

# Contents

Preface	8	<b>Chapter 2 Shape</b>	39
<b>Part 1 ELEMENTS</b>	13	Introduction	40
<b>Chapter 1 Points and Lines</b>	15	Geometric and Rectilinear Shapes	46
Introduction	16	Curvilinear and Biomorphic Shapes	48
Points	20	<i>Box—Art Nouveau: France, Worldwide</i>	
Types of Line	22	1890–1914	49
Line Direction	24	Abstract and Non-representational	
<i>Box—De Stijl: Netherlands, 1917–32</i>	25	Shapes	50
<i>Box—Constructivism: Russia, 1919–34</i>	26	<i>Box—Cubism: France, 1907–14</i>	51
Line Quality	28	Text and Type	52
Lines and Outlines—Describing Shapes	30	Positive and Negative Shapes	54
<i>Box—Pop Art: England and America,</i>		Distortion and Idealism	56
1950–70s	31	<i>Box—The Renaissance: Italy,</i>	
Contours, Wireframes, and Freeform		14th to 16th Century	57
Gesture	32	Exercises	59
Lines as Value—Cross-Hatching and		<b>Chapter 3 Texture</b>	61
Screening	34	Introduction	62
Imaginary Lines—Lost and Found Edges	36	Tactile Texture	66
<i>Box—Plakastil: Germany, 1900–21</i>	37	Collage	68
Exercises	37	<i>Box—Dada: Germany and Paris,</i>	
		1916–22	70
		Visual Texture	72
		Trompe L’oeil	74
		Pattern	76
		Exercises	77

<b>Chapter 4</b> Space—Creating the Illusion of Depth	79	<b>Chapter 6</b> Value	125	<b>Part 2</b> RULES	173	<b>Chapter 11</b> Contrast and Emphasis	227
Introduction	80	Introduction	126	<b>Chapter 8</b> Unity and Harmony	175	Introduction	228
Space—Shallow and Deep	86	Patterns of Value	132	Introduction	176	Contrast by Value and Color	232
Size Cues	88	Chiaroscuro—Light and Shade	134	Thematic Unity	180	Isolation	234
Linear Perspective	90	Digital Shading and Lighting	138	Gestalt and Visual Unity	182	Placement	236
One-Point Perspective	94	Exercises	141	The Grid	184	Absence of Focal Point	238
Two-Point Perspective	96	<b>Chapter 7</b> Color	143	Achieving Unity	186	Exercises	241
Three-Point Perspective	98	Introduction	144	Exercises	189	<b>Chapter 12</b> Rhythm	243
Amplified and Aerial Perspective	100	Box— <i>Impressionism: France, 1867–86</i>	147	<b>Chapter 9</b> Balance	191	Introduction	244
Metric Projections	102	What Is Color?	148	Introduction	192	Rhythm and Motion	248
Box— <i>Modernism: Worldwide, 1890–1970</i>	105	Color Characteristics	150	Formal and Informal Balance	196	Alternating and Progressive Rhythm	250
Open and Closed Compositions	106	Color Theory—Wheels, Triangles, and Trees	152	Symmetrical and Asymmetrical Balance	198	Box— <i>Art Deco: Worldwide, 1920–39</i>	250
Spatial Confusion	108	Box— <i>Bauhaus: Germany, 1919–33</i>	152	Balance by Shape and Texture	200	Rhythmic Sensation	252
Exercises	109	Color Through the Ages	154	Balance by Value and Color	202	Exercises	253
<b>Chapter 5</b> Time and Motion	111	Color Printing, Computers, and the Web	158	Balance by Position and Eye Direction	204	Glossary	254
Introduction	112	Color Interactions	160	Radial Balance	206	Bibliography	262
Box— <i>Kinetic Art</i>	112	Box— <i>Pointillism: France, 1883–1900</i>	160	Crystallographic Balance	208	Web Resources	264
Anticipated Motion	116	Color Schemes	162	Exercises	209	Picture Credits	265
Repeated Figures	118	Using Color	166	<b>Chapter 10</b> Scale and Proportion	211	Index	267
Multiple Images	120	Warm and cool	167	Introduction	212		
Box— <i>Futurism: Italy, 1909–16</i>	120	Emphasis	167	Human Scale	216		
Motion Blur	122	Box— <i>The Pre-Raphaelites: Britain, 1848–60</i>	167	Contrast and Confusion	220		
Box— <i>Abstract Expressionism: America, 1940s–60s</i>	123	Visual balance	168	Box— <i>Surrealism: France, 1924–39</i>	221		
Exercises	123	Space and depth	168	Ideal Proportion	222		
		Box— <i>Fauvism: France, 1905–08</i>	168	Exercises	225		
		Value	169				
		The Meaning of Color	170				
		Exercises	171				