Chapter 9 – The Principles of Design

Multiple Choice Questions

1. Because everyone in Japan knows how large Mount Fuji is, Hokusai’s *The Great Wave* (fig. 251; p. 183) plays with the viewer’s expectations by manipulating:
   (a) patriotism
   (b) little people
   (c) scale
   (d) all of the above

2. Chartres Cathedral’s *Rose Window* (fig. 235; p. 173) is a perfect illustration of radial balance because:
   (a) it is balanced via radio waves
   (b) everything radiates outward from a central point
   (c) the forms resemble tires
   (d) of its asymmetrical façade

3. In Quarton’s *Coronation of the Virgin* (fig. 231; p. 169) the cruciform shape:
   (a) acts to organize all the formal elements
   (b) is a small detail
   (c) dominates the whole
   (d) all of these

4. In Judy Baca’s *La Memoria de Nuestra Tierra* (fig. 253; pp. 184-185), what is everywhere an issue is this work?
   (a) scale
   (b) grid
   (c) dark earth
   (d) Mt. Fuji

5. Slide: Nancy Graves’ *Zeeg* (fig. 232; p. 170) is a good example of asymmetrical balance; this is when there is balance but:
   (a) two sides are the same
   (b) bottom and top match
   (c) two sides are not the same
   (d) the center is empty

6. When an artist creates a work that is afocal (p. 177), this means that:
   (a) no single point demands our attention
   (b) the eye finds no place to rest
   (c) your vision seems to focus on nothing at all
   (d) all of these
7. Leonardo da Vinci’s *Proportions of the Human Figure* (fig. 227; p. 167) unites qualities of:
   (a) balance and emphasis
   (b) proportion and scale
   (c) rhythm and repetition
   (d) all of these

8. In Jacques-Louis David’s *Oath of the Horatii* (fig. 239; p. 176), the three swords and
   outstretched right arm of the central figure form the:
   (a) vanishing point
   (b) focal point
   (c) afocal zone
   (d) light source

9. The golden section was made famous by the ancient Greeks (p. 187) as a model of:
   (a) architectural proportion
   (b) the Doryphorus
   (c) the canonical façade
   (d) asymmetrical balance

10. All art deals with visual weight (p. 168); this is the:
    (a) material weight on a scale
    (b) proportion of space to solids
    (c) apparent heaviness of arranged compositional forms
    (d) balance between form and content

11. Emphasis describes an artist’s attempt (p. 174) to draw our eyes to:
    (a) the Canon
    (b) one area of a composition
    (c) the upper one-third
    (d) the golden section

12. In a work of art, visual rhythm (p. 188) is the result of:
    (a) repetition
    (b) scale
    (c) imbalance
    (d) disruption

13. If one perceives symmetrical balance in an art work (p. 168), this is when:
    (a) two sides are dissimilar
    (b) the eye finds no place to rest
    (c) each side of a composition is exactly the same
    (d) texture is near the fulcrum

14. Scale (p. 180) has to do with:
    (a) dimensions of an art object in relation to the original
    (b) proprieties of royal treatment
    (c) the Maids of Honor
    (d) all of these
15. Design (p. 166) is:
   (a) a process and a product
   (b) a verb and a noun
   (c) the organization of the various elements in an art work
   (d) all of these

**Fill-in-the-Blank Questions**

16. Frank Gehry re-designed his Santa Monica house (p. 167) in 1976 so that it deliberately lacked _________.

17. The different types of balance (p. 168) in artistic compositions are symmetrical, asymmetrical, and _________.

18. According to your text, one of the most dominant images of ______________ in Western art is the crucifix (p. 169).

19. Proportion refers to the relationship (p. 180) between the parts of an object and the _________.

20. To design an art work (p. 166) is to organize its various aspects into a _____________.

**True False Questions**

21. Robert Venturi (p. 191) is a Postmodern architect. T ___ F ___

22. The Las Vegas strip (p. 191) manifests traditional unity and pure harmony of a single style. T ___ F ___

23. James Lavadours's works (p. 190) are entirely abstract. T ___ F ___

24. Rodin's *Gates of Hell* (p. 188) is based on Dante's *Divine Comedy*. T ___ F ___

25. Jacob Lawrence's *Barber Shop* (p. 188) captures the rhythm of Harlem life. T ___ F ___

**Short Answer Questions**

26. William Merrit Chase's *The Nursery* (fig. 234; p. 173) is a good example of what kind of balance?

27. Relative to a small form in an art work (p. 171), we instinctively see something large as what?
28. The illustrated work of Anna Vallayer-Coster (p. 174) employs what kind of color scheme?

29. Marie-Louise-Elizabeth Vigée-Lebrun (p. 175) was the favorite painter of what important 18th century patron?

30. In Georges de la Tour’s *Joseph the Carpenter* (fig. 238; p. 175), the light draws our attention away the apparent subject toward what?