**Line**: One-dimensional visual path through Design.

* Characteristics of line are long or short, straight or curved, weak or strong, thick or thin, delicate or bold.
	+ Communicate harmony, unity, contrast mood and/or theme
	+ Vertical lines are uplifting and inspirational, horizontal lines are restful and quiet in Traditional Designs or thrusting and exciting in Creative Designs; thin lines imply grace, delicacy, and weakness; heavy lines imply boldness, masculinity, and strength; upward curved lines suggest vigor; downward curved lines imply sadness; diagonal lines are forceful and appear driven; and zig-zag lines suggest restlessness.
* The functions of line are to establish a structural framework of design, carry rhythm through design, and/or communicate a theme or mood.
* Techniques: Actual line (physical linear material) and Implied line (repetition of forms, sizes, textures and/or colors in a linear direction.

**Form**: A three-dimensional object. Basic forms: sphere, cube, pyramid and cone.

* Closed form refers to solid, compact, massed form with more solids than spaces – Mass Design.
* Open form is spreading, producing spaces within. It appears lighter in weight – Line Design.

**Light**: Illumination necessary for vision. Natural (sunlight) or Artificial illumination.

* Effects of light on design. Colors of components are changed. Lighting affects depth.
* Factors that influence lighting effects are candle power and number of lights, type of light, distance from light source, concentrated or diffused light, intensity, and/or angle of projection.

**Color**: The characteristic of light by which the individual perceives objects or light sources.

The Pigment System of Color is used by the NGC because of its general use in art, its familiarity, simplicity, and balance of colors to the colors of plant materials.

**Texture**: Surface quality of a material. Texture is deduced by touch & memory of touch or sight.

Characteristics: rough or smooth, coarse or fine, glossy or dull, hard or soft.

**Size**: The perceived or visual dimensions of components rather than actual dimension.

**Space**: Open area in and around a design, thus a component of the design. 3 kinds of space: Total Space; Space within plant material; Spaces established within design.

**Pattern**: Created by the spatial divisions of solids and voids. There are 2 kinds of pattern: color/texture patterns and growth patterns.

**Balance**: Visual balance (usually the first Design Principle noticed.)

* Stable balance is achieved by placing equal weight, on opposite sides of an imaginary central axis.
* An imaginary vertical axis through the center of the design helps to determine the visual or actual weight either side of it.
* An imaginary horizontal axis through the center of the design helps to determine the visual or actual weight from top to bottom.
* A design viewed only from the front must balance from top to bottom and side to side, with balancing components to the rear. It must not appear to be falling in any direction.
* A free standing design should be in complete balance and judged from all sides.
* Visual weight of colors, textures and forms of components plays a vital role in all balance.
* Two kinds of balance: **Symmetrical** (formal) and **Asymmetrical** (informal)
* **Dynamic Balance** is **not** a third kind of balance, but a creative technique of component organization resulting in balance, tension and rhythm in Creative Design.

**Contrast**: Achieved by placing opposite or unlike characteristics of a single element together in order to emphasize their differences.

**Dominance**: The greater impact within each of the physical characteristics contrasted above.

**Proportion**: It is a comparative relationship of areas and amounts.

**Scale**: The size relationship of one object in a design compared to another.

**Rhythm**: Created by a dominate visual path of line/s, form/s and/or color/s throughout a design. Rhythm brings life and the illusion of movement to a design. Techniques:

1. Actual linear materials placed to carry eye movement smoothly.
2. Repetition of form, color, and/or texture in a linear direction. Exact repetition of one form or color may prove monotonous.
3. Gradation: A sequence in which adjoining parts are similar or harmonious.
	1. Implies gradual change away from a focal point.
	2. Traditional Designs, particularly Mass and Line-Mass Designs, depend on gradation for pleasing rhythm.
4. Creative Designs achieve rhythm through areas of interest carefully equated over the entire design and seldom rely on gradation for rhythm. Push-pull tensions create eye movement from one area of interest (pause point) to the next.