

EVENT DESIGN

HANDBOOK: THE ELEMENTS AND PRINCIPLES IN EVENT DESIGN

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APPRECIATION

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People who aspire to develop and lead others have made the world a better place. What's more, those who volunteer their time to coach and teach future designers make it even better. Thank you to everyone who seeks to improve themselves and others.



PREFACE

This book was designed to provide a frame of reference for polytechnic diploma courses in event management or students majoring in the event industry. The book is alternatively helpful to those who wish to keep enhancing knowledge and skills in designing an event.

This Event Design: The Elements and Principles of Event Design handbook is purposely-designed ample review questions that consists of notes and learning activity that covering all chapter;

Chapter 1: Introduction to Event Design

Chapter 2: The Elements of Event Design

Chapter 3: The Principles of Event Design

Chapter 4: The Power of Colour

To gain better learning effects, this handbook should be used as a reference. Finally, we hope that this handbook is beneficial to all students and others either they have basic or not because it is essential to be a basic reference for designing and decoration in events.

Happy learning.



ABSTRACT

At any given time, masses of enthusiastic individuals are going through the doors of a few exceptional events, such as a spectacular awards night, a wedding, a product launch, or a sports championship celebration, all over the world. The number of reasons to rejoice is extensive, but one thing is certain. Everyone who attends one of these events expects something extraordinary to happen that will make it a night to remember. Something that will make their mouths drop wide in astonishment as they look around. It will be interesting to learn event design aspects and principles, which you can put into practice in class or at home when your family has to prepare events. The purpose of this handbook is the guide for students to learn about the elements and principles in designing. It is a very important part to create and be creative in design once you organizing events. These principles can teach you to mix and match the colour and how to decorate the event with a low budget or more budget. If you work hard and understand these elements and principles of event design you can be a great event designer and can enhance your career goal in your future.

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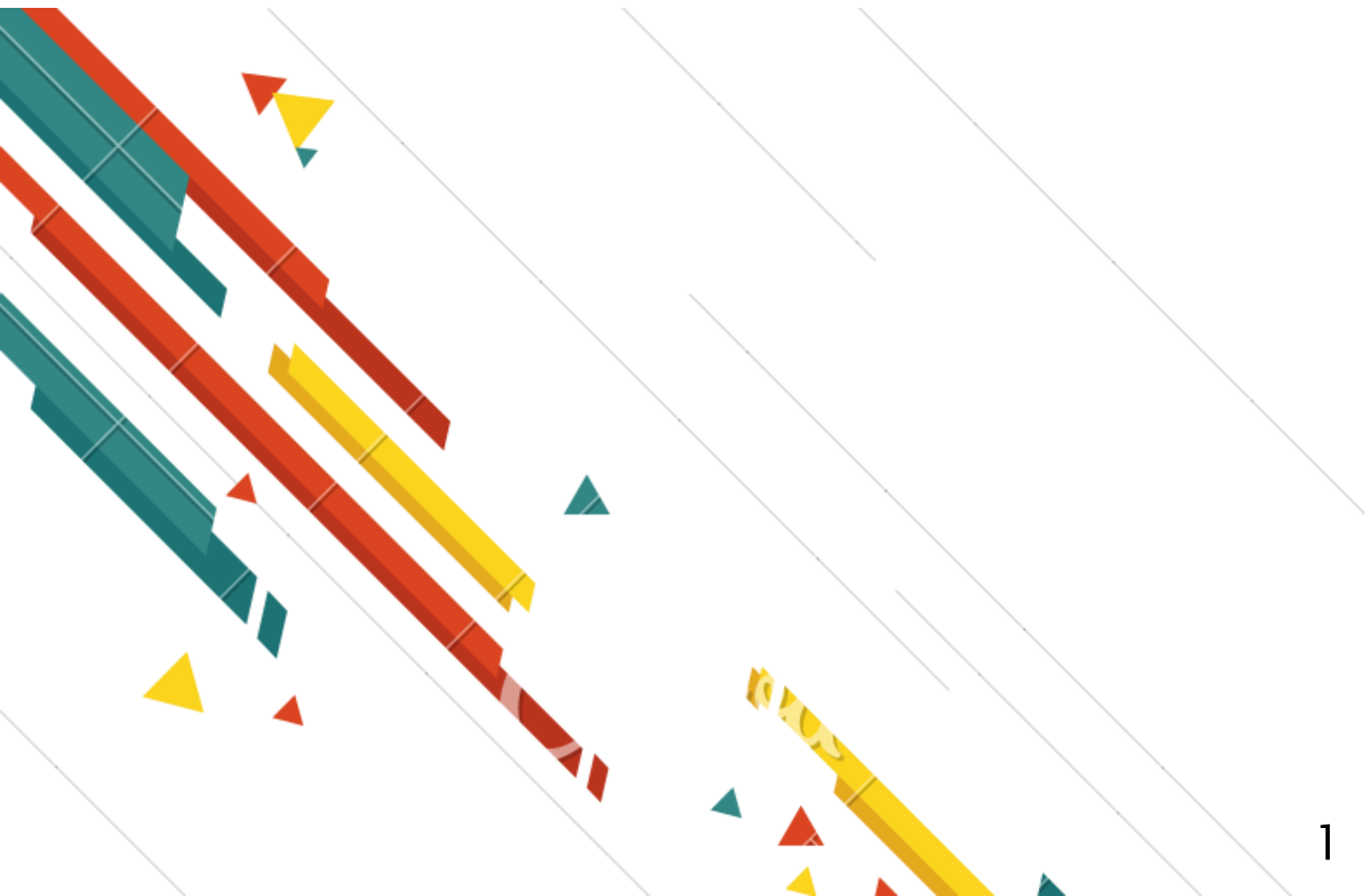
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1.0 Introduction to Event Design

Many of us live in 'eventful cities' (Richards and Palmer, 2010) or travel through 'events capes' (Ferdinand and Shaw, 2012) in our daily lives because events are becoming increasingly important as social, cultural, and economic phenomena.

As their range of activities expands, such as gathering locations, creative spaces, economic catalysts, social drives, community builders, image-makers, business forums, and network nodes, events are getting more complicated.

As a result, events are being created to fulfil certain functions in society and industry, and this process necessitates the use of creative imagination. Effective event design can also help organizations adjust to changing external situations and even create new opportunities where there was once a threat.



1.1 Demonstrate the Introduction of Event Design

Event planning may be a delicate balancing act of abilities, egos, and imagination. The important factors required for transforming difficult circumstances into a unique, creative, and exciting occasion are the ability to motivate, communicate, delegate, listen, counsel, and make decisions. Aside from that, room decorations can establish the tone, create an atmosphere, and surprise the guests.

What is Design?

Design is everywhere, which is why striving for a definition may not help you grasp 'what it is,' as the Design Council (2006) put it. The spectrum of contributions to the current edition demonstrates the diversity of design and design approaches. However, there are some widely held beliefs about design and its role in social and economic processes. As Cox (2005) puts it, "design is what connects creativity with innovation." It molds concepts into usable and appealing propositions for users or clients. Design can be defined as the application of creativity to a certain goal.'



1.2 Demonstrate the Beginning Process of Job in Event Design

You must be a great event planner if you want to be a great event designer. Clients and suppliers create business connections with event managers, which must be handled professionally. You will be concerned with the following four concepts to achieve this:

1. Resource Management
2. People Management
3. Responsibility Management
4. Production Management

1. Resource Management – It requires managing time, people, and finances. A resource manager who succeeds is a savvy administrator. How an event is organized is influenced by the event's scheduling, budget, and lead time.
2. People Management – A successful event necessitates the participation of many people. Their diverse personalities, tastes, and levels of skill will all contribute to the character of your event.
3. Responsibility Management – The event manager holds a tremendous deal of responsibility when it comes to interacting with people. It's critical to have a good awareness of legal concerns and risk management standards.
4. Production management – This idea entails coordinating all of the event's concrete parts. Décor, staging, catering, and entertainment are all things you can see, touch, hear, or taste at the event.

2.0 The Elements of Event Design

What are Elements?

Designers use the components of the design as building blocks to develop their creations. They are the components that can be isolated and specified in any visual design, the work's structure, and the items that may be ordered and employed in any composition. Despite not mentioning a specific design (editorial, web, etc.).

POINT

A point is the simplest and most basic design element, and it can be used individually or as part of a group (forming a line or a shape). It is a single mark in a space with a precise and constrained placement, and it establishes a significant relationship between positive and negative space.

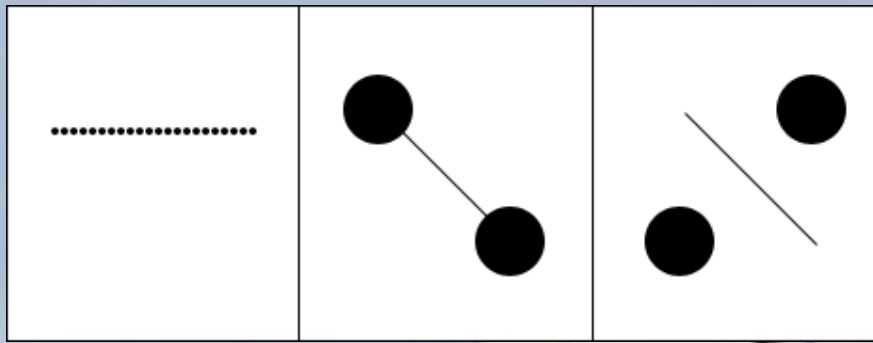


Image source by: Vanseodesign.com

LINE

When we put multiple points next to each other, we get a line with length and direction but no depth. Lines can be utilized to create perspective and strong directional lines in addition to creating shapes (which create a sense of continuance in a composition). They can also be clustered to give the impression of value, density, or texture.

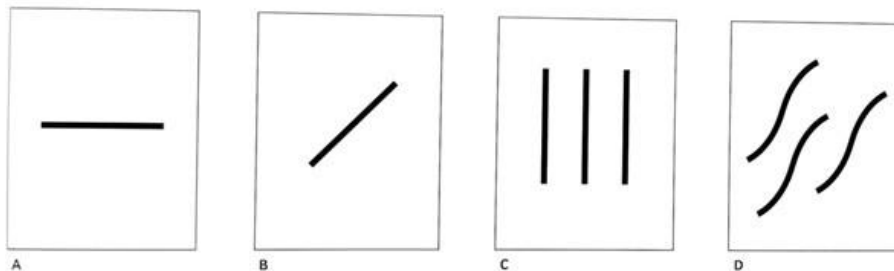
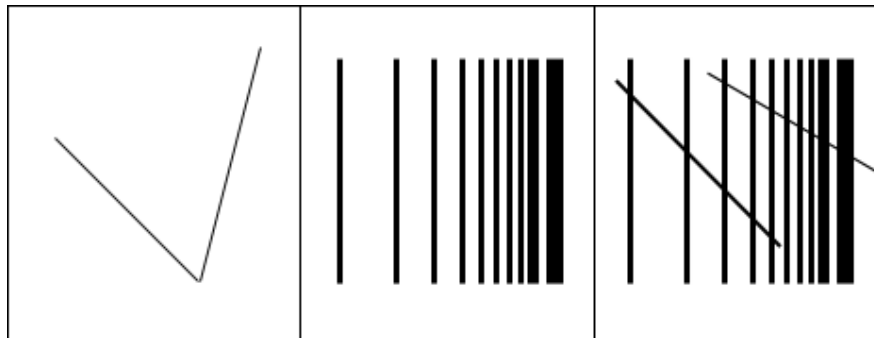


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SHAPE

A closed contour defines a shape, which is determined by its perimeter. It's the region enclosed by an assumed line, and it has two dimensions: height and width. A shape can be geometric (triangle, square, circle, etc.), realistic (animal, human, etc.), or abstract (see examples below) (icons, stylizations, etc.)

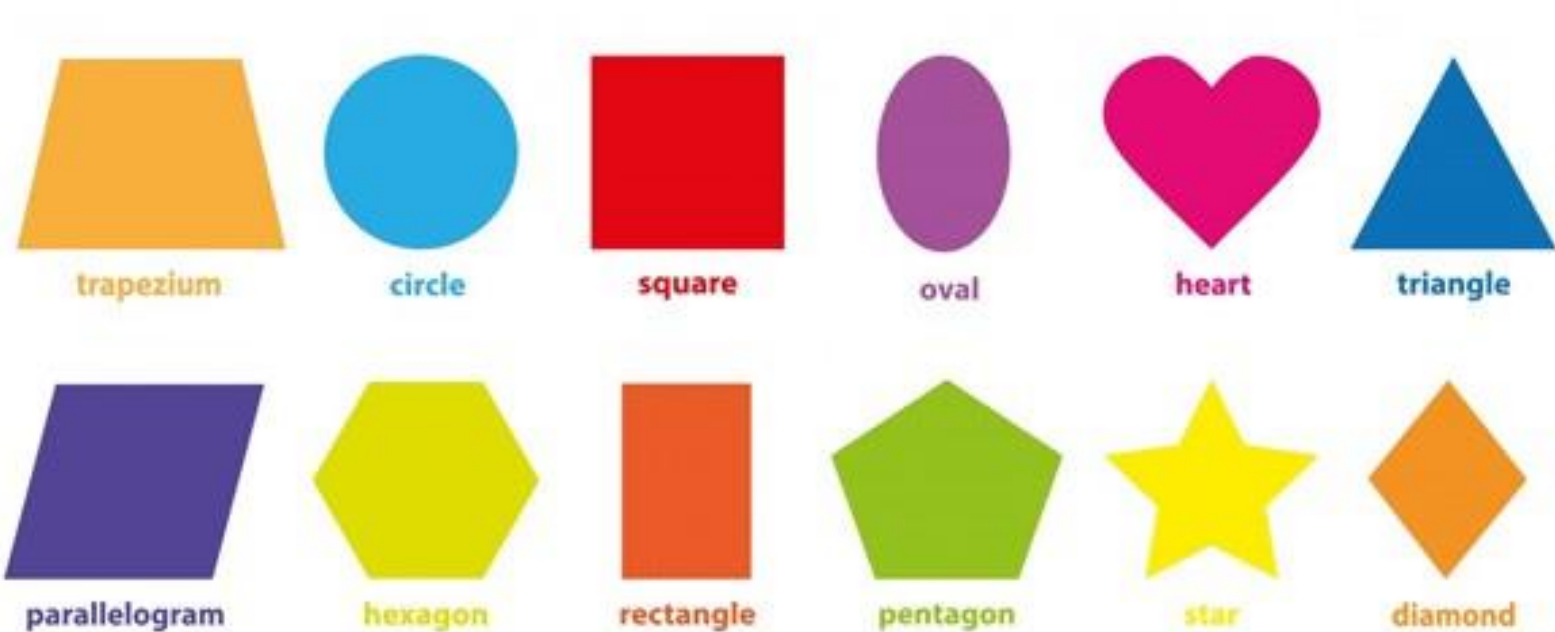


Image source by: xd.adobe.com

FORM

The Form is made up of three elements: point, line, and shape. A shape is a 3D aspect of an item that takes up space and can be observed from any angle (e.g., a cube, a sphere), with width, height, and depth.

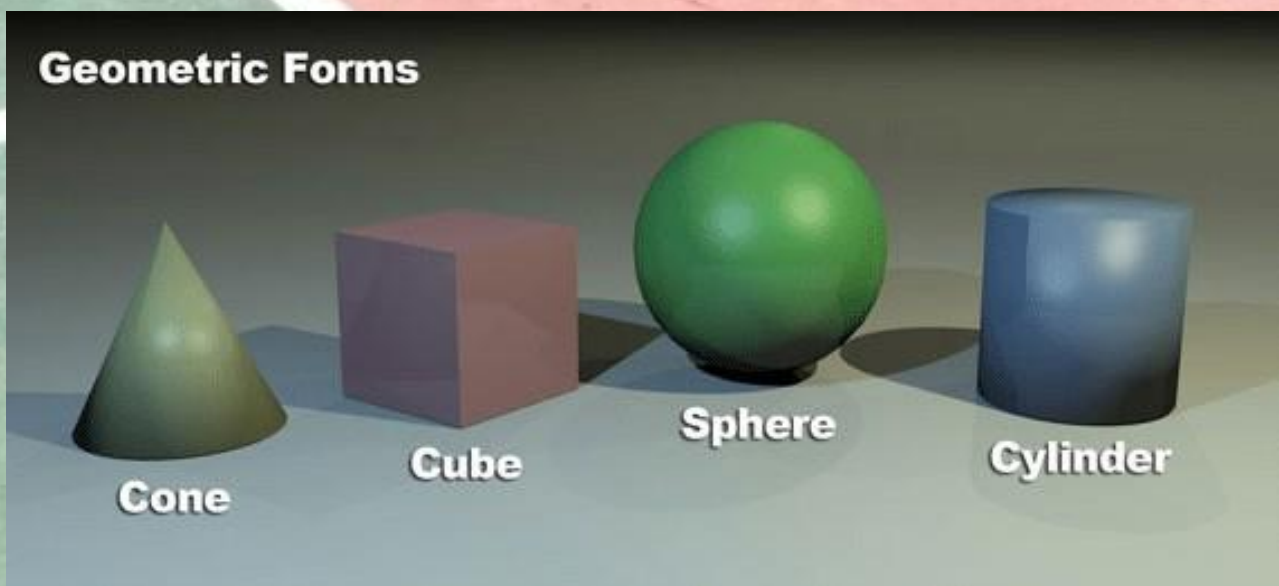


Image source by: The virtual instructor

COLOUR

The colour of something is the reaction of the eye to different wavelengths of light in the visible spectrum. Colors are employed to elicit emotions, establish order, and pique curiosity, among other things. There are numerous colour theories and systems, but we will concentrate on the three qualities of hue, value, and saturation.

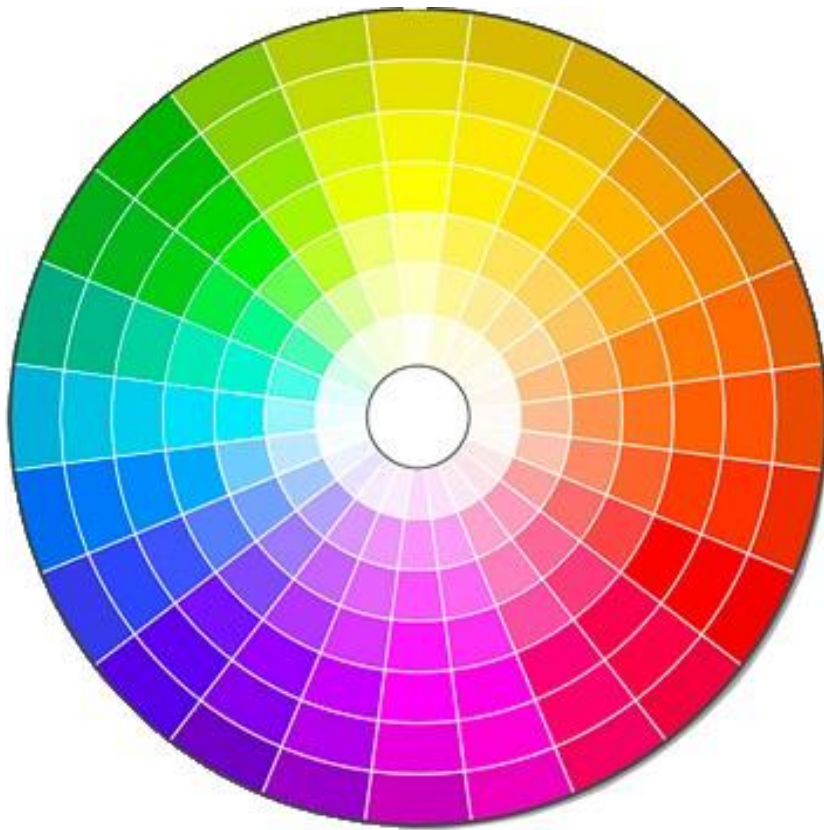


Image source by: [Pngkit.com](https://pngkit.com)

Hue – the colour name is hue.

Value – the hue's value refers to its lightness or darkness, or how close it is to black or white.

Saturation – saturation refers to a color's intensity; the less grey a colour has, the more Chroma it has.

HUE



SATURATION



VALUE



Image source by: Pinterest, Colour theory, colour wheel theory, colour wheel

TINT, SHADES AND TONES

In colour theory, a tint is a colour mixed with white to increase lightness, whereas a shade is a colour mixed with black to increase darkness.

The relative saturation of the final colour combination is affected by both procedures.

A tone can be created by tinting and shadowing, or by blending a colour with grey.



Image source by: [Twitter.com](#)

VALUE

A color's value refers to its lightness or darkness. Different values of a colour can be obtained by combining its shades (adding black to a colour) and tints (adding white to a color). When grey is added to a colour, it creates a tone.

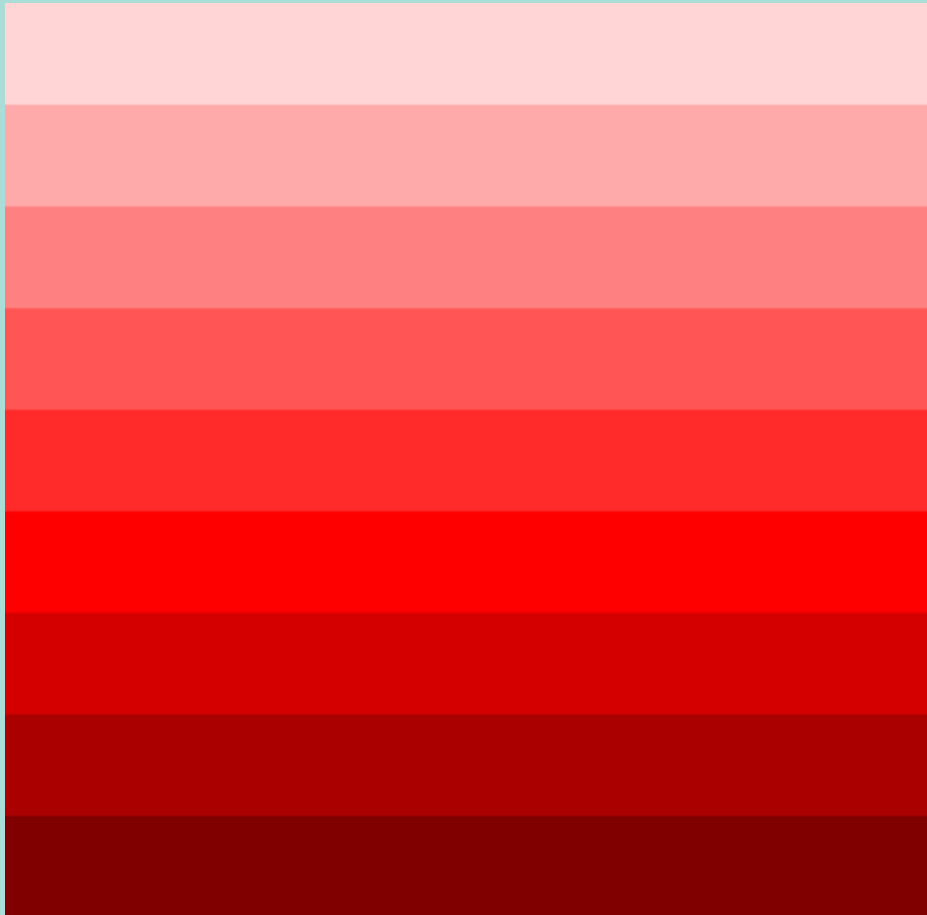


Image source by: Upload.wikimedia

VALUE



Image source by: Element iof design.weebly.com

VALUE



Image source by: Element [iof design.weebly.com](http://iofdesign.weebly.com)

TEXTURE

Texture refers to the visual and tactile qualities of a surface, which might be rough or smooth, soft or hard, and so on. It exists as a tactile and visual phenomenon. It exists as a surface we can feel, but also as a surface we can see and envision the sensation we may have if we touch it.

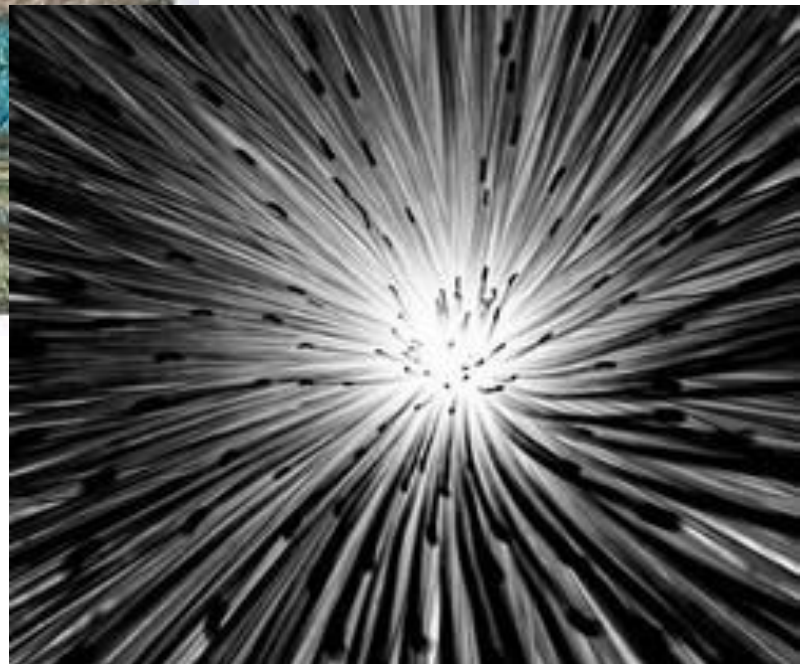


Image source by: Elementiofdesign.weebly.com

TEXTURE



Image source by: Elementiofdesign.weebly.com

SPACE

Space is the space between and around objects (negative space), but it also refers to differences in perspective and proportions of objects, lines, and shapes, and it is used to compare the relative sizes of objects or areas. Real space is three-dimensional, but we term it space in design when we create a sense of depth.



Image source by: xd.adobe.com

COMPOSITION

The part where all the individual pieces join together to make a whole is called composition. A successful composition is one in which you have organized, distributed, aligned, and constructed your design in such a way that it is not only attractive but also functional and effective.



Image source by: petapixel.com

COMPOSITION



Image source by: Yesima designer.com

EXERCISE 1

1. Texture is;

- A. The way the surface feels or looks.
- B. The area above an object.
- C. A path made by a moving point.
- D. None of the above

2. A path made by a moving point is

- A. Line
- B. Shape
- C. Space
- D. Texture

3. Forms are three-dimensional. They have height, width, and thickness. The same common forms are:

- A. Cylinders, cubes, spheres, and cones.
- B. Circles, squares, rectangles, and triangles.
- C. Difficult to draw
- D. Use for completing paperwork.

4. By joining lines you can create:

- A. Colour
- B. Shapes
- C. Spaces
- D. Textures

5. Shapes are flat, some shapes are geometric, for example;

- A. Doors, cars, shoes, and candy
- B. Pancakes, shoe boxes, and soup cans
- C. Spheres, pyramids, cones, and cylinders
- D. Circles, squares, triangles, and rectangles.

6. Excitement and interest in artworks are created using:

- A. Contrast
- B. Rhythm
- C. Space
- D. Value

7. The concept of a **STRUCTURE** for the event, the expression (verbally or visually), and the execution of the concept.

The above statement refer to event design:

- A. True
- B. False

8. "Area where the event borrows from theater and performance"

above statement refer to

- A. Catering design
- B. Production design
- C. Theme design
- D. Content design

9. Negative space is the shape and form that occur within 3D:

- A. True
- B. False

10. The picture shows an example of:



- A. horizontal lines
- B. vertical lines
- C. zigzag lines
- D. curved lines

3.0 The Principles of Event Design

The principles of design are the next thing to look into. These can be compared to what we do with design elements. The principles are the recipes for a good piece of art if the elements are the ingredients.



BALANCE

One of the elements of art that outline how to produce visual weight is balance. Designers consider how to balance their creations by employing components such as line, shape, and colour.



Image source by: Kimp.io

A work of art can be balanced in a number of ways:

Both sides of an imaginary line are equal in **symmetrical (formal) balance**.

Each side of an imaginary line is different yet equal in **Asymmetrical (informal) balance**.

Radial balancing refers to the growth of lines or shapes from a central point.

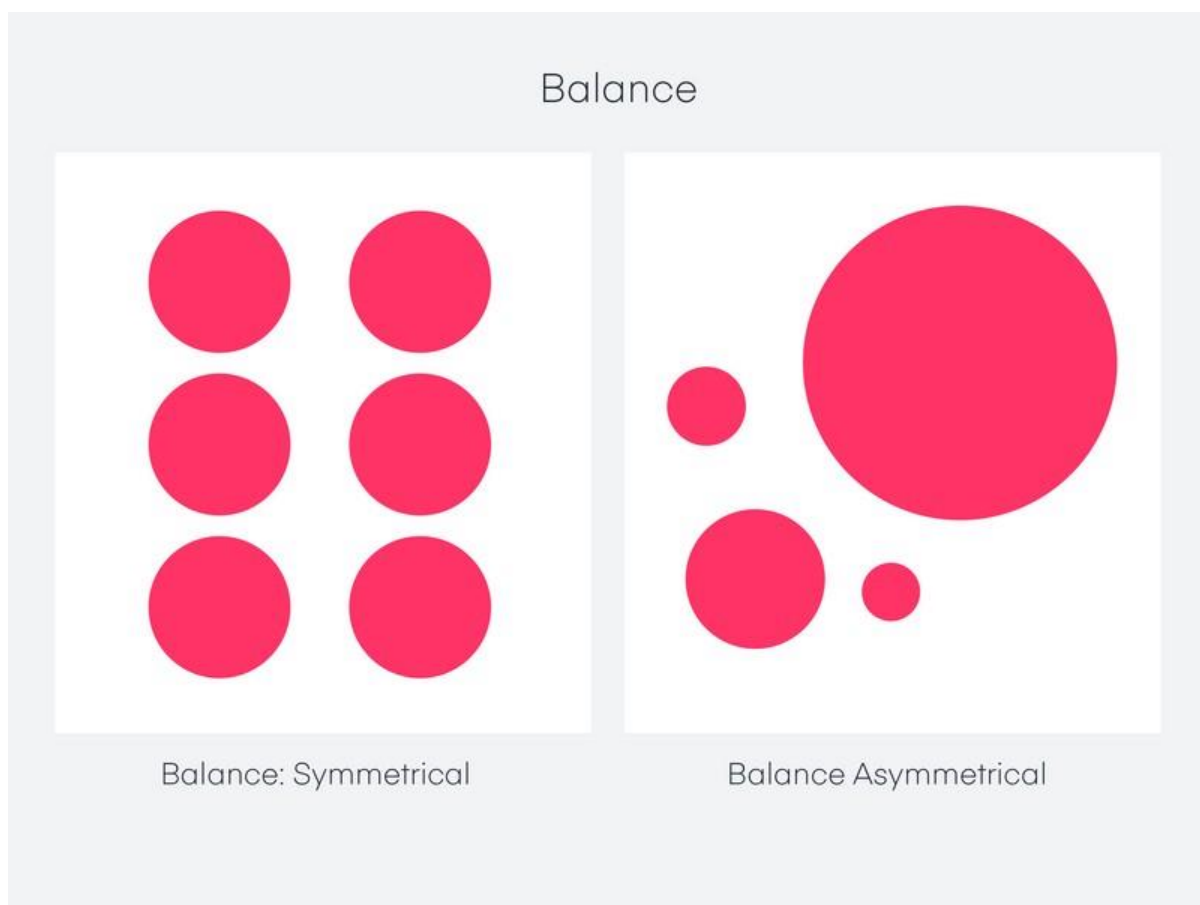


Image source by: Invision

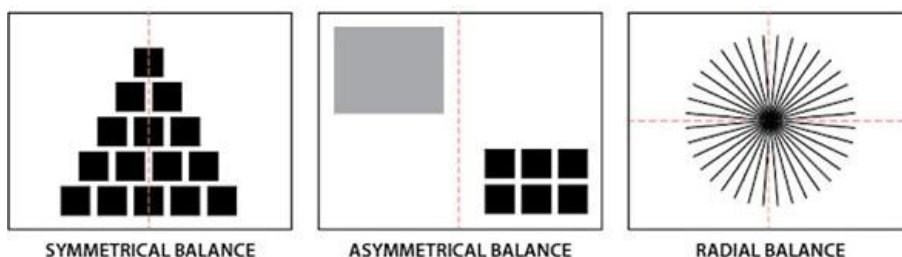


Image source by: Anything to do with design.blogspot

PERSPECTIVE

Perspective is what gives a flat image, such as a drawing or a painting, a three-dimensional sense. It's a way of expressing how items appear to get smaller and closer together as they get further away from the viewer.

In practically any drawing or sketch, as well as many paintings, perspective is crucial. It's one of the foundations you'll need to know in order to produce credible and realistic settings.



Image source by: Strobelhunter.com

HARMONY

Harmony brings together aspects that are comparable and linked in a composition (adjacent colors, similar shapes, etc.). A logical relationship, connection, alignment, or progression exists between harmonious elements. They collaborate and complement one another.



Image source by: Principles
element. weebly.com

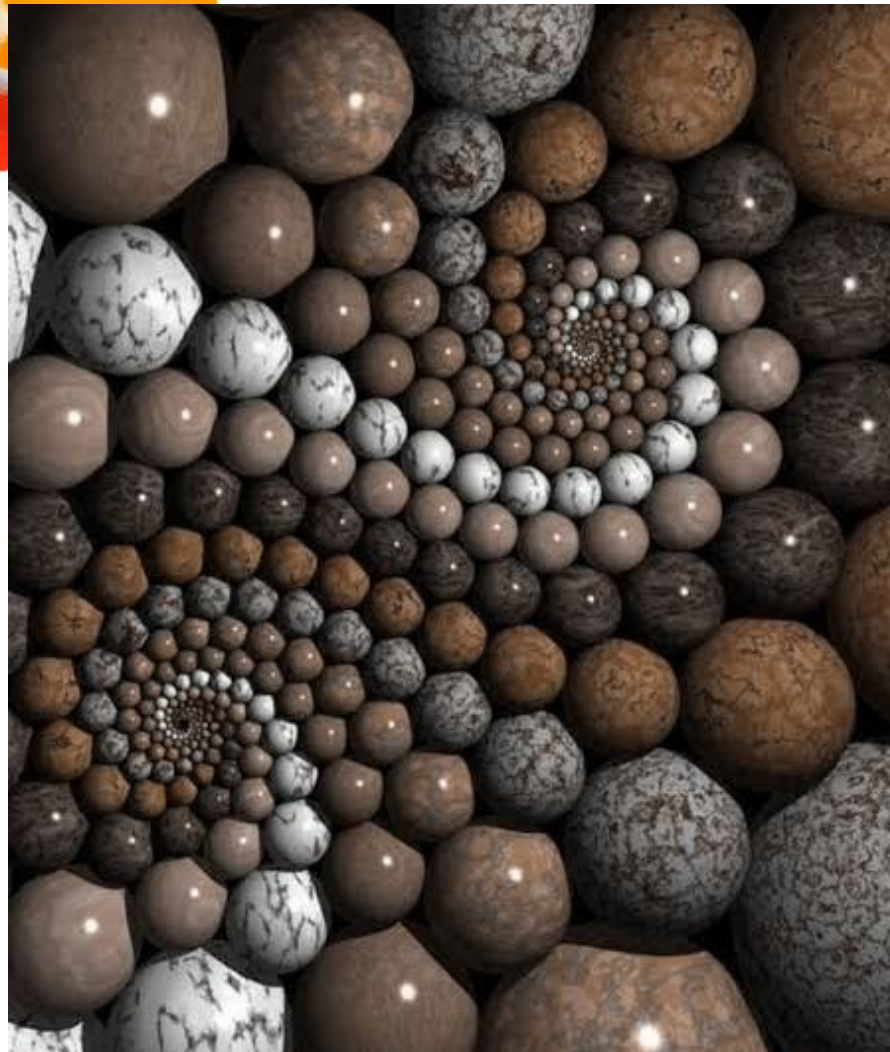


Image source by: Qoura.com

UNITY

You've achieved unity or harmony when everything looks good together. Repetitive lines and shapes demonstrate unity (curved lines with curved shapes). Colors of a similar hue are said to be harmonious. Textures with a similar feel help to create a sense of cohesion. However, too much regularity can be tedious at times. Simultaneously, too much variation suffocates unity.

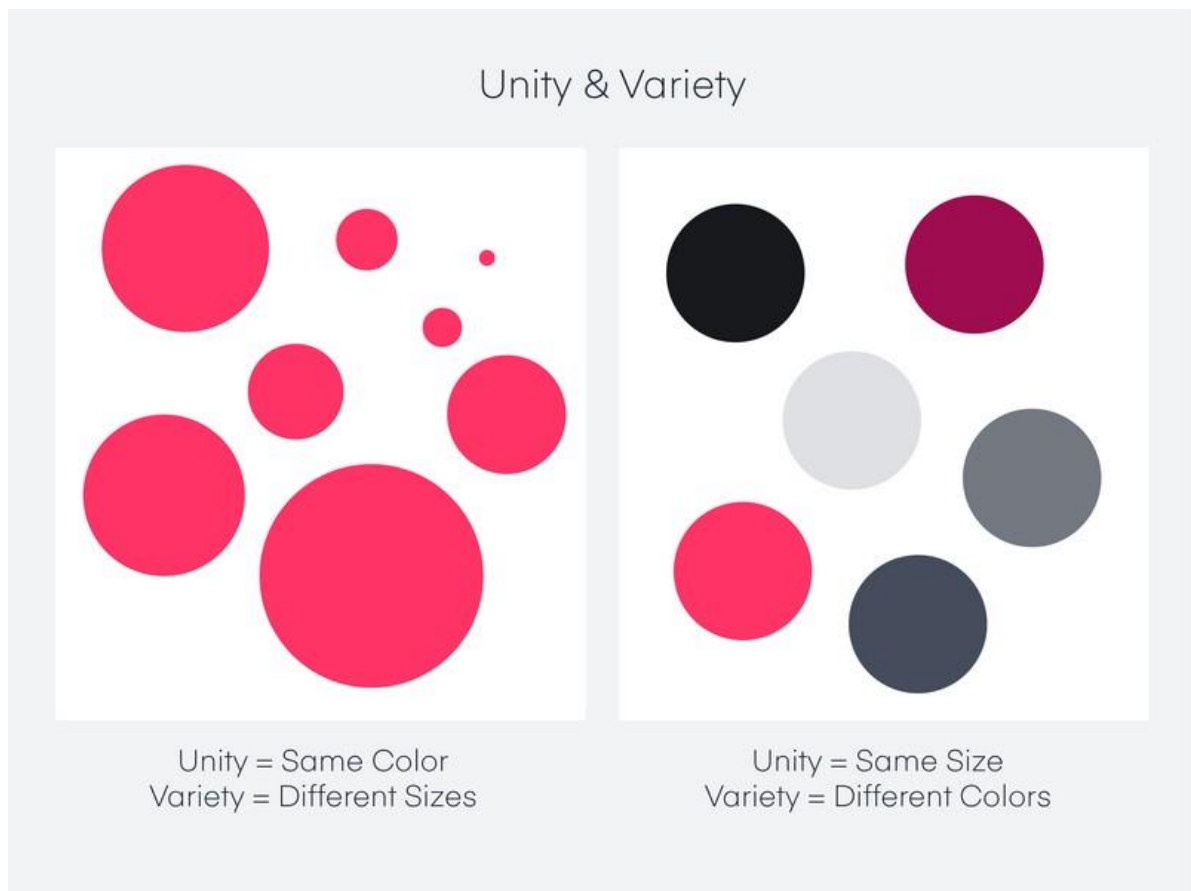


Image source by: Invision

MOVEMENT

A visual flow through the composition is referred to as movement. The employment of static elements to indicate motion and direct a viewer's eye down a path through the work is used to suggest movement in some works. Aspects such as lines, diagonals, imbalanced elements, location, and orientation can all operate as dynamic elements in a still image. In others, movement is actual, allowing some pieces to be moved or move independently.



Image source by: Hubspot.com

VARIETY

One of the principles of art is variety. When an artist develops anything that stands out from the rest of the work, it is known as variety. Designers may utilize variation to draw your attention to a certain element of the artwork or to make it more intriguing.



variety of color



variety of shapes



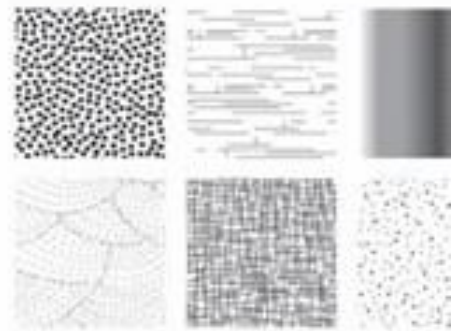
variety of lines



variety of size



variety of perspective



variety of textures

Image source by: [Art class curator.com](https://www.artclasscurator.com)

CONTRAST

Contrast is defined as the difference between two or more objects in a design. Light and dark, thin and thick, tiny and large, bright and dull, and so on are examples of item differences.

Contrast is most commonly associated with readability, legibility, and accessibility. Like hierarchy, the most important element in a design should have the most contrast. A bright blue button on a stark white background with a lot of white space is considered high contrast. If the button was almost the same color as the background or was a 1px stroke versus a fill, it would have less contrast.

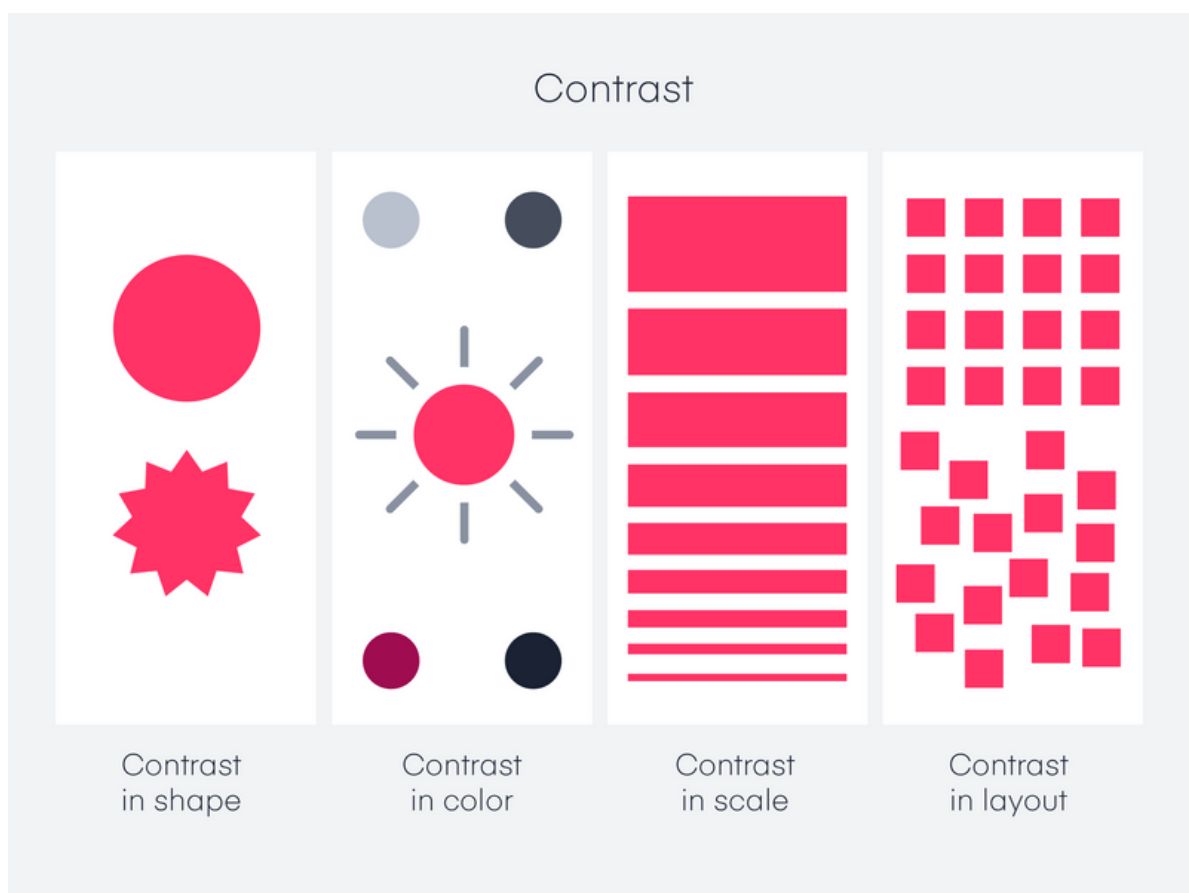


Image source by: Invision

EMPHASIS

Size, weight, position, colour, shape, and style can all be used to create emphasis. Although emphasis is sometimes referred to as dominance, it is not the same thing as contrast. The difference between two objects is contrast, while the impact of an object is emphasis. You can utilize contrast to reinforce the emphasis of an object, such as a solid black sphere on a white background, to make it a little more puzzling. The viewer's eye is directed straight to the heavy contour in this example of high contrast with emphasis.

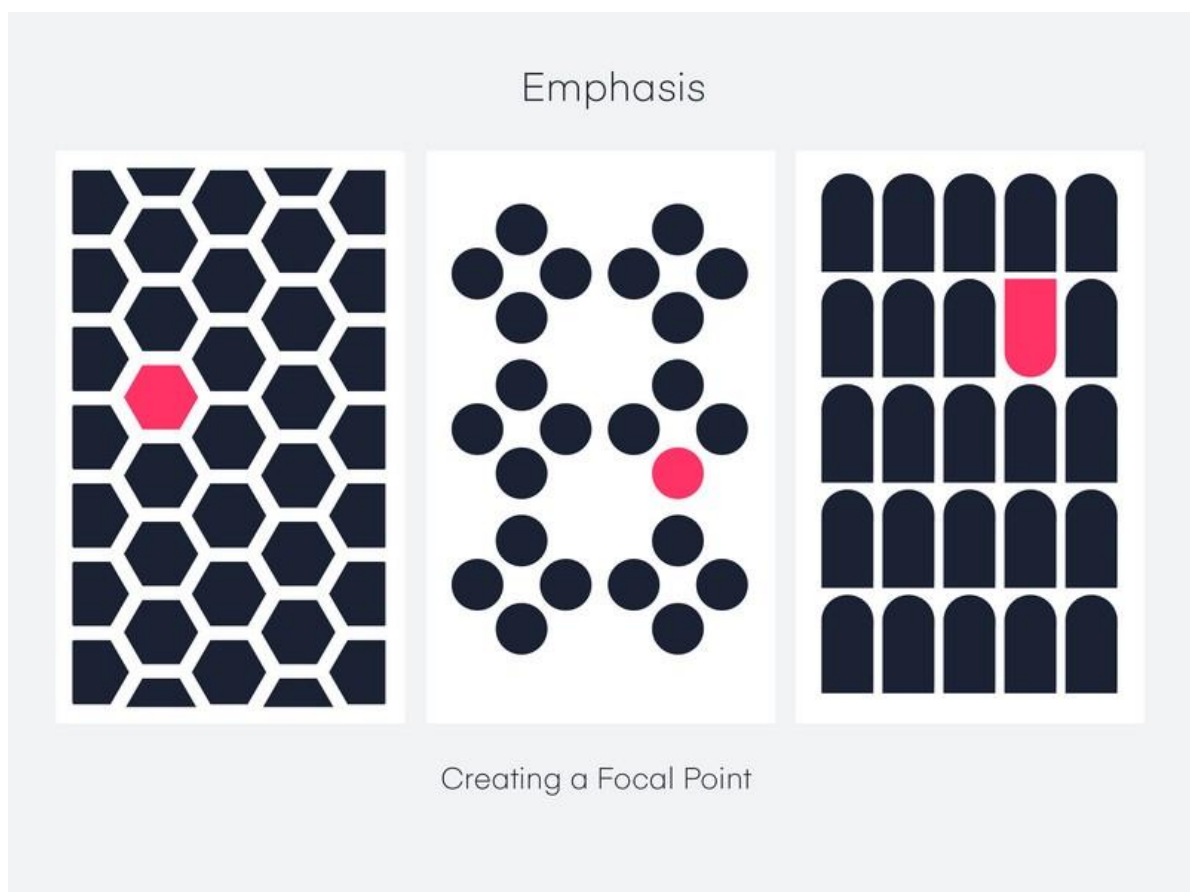


Image source by: Invision

SCALE OR PROPORTION

Scale is the sizing of elements or a standard of measurement. It can be used in combination with other principles like emphasis to draw the viewer into a focal point, and helps us make sense of designs or imagery. If something is drawn to scale, it shows an object with accurate sizing (though it could be reduced or enlarged from its actual size). This creates a way to depict objects as larger than life, or bring a large object down to fit on a piece of paper.

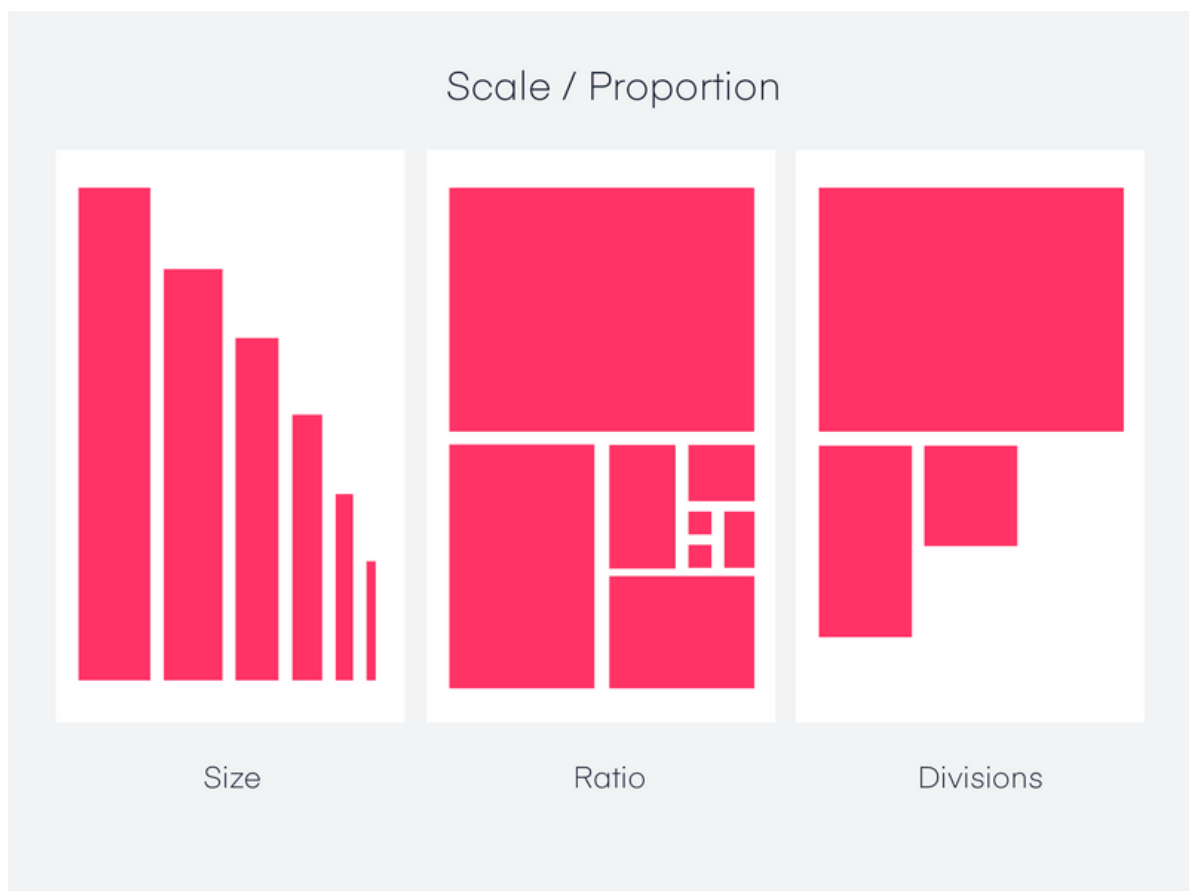


Image source by: Invision

PATTERN

Pattern can be defined as a regular arrangement of the same elements, such as line, shape, and colour, over and over again. Surface appeal is generally supplemented with pattern, which improves visual intensity. Such patterns can improve the user experience as well as the design and style of the final product, but they must be applied carefully to avoid a cluttered layout or unappealing design.



Image source by: graphic-design-institute

RHYTHM

Rhythm is established when one or more design elements are utilized frequently to create a sense of structured movement, or when a variety of design elements are repeated in a specified order. Linear elements, alternating elements, gradation, repetition, and fine details can all be used to create rhythm.

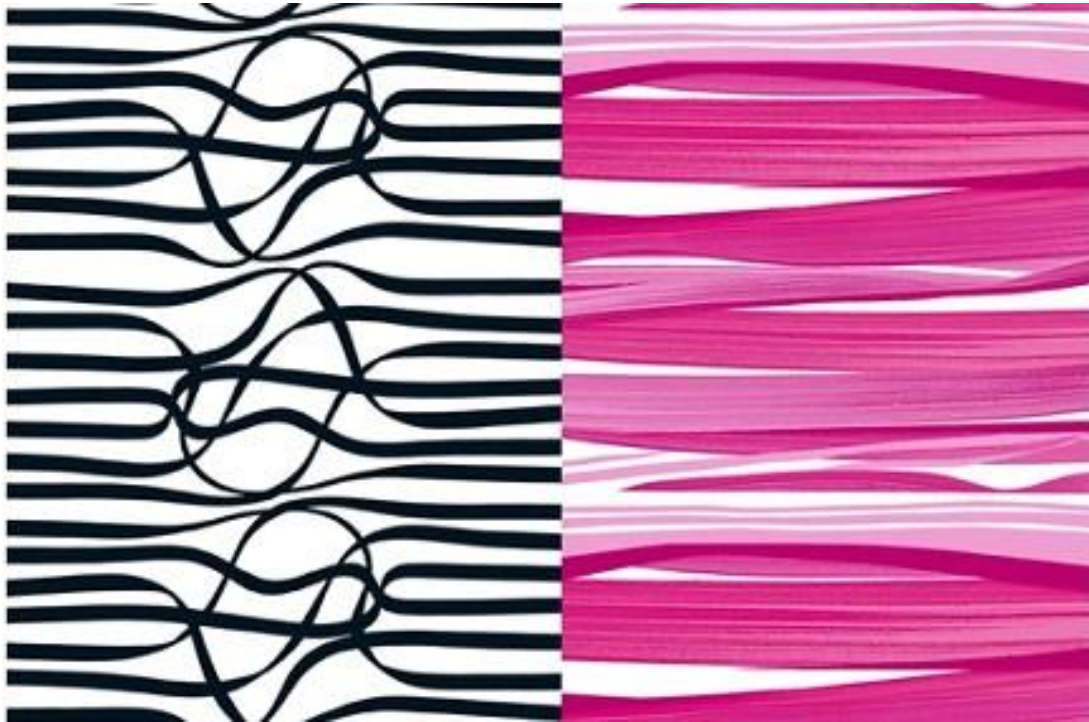


Image source by: [graphic-design-institute](#)

EXERCISE 2

Discussion

1. Why aren't repetition and varied repetition the same?
2. What's the difference between repetition and continuation?
3. How can repetition be used in a large without the logo looking like it's overdone?
4. When does proximity make work seem cluttered and unorganized?
5. There are so many different ways to show unity, how do you decide which option to choose to best represent your idea if so many options work for the same thing?
6. How can emphasis affect a work of art or a design?
7. Explain whole parts be expressed in sound and colour?

8. Which elements of design is best used to show emphasis?
9. How can contrast of scale be interpreted in an abstract design or something with no focal point?
10. Describe differences between balance in pattern and crystallographic balance.
11. What are the best uses of contrasting rhythms when you want to achieve value emphasis?
12. Can rhythm be unsynchronized?

EXERCISE 3

1. Artists create visual weight with:

- A. Balance
- B. Emphasis
- C. Pattern
- D. Rhythm

2. Artists use emphasis to make certain parts of their work stand out and grab your attention. The center of interest or is the place the artist draws your eye to first.

- A. Focal point
- B. Point of interest
- C. Attention point
- D. All of the above

3. Formal balance is another used for which type of balance?

- A. Asymmetrical
- B. Radial
- C. Symmetrical
- D. Geometric

4. A plan for selecting colours for a composition is also known as a:

- A. Colour spectrum
- B. Colour wheel
- C. Colour scheme
- D. Colour mix

5. A picture below show:



- A. Line
- B. Texture
- C. Symmetrical balance
- D. Asymmetrical balance

6. "How small or large an object seems to be in relation to the space it occupies"

This statement refer to

- A. Scale is absolute
- B. Size is absolute
- C. Scale is relative
- D. Size is relative

7. A picture below show:



- A. Form
- B. Harmony
- C. Radial Balance
- D. Emphasis



8. "How large or small an object is and is a measurable quantity"

This statement refers to

- A. Scale is absolute
- B. Size is absolute
- C. Scale is relative
- D. Size is relative

9. Rhythm produces through repetition and transition. Above picture shows_____design:



- A. Repetition
- B. Transition
- C. Line
- D. Emphasis

10. "Make certain parts of an art stand out"

Above statement refer to_____.

- A. Scale
- B. Size
- C. Emphasis
- D. Rhythm

4.0 The Power of Colour

Colour provides the arrangement lift and energy, but it's not necessary to spend hours studying a color chart to create a good design.

Colours evoke distinct moods, as we've already covered, and it's crucial to keep this in mind while arranging your event.

4.1 Colour and Emotions

Yellow

- Yellow is thought to be masculine, magnificent, bright, and vibrant. When gold is used, it conjures up images of light and sunlight, and even the tiniest difference in hue can boost or lessen the impression of warmth. It's a terrific choice for a room that's gloomy or shady, or to create a sunny and bright ambiance. It is frequently used in hospitals to help patients cope with their emotions.

Green

- Green is nature's own colour, green conjures us images of new life, peace, serenity, and harmony. It has a soothing impact on the colour complement, yet being quite neutral in terms of emotions.

White

- White, on the other hand, can be used in practically every situation. It's a bright, airy, light, and delicate colour that conjures up images of purity, chastity, innocence, and truth.

Blue

- The colour blue, which is found in the sea and sky, is refreshing and calming. Dark blue is considered masculine, whereas light blue is considered feminine and lovely. Under fluorescent lighting, violet appears dark and unappealing, so use tones of lighter blue mauve as relief, especially for night functions.

Red

- Red is a powerful and emotionally appealing colour that has the ability to entice. Passion, courage, virility, sex, defiance, strife, and danger are all connected with this colour. It can be utilized as a stand-alone colour or as an accent colour to create strong moods. When utilized in a vast region, it might cause mental exhaustion.

Orange

- Orange is a warm and vibrant colour. It should be utilized independently, but it may be necessary to appeal. Because it is a stimulant, it is not recommended for usage in a child's bedroom. However, it would be best suited for use during an exciting function.

Purple

- Purple is a colour that conjures up images of grandeur, monarchy, and wealth. It is a calming colour that blends the characteristics of both red and blue, the colour from which it is derived.

4.2 Colours at a Glance

Red

- Red is a powerful colour that has a lot of design effects. Because it is a dark colour, it has the effect of drawing a room in. Lighten the mood with a gentle red, and perhaps some gold. From orange-reds to blushing reds to velvety reds, the palette changes. Fuchsia is a beautiful colour for mardi grass. If you're going for a Casablanca motif, go with orangey red for warmth.

Orange

- Orange is warm and soft tonalities - apricot, salmon, peach, clay, and coral - are the most popular hues in the orange range. To get beautiful results, mix well with a variety of oranges and yellows.

Green

- Choose complementing tones like green, aqua, or teal when working with blues. Because green is a natural colour, it is safe to apply anywhere. Fresh greenery may be found in many ballrooms, and the green in sets can help to enhance that.

Yellow

- Yellow is always popular for its warmth and brightness, and yellow greens are a fantastic choice. Combine with a yellow or orange colour palette.



Blue

- Blue is a colour that is becoming less popular. If you decorate the entire ballroom blue, be careful. It has the potential to be quite enjoyable. If you're just going to use blue, make sure you have the correct kind of lighting. It gives the impression of space.

Violet

- Violet tones can be attractive, peaceful, and calming. Use grape purples, periwinkles, lilacs, and mauves as tonalities. It goes beautifully with yellow.

Gray

- It's lovely to use and, because it's neutral, it's quite safe. It might be either hot or cold. It's a good tool to utilize if you're a beginner because it's foolproof.

Brown

Especially useful for a natural, neutral effect, especially the warmer browns that are going toward red. It goes well with natural, earthy themes.

White

White is both a crucial neutral and an essential colour.

4.3 Combination of Colour

Color can be the magical ingredient in a design that communicates to viewers. They take everything in without question, unsure why they feel so sophisticated, energetic, or wildly delighted and courageous. Every use of colour is a reflection of our individuality.

Our senses physiologically react to nature. The colours red and orange are connected with fire because they are warm and stimulating. Blues and greens evoke images of the sea, sky, and countryside, as well as feelings of calm and relaxation. Warmth and brightness are emitted by sunlit yellow, purity and serenity are emitted by white, and mystery is emitted by mauves or violets.

Warm colours are more suited in the home and large reception spaces since they can create an effect by closing in an area. Cooler tones, such as blues and greens, blend in with their surroundings, making them an excellent choice for smaller foyers and rooms because they don't detract visually from the size of the space. Darker colours have a heavier feel to them.

Two-thirds of a light colour to one-third of darker colour is a decent rule of thumb. Because of the weight, the darker colours appear to be larger than they are.



4.4 The Color Wheel

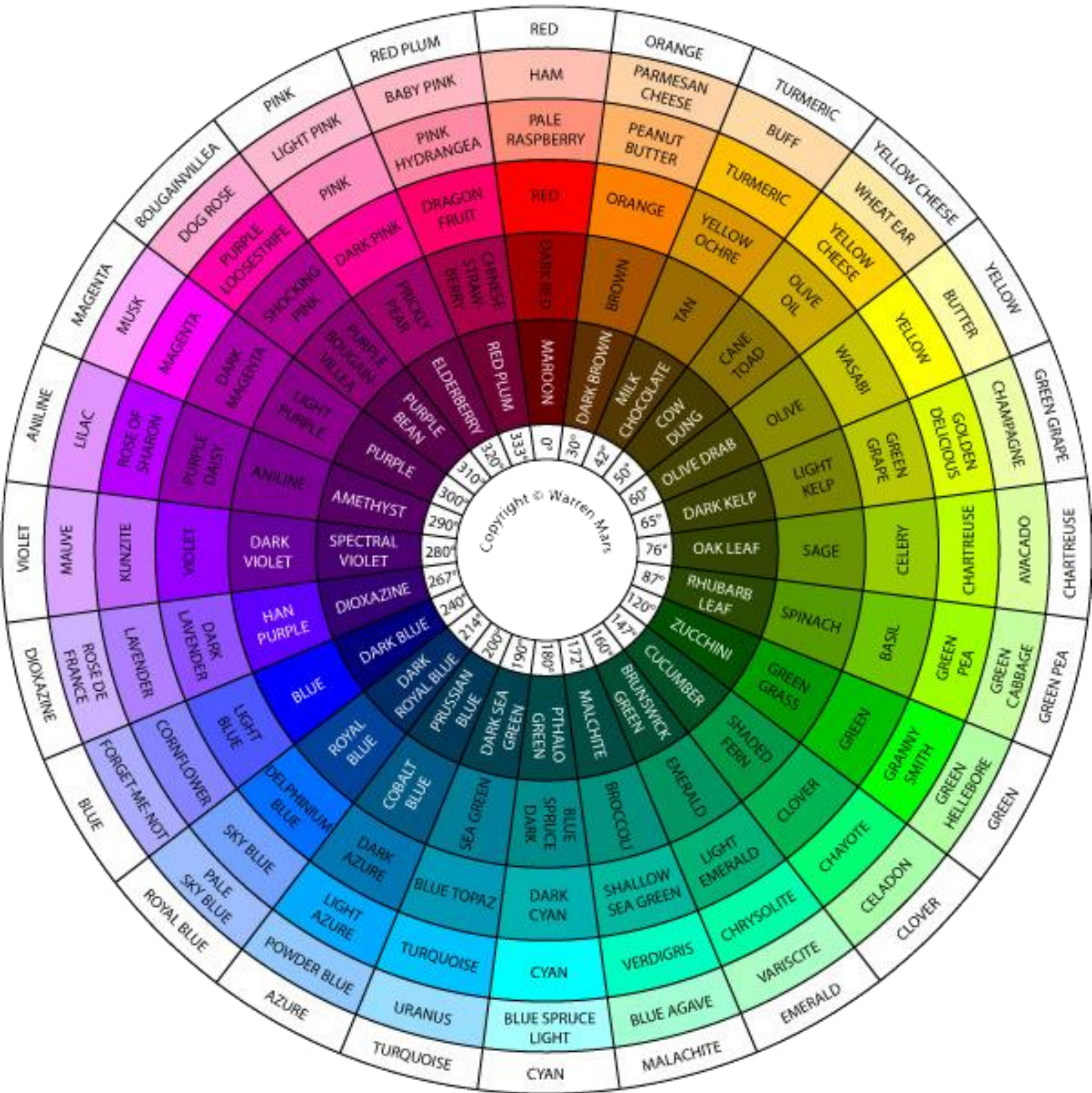


Image source by: The Martian 24 Hue Colour Wheel

Color Wheel

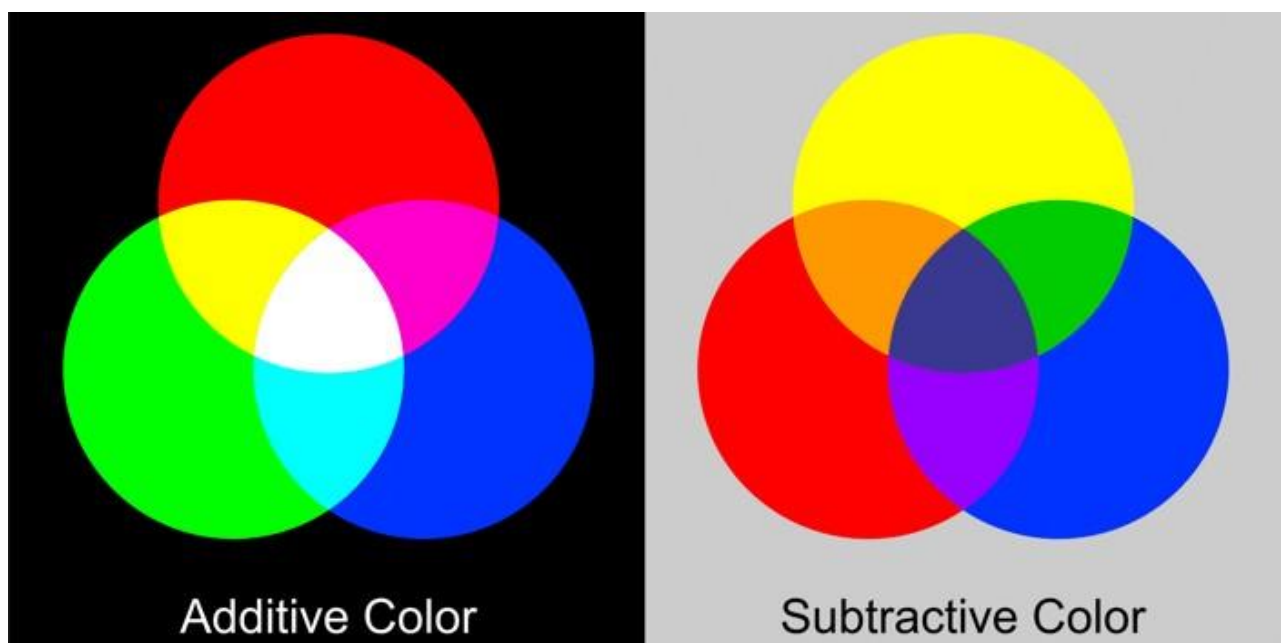
The colour wheel is one of a designer's most basic, yet crucial, tools. By studying the colour wheel's terminology and combinations. You'll be able to tell which colour combinations will dazzle and excite you, and which patterns will likely annoy or displease you.

Additive and Subtractive Color

There are two basic colour models, additive and subtractive colour.

The combining of coloured light is known as additive colour. A good illustration of this is the colours on a television screen. Red, green, and blue are the additive primary colours.

Colored paints, pigments, inks, and dyes are mixed to create subtractive colour. Red, yellow, and blue are the conventional subtractive primary colours.



The Spectrum

The rainbow's colours are organized in their natural order in the spectrum: Red - Orange - Yellow - Green - Blue - Indigo - Violet.

ROY G BIV is a mnemonic for memorizing the order of the colours in the spectrum.



Hues

A hue is one of the spectrum's hues. The colour wheel shows that hues are arranged in a circular pattern. The Color Wheel is a handy tool for explaining the differences between primary, secondary, and tertiary colours.

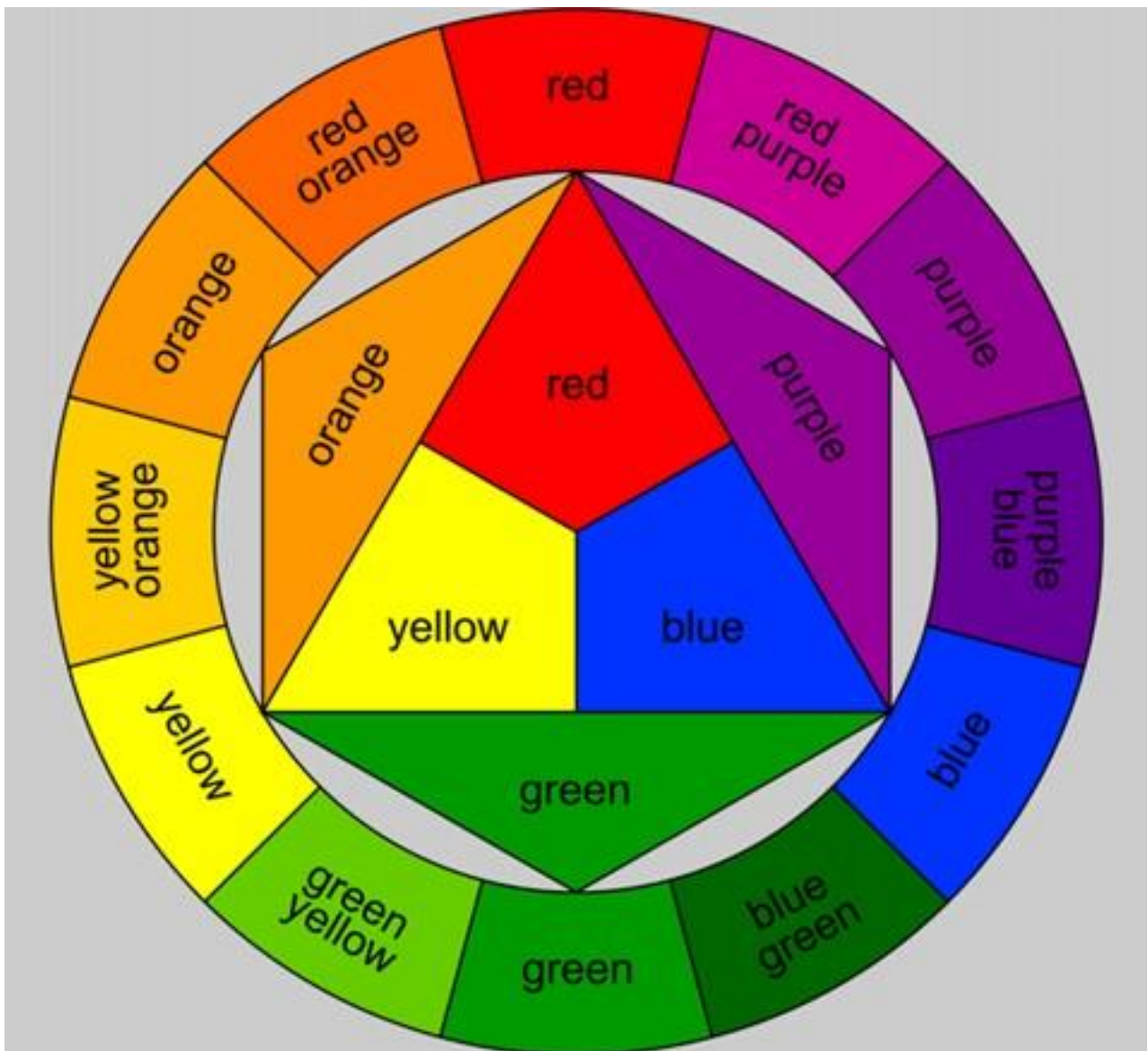


Image source by: Arty factory.com

Primary Color

Red, yellow, and blue is the primary colours. The three basic colours that are utilised to blend all hues are known as primary colours. You can't make a primary colour by mixing two colours together.



Secondary Colour

Orange, Green, and Purple are the secondary hues. By combining two basic colours, secondary colours are created.



Image source by: [Arty factory.com](http://Artyfactory.com)

Tertiary Colour

Tertiary colours are more subtle hues created by combining a primary and a secondary colour on the colour wheel that is adjacent to one another.



Image source by: [Arty factory.com](http://Artyfactory.com)

Blending

This is when one colour blends into another over time. Use cream stocks, mid-yellow tulips, or sunshine-yellow daffodils to blend in other tones if yellow is the main colour.

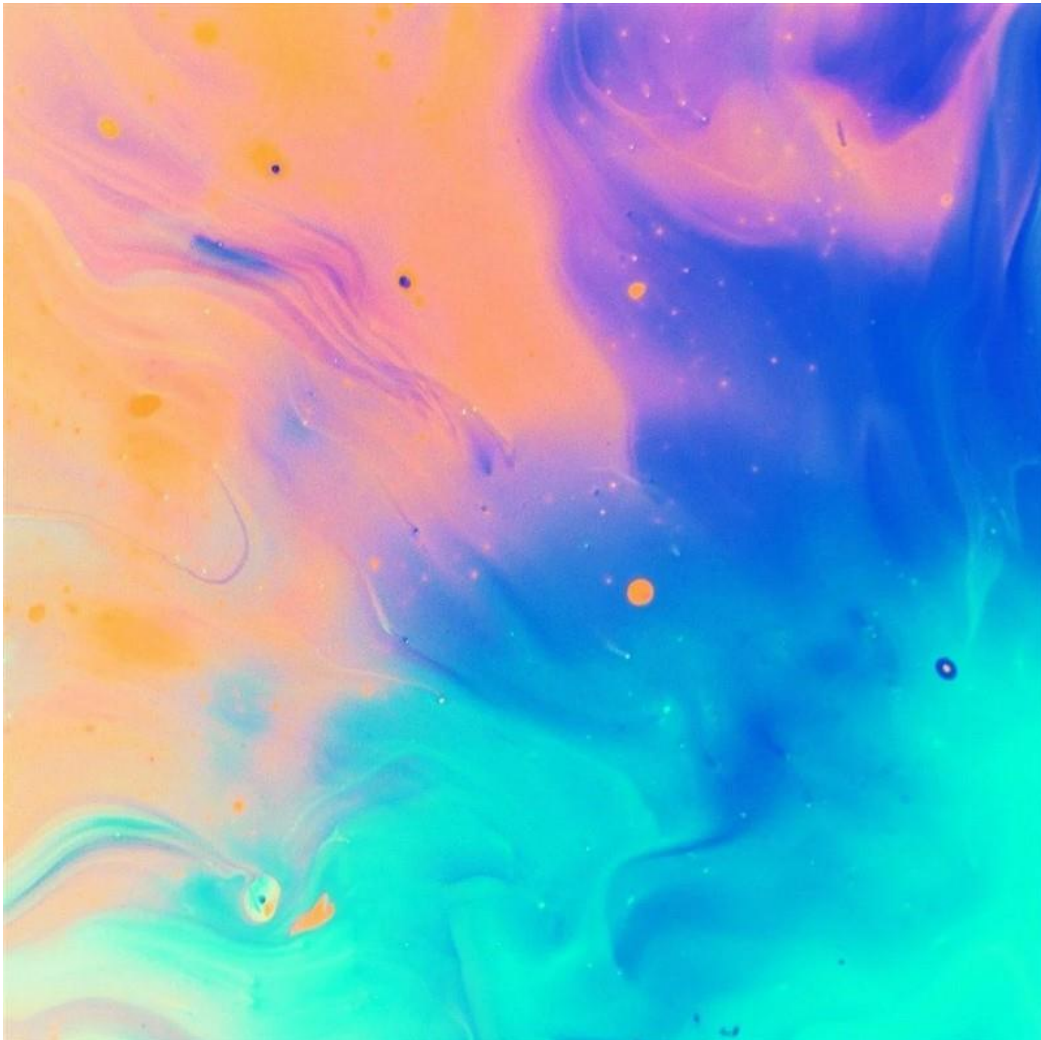


Image source by: WallpaperCave

Bloom

This is the name for the powdery substance that can be found on the surface of grapes and plums. When put on a mirror for a dining room table, it gives a delicate, hazy delicacy to a design that incorporates fruit and flowers.



Image source by: Helen Brchelova' (Pinterest)

Neutral Colours

Black, white, and grey are neutral colours that go well with any other colour. They are ageless in event planning and fashion because of their capacity to be combined with various colours.

Intensity

This reflects the degree of colour brilliance. The intensity of orange is higher than that of yellow–orange or gray–orange. The intensity of red is higher than that of pink.

+ High and Low Intensity

■ High Intensity

Low Intensity

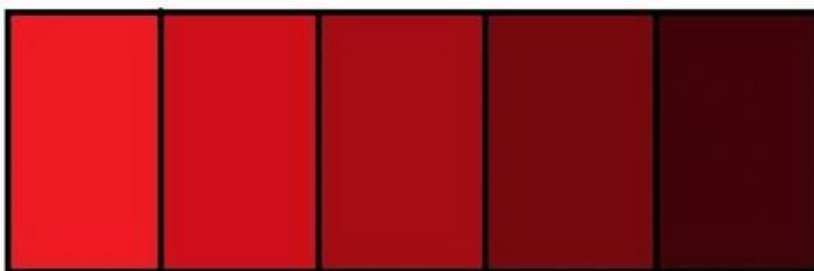


Image source by: Ronald Chambers (Slideplayer)

Color Harmony

Analogous harmony

This is a closely comparable harmony that is limited to one-third of the colour wheel but includes one main colour. For example, the primary colours yellow, red-orange, orange, yellow-orange, and red-orange make up one-third of the colour chart.

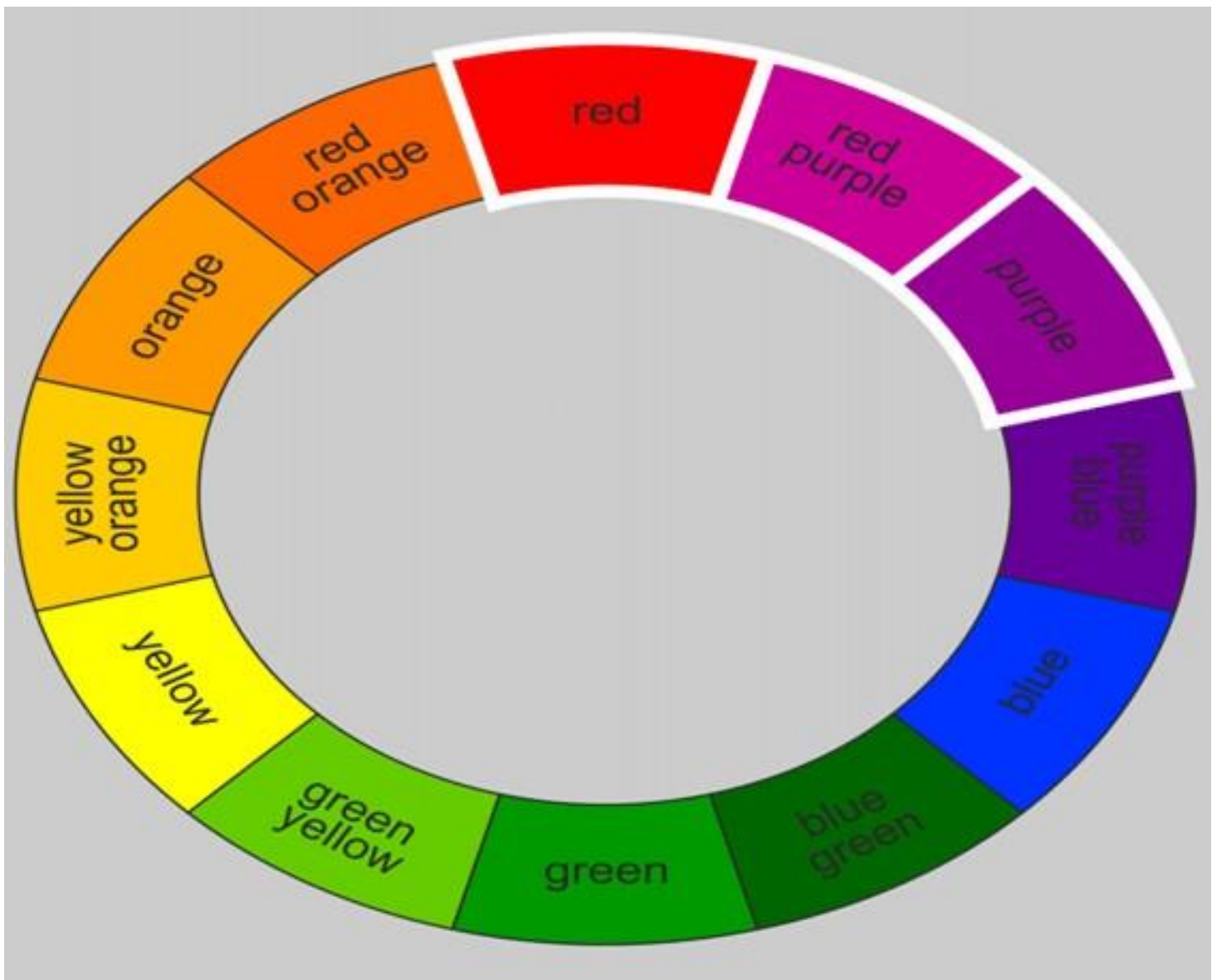


Image source by: Arty factory.com

Direct complementary harmony

Any two colours on the colour wheel that are immediately opposite each other are said to be in direct complementary harmony. Yellow and purple irises, red carnations and green holly, blue delphiniums, and orange roses are all suggested flower combos. All of these are striking pairings.

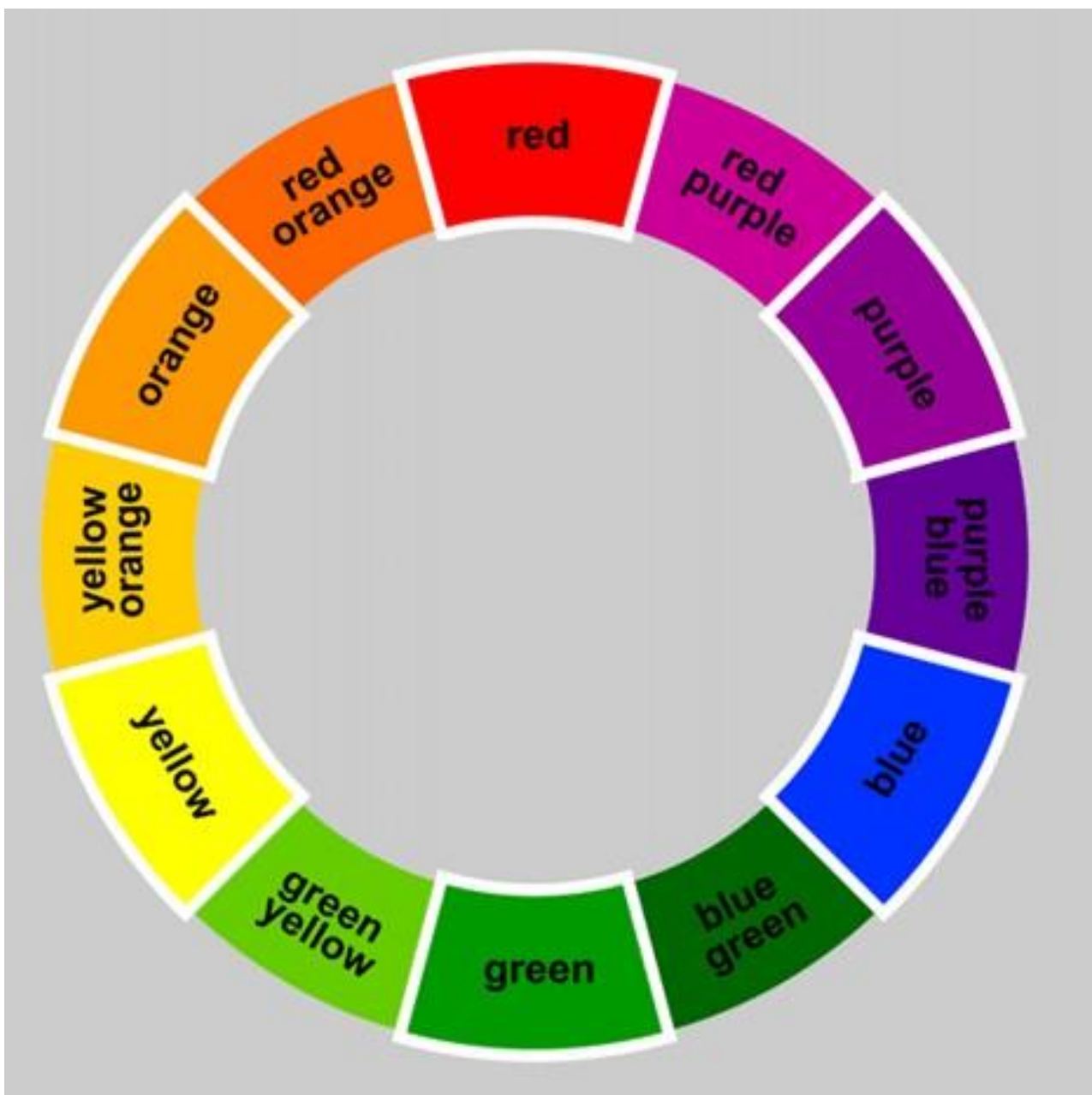


Image source by: Arty factory.com

Split complementary harmony

When two colours are close to the direct complement of a given hue, omitting the complement itself, this effect is achieved in a three-color design. Blue with red-orange and yellow-orange, or yellow with red-violet or blue-violet, are two examples.

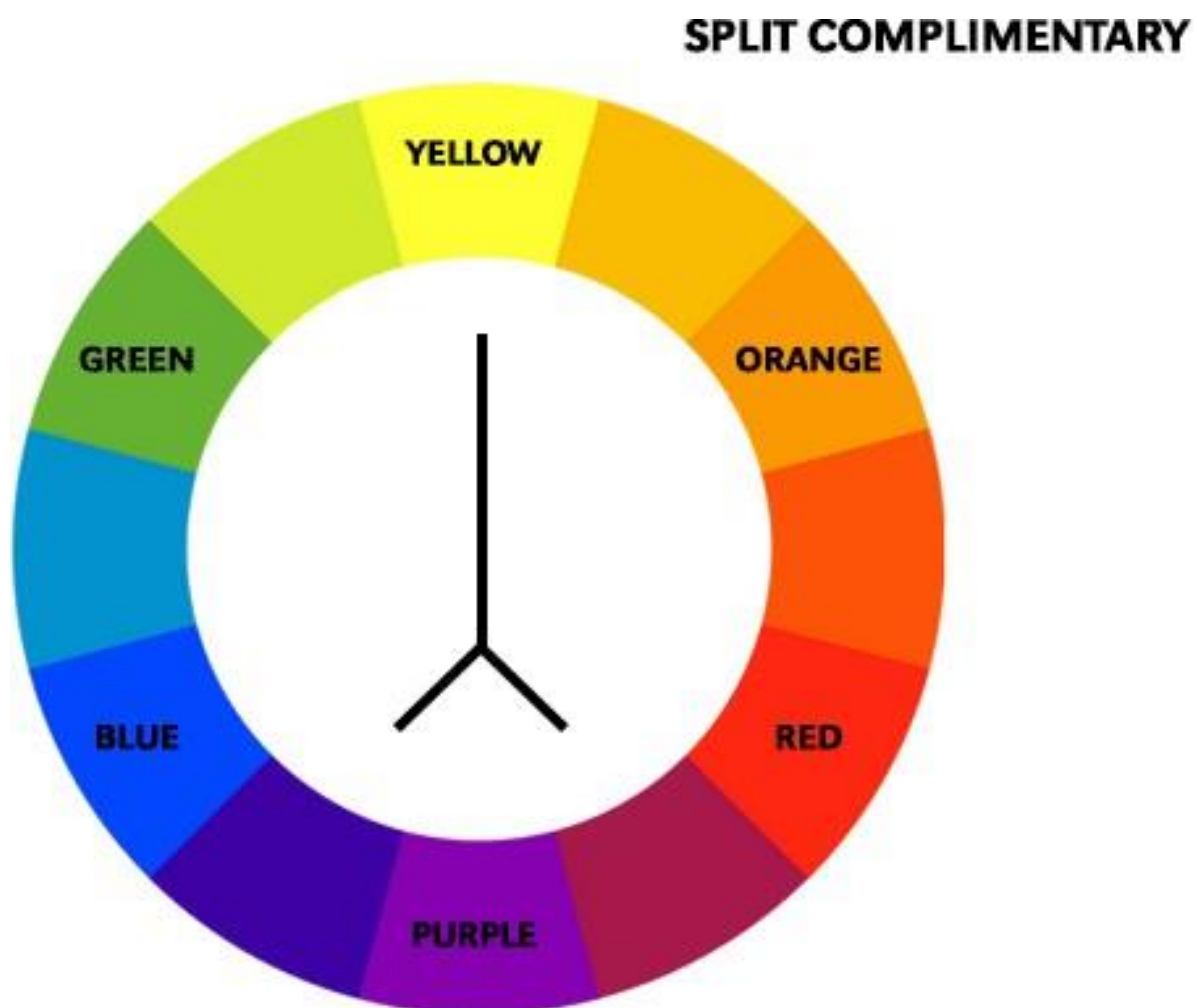


Image source by: Kickshout

Monochromatic harmony

This is the notion of working from the lightest tone of a colour all the way to the darkest shade of the same colour. It's a popular floral design approach, especially for stage, exhibition, and gala work.



Image source by: bfloral

Transparent Colour

Colors that can be seen through are known as transparent colours. To make paint translucent, it is usually blended very thinly. Watercolor is the most transparent paint, although oil and acrylic paints can be thinned to achieve the same effect. In watercolor painting, transparent paint is applied as a 'colour wash,' whereas in oil or acrylic painting, it is used as a 'colour glaze.' When two transparent colours are layered on top of one other, they will blend to form a third colour. Certain hues and types of paint are naturally more translucent than others.



Image source by: [Arty factory.com](http://Artyfactory.com)

Opaque Colour

Colors that are opaque are those that cannot be seen through. To make paint opaque, it is normally blended quite thickly. The most opaque paints are oil and acrylic, but gouache is a form of watercolour that is also created for this purpose. Certain hues and types of paint are naturally more opaque than others. To make particularly translucent colours opaque, titanium white is frequently applied.

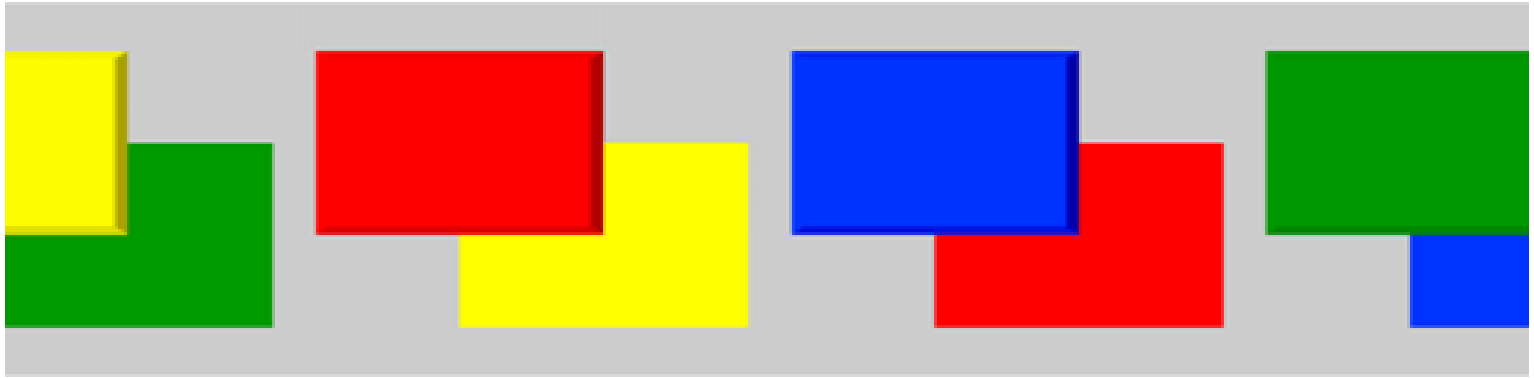


Image source by: [Arty factory.com](http://Artyfactory.com)



EXERCISE 4

1. Hue is another name for:
 - A. A type of print ink
 - B. Highlight
 - C. Rainbow
 - D. Colour

2. Colours that are opposite each other on the colour wheel are considered to be_____.
 - A. Bright
 - B. Dull
 - C. Complementary
 - D. Triadic

3. Monochromatic colour scheme uses:
 - A. 1 colour
 - B. 3 colours
 - C. 4 colours
 - D. 2 colours

4. Which of the following is a colour or hue?
 - A. Black
 - B. Grey
 - C. Purple
 - D. White

5. Analogous colours are:

- A. Opposite each other in the colour wheel
- B. Equal distance from each other in the colour wheel
- C. Next to each other in the colour wheel
- D. Not on the colour wheel

6. Red, blue and yellow are an example of what colour scheme?



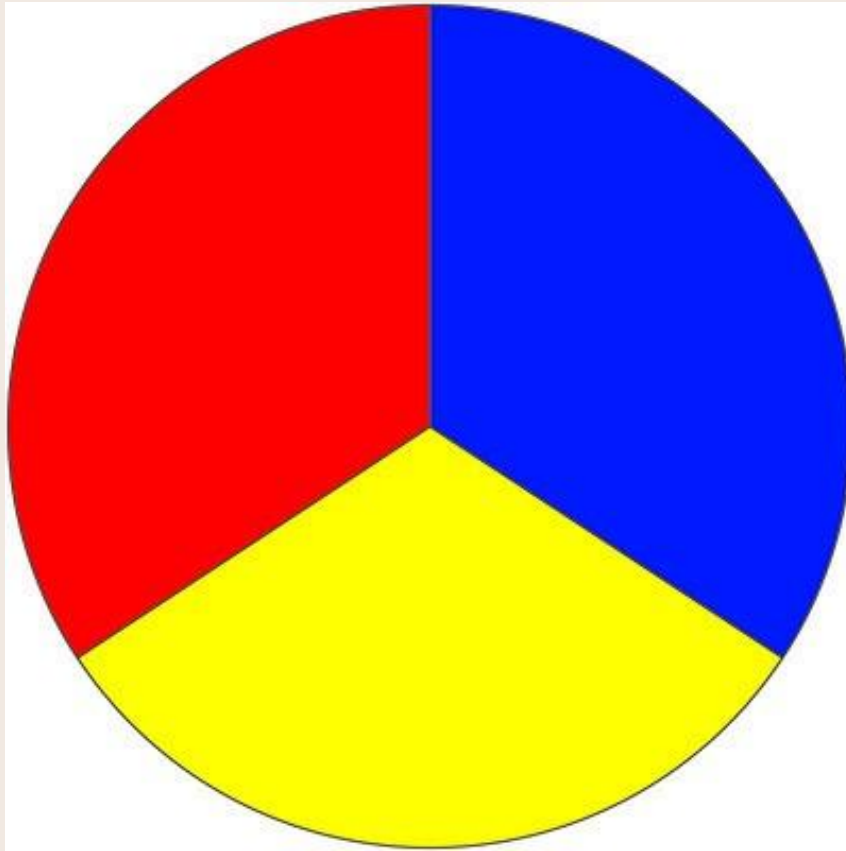
- A. Split-complimentary
- B. Triadic
- C. Tetradic
- D. Monochromatic

7. Which of the following are examples of Split-Complimentary Colours:



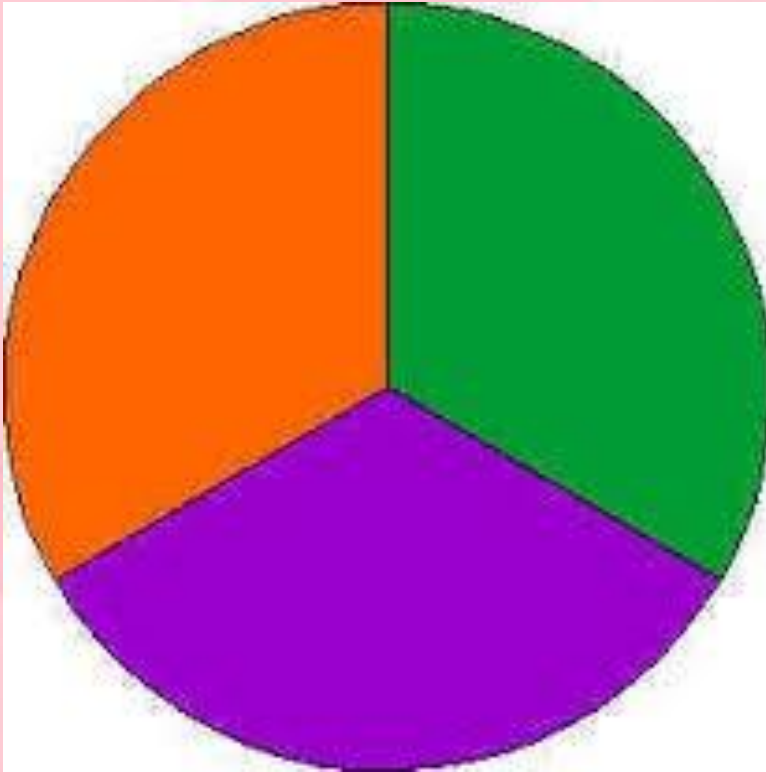
- A. Yellow, Yellow-Orange, Yellow Green.
- B. Black, White, Grey
- C. Blue, Red- Orange, Orange
- D. Red, Blue-Green, Yellow Green

8. What are these called?



- A. Tertiary Colors
- B. Primary Colors
- C. Monochromatic Colors
- D. Complementary Colors

9. What are these called?



- A. Tertiary Colors
- B. Secondary Colors
- C. Primary Colors
- D. Complimentary Colors

10. The pinks in this image are_____of red.



- A. Shades
- B. Tints
- C. Tones
- D. Hues

11. These are _____ colors.



- A. Warm
- B. Tertiary
- C. Cool
- D. Complimentary



GROUP ACTIVITY

ACTIVITY 1

Presentation:

As an event designer, you are required to present the element of your business that you want to showcase. Presentation should reflect your style, brand, services and expertise in a way that makes the potential client want to use.

Presentation must include:

- Brief about company
- Logo, brand colours and tagline
- Catalog
- Design brand
- Timeline review and testimonials
- Certificate
- Social media links

The elements that should be in design presentation:

- Banner, bunting, invitation card
- Venue, hall, room, main entrance, stage and photo booth.



GROUP ACTIVITY

ACTIVITY 2

Plan an Event:

Task:

Everybody loves a party. Well, everyone except maybe the person who has to pay for it. People hold events all the time for a variety of reasons. Businesses host events to introduce clients to new ideas or to say thank you for being a customer. Families hold events to celebrate important dates like birthdays, anniversaries, and marriages.

In this project, you will choose an event or party you would like to plan for your school. For example, you could plan a thank you dinner for volunteers, a celebration for your school's teacher of the year, or a party for your class or grade. Once you choose an event, you will create a draft that describes the theme, decorations, flowers based on the principles and elements of design.



GROUP ACTIVITY

ACTIVITY 3

In your group, let's do the paper flower decoration, you can use this link for guidelines:

<https://www.youtube.com/watch?v=2Y4PhYx3Ydk>

<https://www.youtube.com/watch?v=vJDyrSHxmhA>

ACTIVITY 4

In your group, let's do the Newton color wheel experiment, you can use this link for guidelines:

<https://www.youtube.com/watch?v=9CwnPwdT2ns>



GROUP ACTIVITY

ACTIVITY 5

Prepare corsages and boutonnieres:

Designing corsages and boutonnieres can be one of the most rewarding and at the same time challenging projects that a floral design teacher can teach, because of the wide variety of styles. The first type is the basic corsage and boutonniere. These designs require the student to be able to wire and tape, an essential mechanic of floral design. Students should be taught how to create several types of corsages, including the traditional wire and tape method.

Corsages

The design of a corsage is governed by the principles of design – all of which apply to a corsage no matter how small. Those of the most obvious importance are:

- Proportion – The scale of materials to each other in the design and scale of the corsage to the recipient
 - Balance – Comfortable balance, symmetrical or asymmetrical
 - Focal Point – The point at which all stems come together
- Additional elements of the design of great importance in corsage design are:
- Weight – A corsage should be light
 - Compactness – A happy medium of spacing
 - Security – Good quality of product and good mechanics

GROUP ACTIVITY

Basic Crescent Shaped Corsage with Mini Carnations

Product to be used

1. One Miniature Carnation Bud
2. Two Slightly Open Buds
3. Three Open Blooms
4. Foliage - May use Individual Leaves or a Grouping of Small Leaves Examples: Ruskus, Ivy, Pittosporum, Holly, Elaeagnus, Plumosa, etc.
5. Floral Tape and Wire

You can use this link for guidelines,

https://www.tsfa.org/originals/objects/Floral_Design_curriculum_Chapter_2.pdf

The three calyx should come together at the point where the taped stems meet.



Note spacing between flowers





GROUP ACTIVITY

ACTIVITY 6

1. Have students evaluate famous paintings or other works of art for the principles of elements and design. Have them pick three to five works of art and label them showing all principles and elements of design.

ACTIVITY 7

Have student survey color schemes at home, school, and local businesses and place them into color scheme categories like:

monochromatic, analogous, complementary, etc

ACTIVITY 8

Have students make a color wheel with primary secondary and tertiary colors, tints, and shades by only giving them red, yellow, blue, white, and black paint. This project could take up to 3 class periods. If the paint is not available students could use magazines to cut pictures to make the correct color wheel or paint chips from paint stores.



GROUP ACTIVITY

ACTIVITY 9

1. Take a nature walk and take pictures of the principles and elements of design as they appear in nature.

ACTIVITY 10

1. Students can make a "vocabulary book" for each principle and element. Include the word, definition, and an example of each.

ANSWER KEY

EXERCISE 1

1. A
2. A
3. A
4. B
5. D
6. A
7. A
8. B
9. B
10. C

ANSWER KEY

EXERCISE 3

1. A
2. D
3. C
4. C
5. D
6. D
7. C
8. C
9. B
10. A
11. C

ANSWER KEY

EXERCISE 4

1. D
2. C
3. A
4. C
5. C
6. B
7. D
8. B
9. B
10. B
11. C

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