

Elements of Art/Design and Principles of Design/Organization

Elements of Art/Design (The Seven Dwarves of Art):

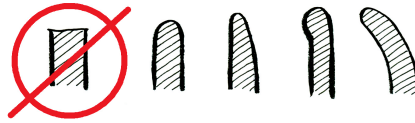
- **Line** – A continuous mark made on a surface by a moving point; it may be flat (pencil line) or three-dimensional (a groove, ridge, etc.). Line may be implied by the edge of a shape or form, and is used to outline, show contours, and direct the viewer's eye.
- **Shape** – An enclosed space defined by a line or by contrast to its surroundings. Shapes are two-dimensional (flat); when shape is used to talk about three-dimensional objects, it is talking about the 2-D outline or silhouette of the object.
- **Form** – A three-dimensional object: a defined volume of space.
- **Space** – The distance or area around or between elements of an artwork. The illusion of depth created on a flat surface through the use of perspective, overlapping elements, size, level of detail, color and value.
- **Color** – The visible spectrum of radiation reflected from an object. The three properties of color are:
 - **Hue** – The name of the color (red, green, etc.)
 - **Intensity or Saturation** – The purity (brightness or dullness) of the color. Pure red is bright; red mixed with a little green becomes less intense, more neutral.
 - **Value or Brightness** – The lightness or darkness of a color. How much white or black shows through or is mixed in. Can be used to depict light and shadow on a color and help show volume/form.
- **Value** – How light or dark an object or element is. Shading uses value to depict light and shadow and show volume/form.
- **Texture** – The tactile sensation or feel of a surface – rough, smooth, spiky, etc., or how something appears to feel.

Principles of Design/Organization:

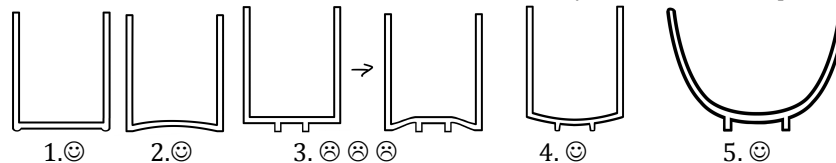
- **Balance** – The distribution of interest or visual weight in a work. If all the visual interest in a work is centered in one spot, the work is off-balance and the viewer's gaze will be stuck in one place, ignoring the rest of the piece. A balanced piece of work will have art elements arranged such that different areas appear of equal interest and draw the viewer's eye around or through the whole piece. Some types of balance are symmetric, asymmetric, and radial.
- **Contrast** – The difference in quality between two instances of an art element, or using opposing qualities next to each other. For example, black and white (contrasting values), organic/curvy and geometric/angular (contrasting lines/shapes/forms), and rough and smooth (contrasting textures).
- **Emphasis/Dominance** – Creating points of interest to draw the viewer's eye to important parts of the work by using size, color, space, etc.
- **Harmony/Unity** – Using similar design elements in different parts of work (harmony) so that the parts RELATE to each other and create a unified whole, rather than a random meaningless assortment.
- **Movement** – Using art elements to direct a viewer's eye along a path through the artwork and to show action/direction.
- **Pattern/Repetition/Rhythm** – Repeating art elements in regular or cyclical fashion to create interest, movement, and/or harmony and unity.
- **Proportion** – The relationships of size and scale between different parts of a work.
- **Variety/Variation** – Using a range of different qualities or instances of an art element to create a desired visual effect – e.g., a variety of shapes, colors, etc.

Watchpoints/Of Interest to Potters:

- **Rims** – The rim – of a cup, a bowl, a pot, a lid – is the punctuation at the end of a sentence that lets the viewer know the piece is finished. It is usually the closest thing to the viewer and the first thing they see. For this class, **rims should NEVER be flat, cut-off square edges**. Such rims make the piece look cut in half and unfinished, are sharp and unfriendly, make no closing statement, and leave the viewer to wonder.



- **Feet** – The bottom edge of a pot should be at least beveled/rounded at the corner to help provide visual separation from the surface it's sitting on (the start of the sentence). The bottom of a pot should be slightly concave or have a foot ring/feet in order to sit better, and to help keep it from scratching up whatever it's resting on.
 - On a flat bottom, the footring or feet should be located under the corner where the wall of the pot meets the pot's bottom (1 & 2) in order to support the weight of the wall – otherwise the bottom can sag when fired (3).
 - A curved bottom is stronger and allows the foot to be smaller and tuck in under the piece (4 & 5). The foot should be wide enough to hold the piece steady for its intended use. A small foot in relation to the width and/or height can make an object tippy, whereas a wide foot can make it clunky and bottom-heavy. As a general rule for functional cups and bowls and other objects that are not too tall, the foot's width should be 1/3 or more of the piece's diameter.



- **Rounded edges** – On functional ware such as cups, plates and containers, all edges should be softened and rounded or beveled. Square or sharp edges, especially on rims and handles, are uncomfortable to use and can cause thin spots in the glaze coat that can chip and create razor-sharp edges.
- **Working edges** – Edges that get touched or banged around a lot during normal use. Working edges include the bottoms of feet and the rims of cups, pots and lids. They should never be sharp or too thin, as this will make them susceptible to chipping and breaking.



- **Weight** – Functional work, such as cups, bowls, pitchers and teapots, can be awkward to hold if the piece is too heavy, especially if the piece is filled – a teapot full of water, for example. Avoid excessive weight by keeping wall thicknesses even and to a practical minimum. For sculptural works meant to be looked at rather than used, weight is of less concern.
- **Physical Balance** – Long or heavy elements protruding beyond the support of the base of the piece must be counter-balanced. For instance, a long spout on one side could be counter-acted by a long handle on the other.
- **Size** – For functional ware, measure examples of what you like to help guide your creative process – you are much more likely to get something you like if you have a definite goal in mind when you start. As an example, commercial mugs are around 3" (7.5cm) across by 4" (10cm) tall.
- **Wall thickness** – As thin and even as practical and as suits the purpose. For functional ware, measure examples of what you like to help guide your creative process. Commercial mug walls are around 1/4" (6mm) thick.