Railroad Ferry Hudson River, New York*



for example

a. many small or complex elements can balance a large simple one



Pierre Bonnard - *Model in Backlight*



b. small dark elements balance large light ones



Pierre Bonnard - *Model in Backlight*

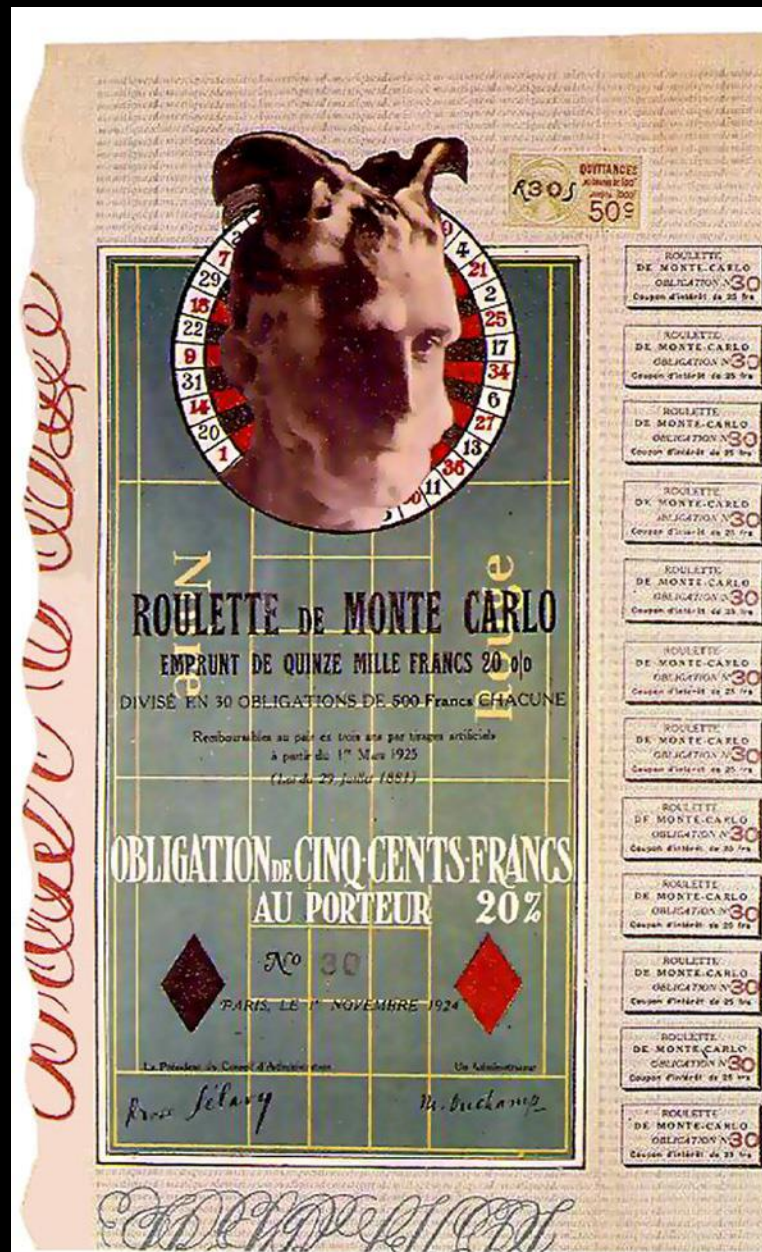
# Rhythm

visual elements repeat in such a way as to evoke a “beat”



“regular” rhythm

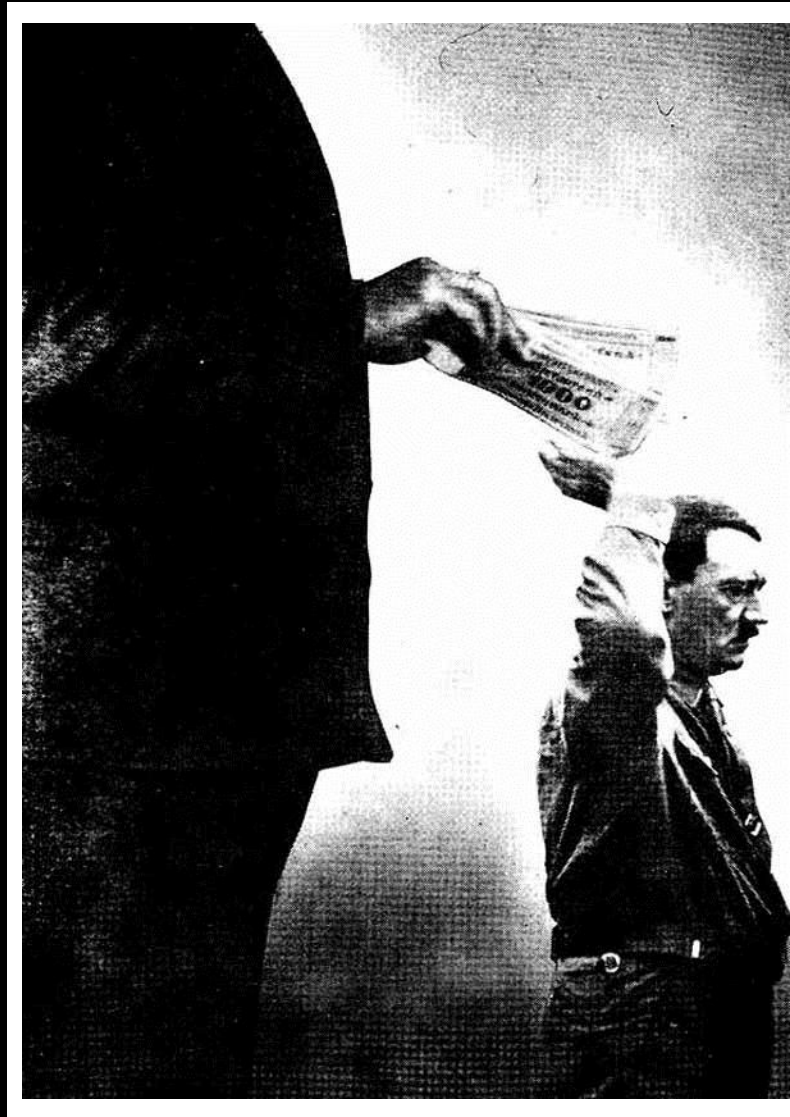
Man Ray - *Rayograph* 1926



"irregular" / contrapuntal  
rhythm



# Proportion / Scale



Proportion - size relationships  
within the composition

John Heartsfield - *Millions stand behind me*



# Proportion / Scale



Scale - relative size of elements compared to an external standard

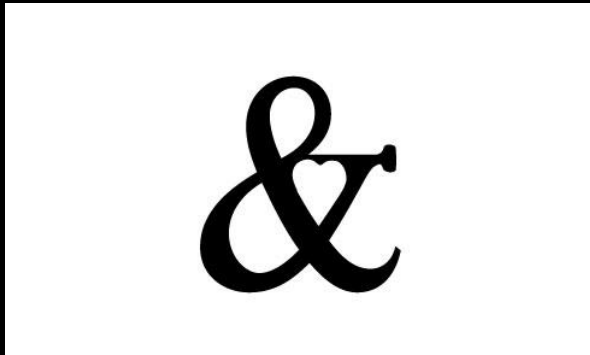
Frida Kahlo - *What the water gave me*

## Figure / Ground Relationships

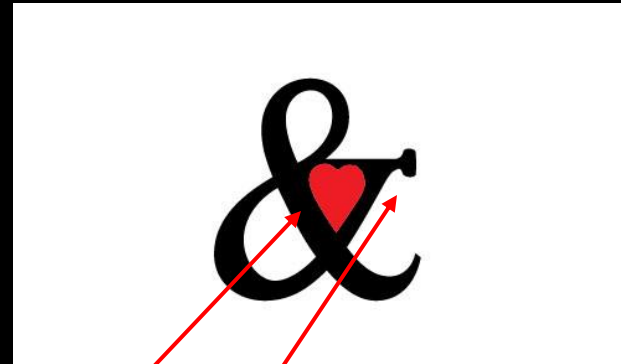


Both figure ("positive shapes") and ground ("negative shapes") appear to be purposefully constructed.

## Figure / Ground Relationships

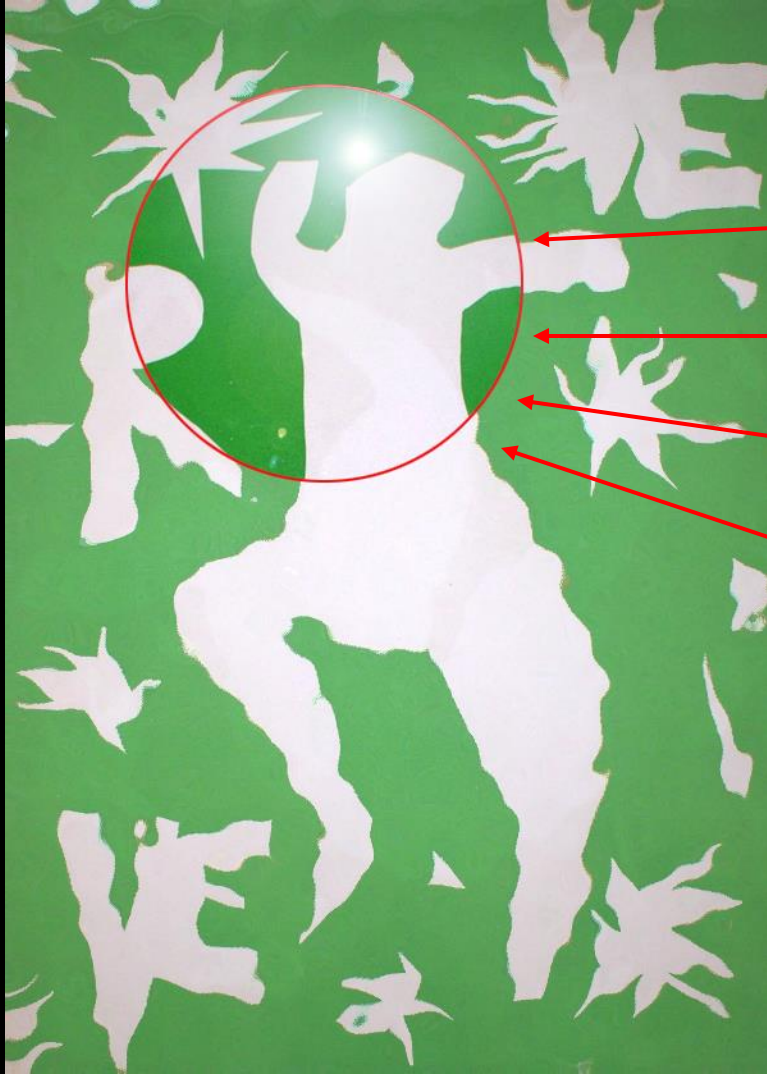


Munday Morning Creative Group - *Centex Corp. Hearts  
And Hammers* program logo



Ambiguous figure / ground relationships often used in logo design

# 2-D Design “Lens”



Evaluation of the composition of the work -

Is understanding of the principles of design evident in this work?

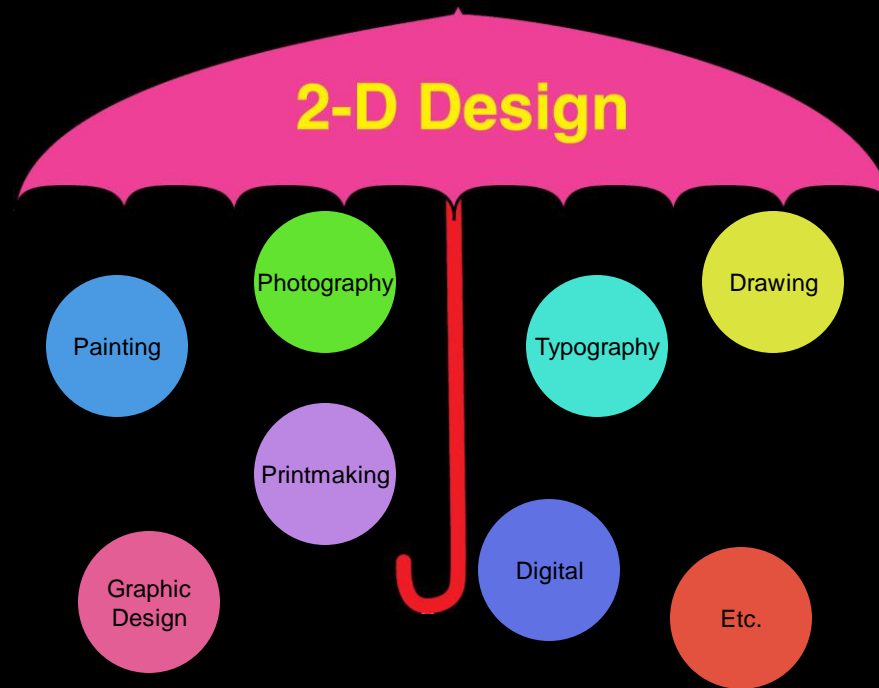
Were the elements created and used in purposeful, imaginative ways?

Are the principles used intelligently and sensitively to contribute to its meaning?

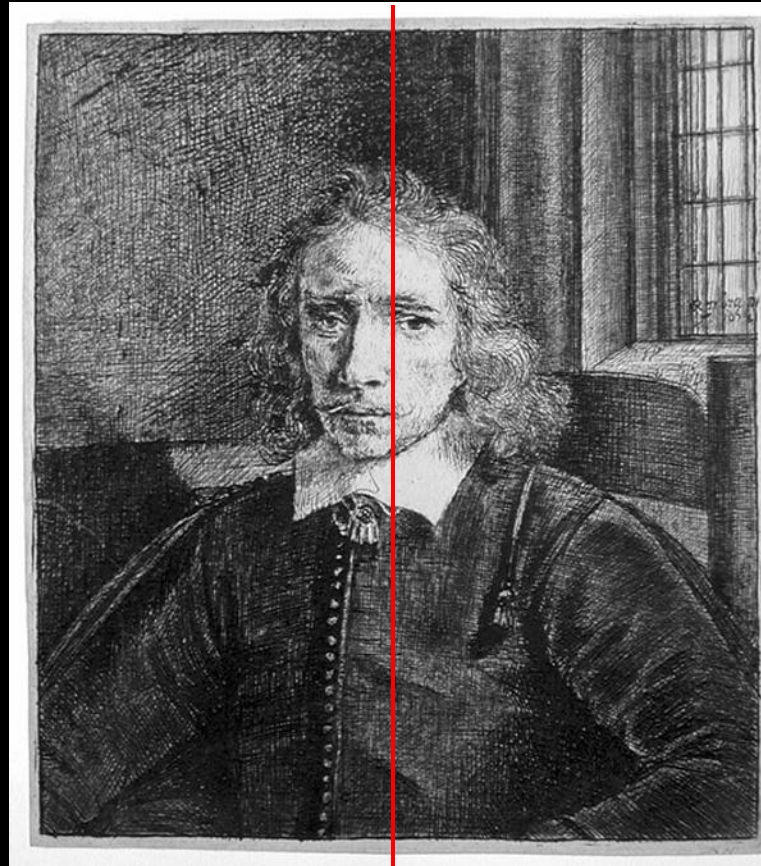
How and what does the interaction of the elements and principles of design contribute to the quality of the work?







Good Drawing / Poor Design

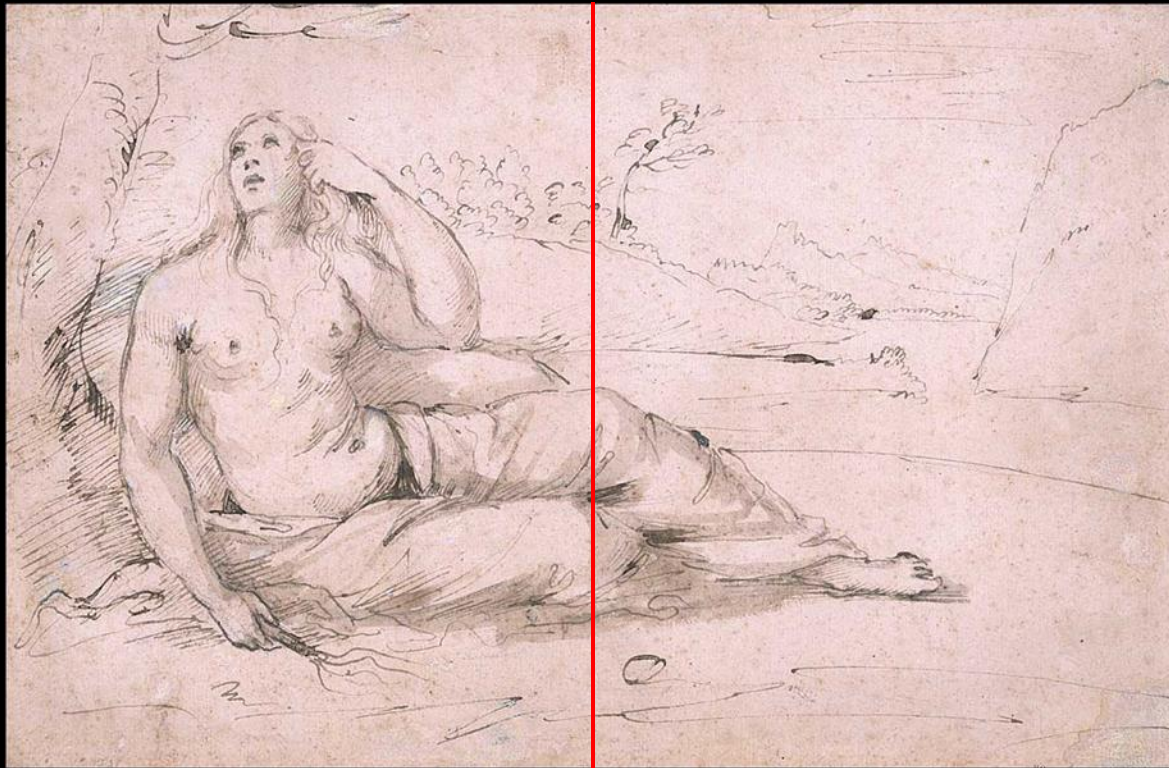


Most of the visual weight (small complex shapes) on this side of the composition - few counter-balancing elements on the other side.

Rembrandt - *The Young Haaringh*



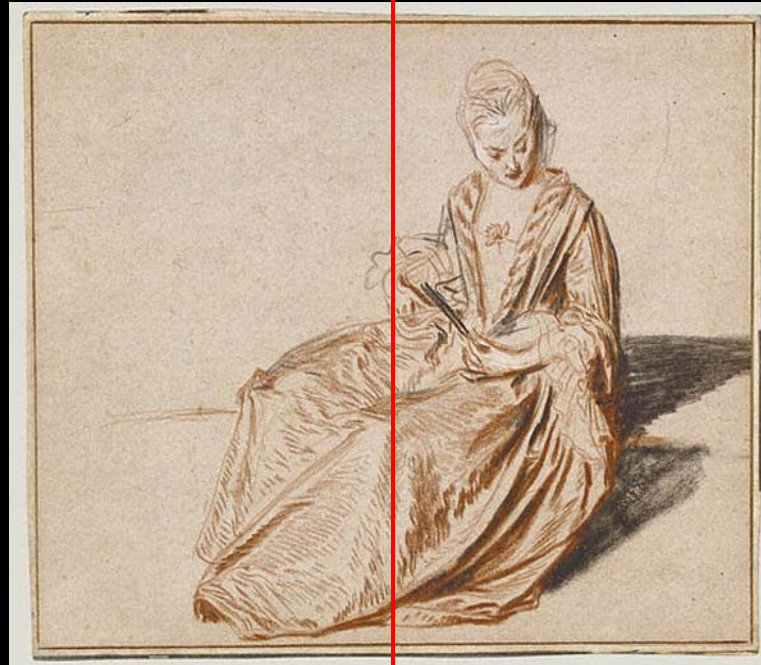
Most visual weight on this side of the composition. Eye direction of Magdalene directs viewer off the page



Annibale Carracci - *The Penitent Magdalene in the Wilderness*

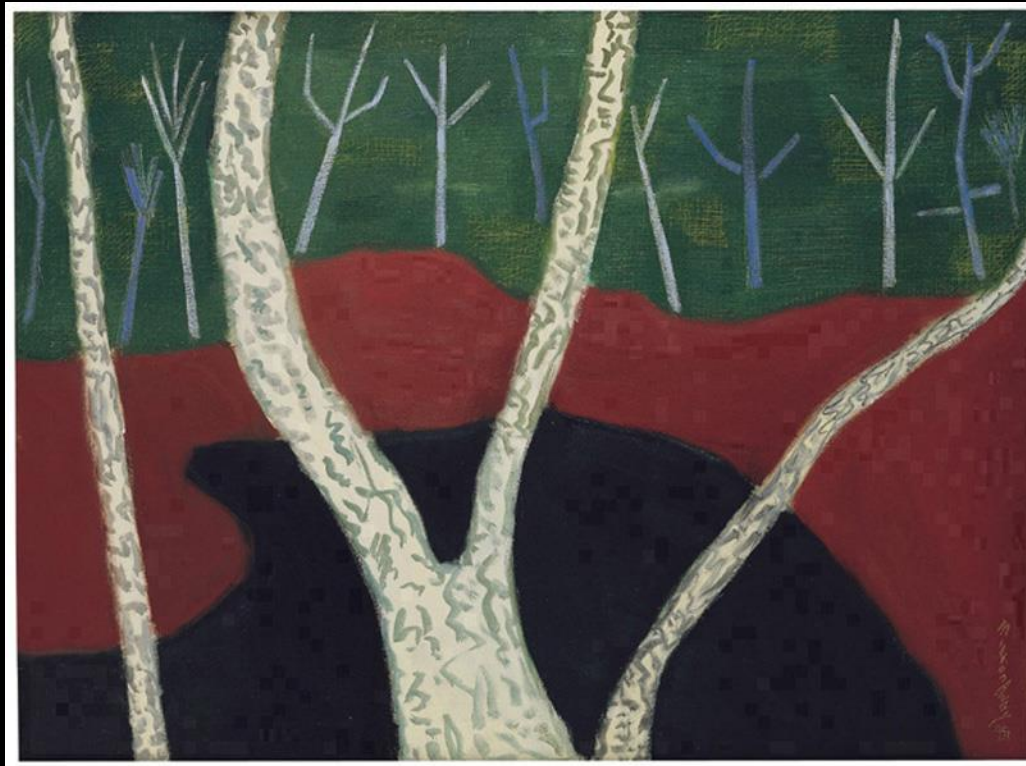
Figure / ground relationship weaker on this side.  
Fewer elements to balance more complex right side

Dynamic Figure / ground relationships on this side  
Most visual weight on this side



Claude Garache - *Seated Woman with a Fan*

“Poor” Drawing / Good Design



- overlapping forms create illusion of space
- repetition of shape unifies & sets up visual rhythm
- complementary color harmony
- visual weight well distributed top / bottom, side to side

Milton Avery - *Birches*





- complexity of birds & dogs balanced by brighter colors on left side
- repetition of triangles & semi-circles promotes unity
- similarity of color values promotes unity

Kiki Smith - *Come Away With Her*



- repetition of L shapes promotes unity.
- repetition of rectangles, dots & lines sets up visual rhythm
- dark top half effectively balanced by complexity of bottom half

Phillip Guston - *Green Rug*

Good Drawing/ Good Design

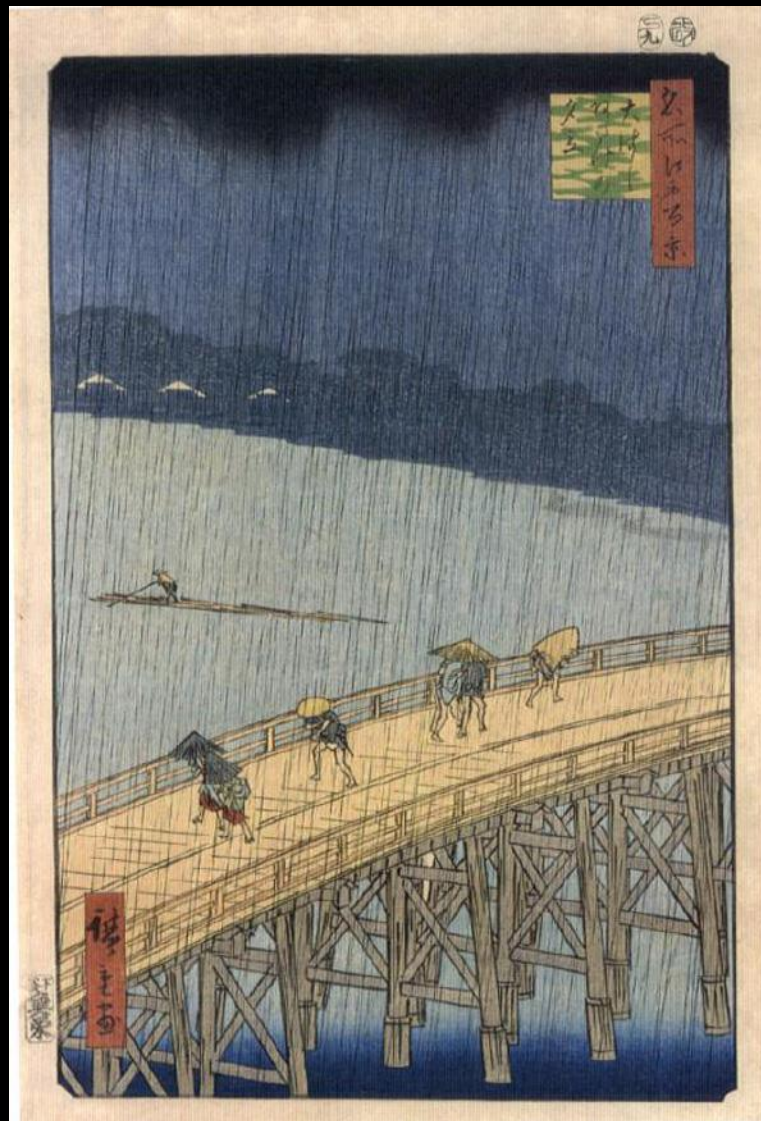


Audrey Flack - *Jolie Madame*





Jack Levine - *Reconstruction*



Hiroshige - *Bridge at Awate*



Franz Kline - *New York*



Bo Bartlett - *Leviathan*