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Abstract Objects. Abstract objects are ideal shapes that cannot be physically created. When you try to draw a point, for example, you do not end up with a point but with a surface.

The above illustration may look like a point, but it is only the representation of a point. It is actually a dot with a surface. Its size is 0.1% of that of the illustration below.

"The abstract conveys the essential meaning, cutting through the conscious to the unconscious, from experience of the substance in the sensory field directly to the nervous system, from the event to perception." Domus A. Daniels, A Primer of Visual Literacy (Cambridge: MIT Press, 1973), 81.
**Point.** You cannot see or feel a point; it is a place without area. The point has a position that can be defined by coordinates (numbers on one, two, or three axes).

The coordinates for this point are \( x = 0.699 \text{ inches} \), \( y = 0.9991 \text{ inches} \) from the upper left-hand corner of the page.

A spherical coordinate system is used when one wants to indicate, for example, where on the earth a point is located. The equator and the zero-degree meridian represent the zero points at north/south and east/west, respectively.


**Line.** A line can be understood as a number of points that are adjacent to one another. A line can be infinite or have two endpoints. The shortest distance between two points is a straight line.

"Line rarely exists in nature. But line does appear in the environment: the crack in the sidewalk, telephone wires against the sky, bare branches in winter, a cable bridge. The visual element of line is used mostly to express the juxtaposition of two tones. Line is utilized most often to describe that juxtaposition, and in this, it is an artificial device."

Donderis, *Primer of Visual Literacy*, 44.
Surface. A surface is defined by two lines that do not coincide or by a minimum of three points that are not located on a line. If the two lines have one coinciding point, the surface will be a plane.

In the same way that a line can be described as a row of adjacent points, a surface can be described as a row of lines. Points are stacked in one direction to form a line; a surface is created when a row of lines is stacked at a right angle to that direction. These directions can also be seen as axes and dimensions. Because a surface is a point that is proliferated in two directions, a surface has two dimensions.

The outside of a volume is a surface. It can be a continuous surface with different curves, or a collection of polygons, or a multilateral surface such as the figure on the left.

*The path of a line in motion becomes a plane. A plane has length and breadth, but no thickness. It has position and direction. It is bound by lines. It defines the external limits of a volume.* Wucius Wong, *Principles of Form and Design* (New York: Van Nostrand Reinhold, 1993), 22.

Volume. A volume is an empty space defined by surfaces, lines, and points.

*The path of a plane in motion (in a direction other than its intrinsic direction), becomes a volume. It has a position in space and is bound by planes. In two-dimensional design, volume is illusory.* Wong, *Principles of Form and Design*, 42.
Dimensions. We, along with everything that surrounds us, have height, width, and depth—or three dimensions. Objects can have four, five, and an infinite number of dimensions, but we cannot perceive these. More or less than three dimensions are abstractions for us; we can only imagine them.

*Dimension exists in the real world. We cannot only feel it, but with the aid of our two-eyed, stereopticon sight, we can see it.* Donohue, *A Primer of Visual Literacy*, pp. 59–60.
Format. Everything we see is experienced in relation to its external limits. If we could not relate visual signals to a format—in other words, to a surface, a space, or a limitation in time—our brain would not be able to interpret any of these impressions.

Abstract Structures. Placing objects in relation to one another will establish a structure. We can only describe a structure if we are able to recognize its pattern. A structure that does not have visible structure lines is called abstract.

Formal Structures. When objects are evenly distributed in a composition, the structure is formal. The axes according to which the objects are organized are called structure lines. Structure lines can pass through the objects' center or optical center. They can also run between the objects and define larger structural elements within which the objects are placed.

A structure in which all sections or objects are alike and equally distributed is called a basic structure or a grid. This kind of repetitive structure is based on structure lines that are perpendicular to one another, usually horizontally and vertically.
**Gradation.** A gradated structure works in the same way as a repetitive structure, but here the structure units change in size or form (or both) at an even rate.

Gradation can apply to distance, change in angle, displacement, and curve.

On the left some of the most common gradated structures are shown: parallel gradation (lines running in the same direction) and radiation (expanding from a center).

We speak of concentric radiation when the structure lines are circles with an unequal distance from the same center.

**Radiation.** A radiation is a formal repetitive structure with structure units that are situated around a common center.

The spiral is concentric in that its structure lines have an unequal distance from the center. It is also centrifugal because the helical line emerges from a center. The spiral is thus a hybrid between a concentric and centrifugal structure.

We speak of centrifugal radiation when the structure lines diverge from a common center.
**Informal Structures.** When no regularities in the arrangement of objects in a composition can be discerned, the structure is informal. A structure is informal even if one recognizes a pattern as long as the objects do not follow straight structure lines.

It is likely that parts of the structure above are formal even though we cannot recognize the pattern. There are some mathematic equations that when represented visually do not appear to have a formal structure. The definitions here concern only the visual aspects of structures.

**Visual Distribution.** If objects are positioned in a structure judging by the eye, the structure is based on visual distribution. It can also be called a similarity structure.

"Visual distribution should allow each unit form to occupy a similar amount of space as judged by the eye." - Wong, *Principles of Form and Design*, p. 42.
Invisible/Inactive Structures. Although the structure lines in an abstract structure are invisible, our brain has a tendency to fill in what is missing, so we see where they are. Inactive structures indicate the position of the objects but do not affect their form.

Inactive structures can be visible and invisible. (See also Active Structures, p. 35.)

Structural Skeleton. In all compositions or objects there are forces that are bound by the limits of the surface. These varying degrees of energy follow certain axes with regard to form and proportions. These axes, or paths, can be called the format's or object's structural skeleton.

(See figure on p. 25.)

*So the nature of a visual experience cannot be described in terms of inches of size and distance, degrees of angle, or wave lengths of hue. These static measurements define only the 'stimulus,' that is, the message sent to the eye by the physical world. But the life of a percept—its expression and meaning—derives entirely from the activity of the perceptual forces.* Rudolf Arnheim, Art and Visual Perception (Berkeley: University of California Press, 1954), 76.
Concrete

Concrete Objects. Objects are perceived within defined limits. These limits are called contour lines. The contour is what defines the shape, or form.

A surface can have many forms. Forms are defined by their contours, which can be straight or curved. If the visual transition is gradated or has small nuances in shade or hue, it is difficult to define the form.

Form

Geometric forms are based on mathematical facts about points, lines, surfaces, and solids.

Organic forms are created by living organisms or based on living organisms.

Random forms are created through reproduction, unconscious human action, or incidental influence from nature.

The forms presented here are some of the basic gestalts in Western ideography according to Carl G. Jungman (see his book Symbology, Malmö: Ai-debaran Förlag, 1950). They are the basic signs man has created as complete legible entities.
Size. The size of an object is relative to the person perceiving it and his or her perspective. The size of an object must be evaluated in relation to its placement and the format in which it will function.
Color. Colors are different wavelengths of light. Concrete objects and the materials of which they are made reflect only part of the light spectrum and therefore appear as if they have color.

Hue refers to the wavelength of the color and is separate from its intensity or saturation. Saturated hues are those we are accustomed to seeing in the chromatic circle. This book is printed in two colors, but only one hue, namely, red. Black, gray, and white are colors without hue.

Tone describes a color's lightness/darkness. The tone, also called the shade, is the color's content of black.

Saturation describes the relative ratio of the color's hue and white content. A color with little saturation contains a large amount of white.


To understand the hue, shade, and saturation of colors, imagine them as the content and surface of a sphere where the North Pole is completely white and the South Pole completely black. The completely saturated and pure hues are located along the equator. If one moves in toward the center of the sphere, the colors will become less saturated and gradually be replaced by gray shades. On the surface of the southern hemisphere there are completely saturated colors with varying black content. (See also Itten, The Art of Color.)
Concrete Structures. A structure is concrete when its structure lines are visible or actively influence the form of the objects in the structure. In contrast to abstract structures, which only indirectly indicate how objects are positioned, concrete structures are visual compositions in themselves.

Visible Structures. A visible structure is a structure with visible structure lines. A visible structure can consist of structure lines and objects or of structure lines only.

Active Structures. A structure is active when the structure lines influence the form of the objects in the structure. A structure need not be visible to be active.
Texture. A texture is a structure that can be seen and/or felt. The texture can consist of structure lines and/or objects. Texture exists in materials and can be created through inscription and application.

Textures can have an ornamental, random, or mechanical design. The system of textures is the same as for abstract structures: formal, informal, gradation, radiation, and spiral.
# Activities

Visual reproductions are static*. What can be perceived as an activity, is a static representation or a sequence that creates an illusion of activity.

*Kinetic art—art that uses analog movement as an instrument—is the only genre within pictorial and visual art where the illusion of movement is not created with sequences of pictures or static representations. Film consists of still images shown in a series at a high frequency.

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Repetition. When several objects with a single shared characteristic are arranged in a composition, the object has been repeated, even if other characteristics of the objects are different. When a multitude of objects has one particular feature in common, such as form or size, this repetition is called form repetition or size repetition, respectively. When the repeated objects have more than one feature in common, the most dominant common feature is selected to describe the repetition.

Frequency/Rhythm. When the distance between the repeated objects is identical, the repetition has an even frequency. When the distance between the objects varies between several given frequencies, the repetition has a rhythm.
Mirroring. When light waves emanating from an object are reflected on a surface, the object has been mirrored. The light waves are reflected off the surface at the same angle they fall onto it. The physical object is symmetrically rendered on an axis.


Mirroring against a Volume. When the surface on which something is reflected has several different angles, it can be defined as a volume or as part of a volume. A volume that mirrors another object distorts the mirror image because the light that meets the surface is reflected at different angles.
**Rotation.** When an object moves around a point or an axis, it rotates. The shape of the path along which a rotating object moves can be either circular or elliptic.

![Diagram](Image)

- **The rotating object**
- **Rotation path**

**Here the rotation follows the movement of the sun and the clock (clockwise). This is also the direction for screwing in a screw or turning on a switch.**

If the rotating object faces the rotation point with the same side at all times, the object will have rotated around itself after one revolution.

The distance from the center to the object's rotation path is called the pendulum. This distance is the radius of a circle.

The rotation point is the center of a circle. In case of an elliptical movement, the length of the pendulum will vary.

The rotation point can also be inside the object, if the object rotates around its own axis. This is also referred to as a revolving object.
Upscaling/Downscaling.
Objects are enlarged or scaled down along the x-axis and the y-axis. These directions are called horizontal and vertical, or level and perpendicular. When an object is enlarged or scaled down proportionately, the width-to-height ratio will remain constant.
**Movement.** True movement (without sequences or steps) is only found in the real world. Movement within a visual composition is only a representation of movement. The positioning of an object can suggest forces that have influenced or will influence it and move it.

**Path.** An object in constant movement will travel along an imagined line. This line is called a path. The path can be straight or have the form of an arc.

**Direction.** The direction of a movement can be defined by the line that leads from the starting point of the movement to its presumed endpoint.

**Superordinate and Subordinate Movement.** An object can rotate, swing, or move forward and backward, while still experiencing a superordinate movement along one path.
**Displacement.** When only parts of an object move, a displacement of the form takes place. Displacement is defined by an angle.

**Direction of Displacement.** The points or lines of an object that is displaced move in a specific direction.
## Relations

Visual objects in a composition relate to the viewer, the format, and other elements within the composition.

Although this red disc sits completely motionless on a sheet of paper, forces are working on it. The object is drawn toward the margins of the page. The margins located closest to the object have the greatest impact on it. This is also the case for other elements in the composition. Elements that are closest to each other have the greatest attraction (attractive force) toward each other.
Attraction. Objects that are grouped together in a composition will either attract or repel one another.

Static. The object on page 54 is balanced and not in movement. The influential forces are equally strong and offset each other.

In a stationary representation an activity is only suggested. Energetic or lively compositions seem as if they have come to a halt or are about to initiate movement, creating an illusion of the activity before or after that moment. The composition on page 54, on the other hand, is passive or static. It is not the representation of a stopped movement. At the same time, even in a static composition there are forces at work. Note that the object must be positioned slightly above the middle of the page for the entire composition to be absolutely balanced. This is called the optical center.
Symmetry/Asymmetry. When objects are identically arranged on both sides of an axis, they are symmetrical. An object can be monosymmetric or multisymmetric. This page is symmetric while the layout of the spread is asymmetric.

Balance. A composition is balanced when all elements have optical equilibrium. Balance can be created between objects that have the same form but different positions, or between objects that have contrasting forms. Without this interaction between elements, a composition is static and not dynamic.

Think of this two-page layout as a composition to be balanced. The left and right pages can be compared to the arms of a scale on each side of the gutter, which acts as the tipping point. The black disc on this page offsets all the objects on the opposite page due to its larger size and the fact that it is located further out on the arm and thus has greater optical weight. In addition, there is more text on this page than on the opposite page, which further helps create balance.
Groups. When objects are repeated in a composition, they form a group, or a unit. When several units are put together, super-units are created. Groups can be named after the form of their underlying structures.

Linear group. Objects that are repeated along a line form a linear unit.

The objects in a structure composed of polygons as in the model to the left, which is formed of triangles, are made up of triangular units. The objects and the visible structure lines in this group create a texture.

Triangular group. Objects that are repeated in a triangular structure form a triangular unit.

Rhombic group. Objects that are repeated in a rhombic structure form a rhombic unit.

Circular group. The point at which a unit is seen as an equilateral polygon instead of a circle is a question of definition. A polygon must have more than four sides in order to be confused with a circle. A unit can also be based on parts of a circle; curved lines are a part of a circular form. Is the above group a seven-sided unit or a circle-based group?
Fine/Coarse. The fineness or coarseness of a structure is determined by the distance between the structure lines. It is also relative to the distance of the viewer to the structure.
Direction. A structure can actively define a direction.

Position. A group of objects can define a position in the layout, such as a corner, an edge, a center, or an optical center.
Space. A composition can have dense and open areas and in this manner create white space in the layout. The placement of objects in the structure can reinforce this impression.

Weight. Through conscious use of the upper and lower areas of a format, the designer can play with associations of how we experience the world, alluding to the earth and the sky. The composition can create the illusion of something being light or heavy, of something that flies, or something that flows.
Amount/Dominance. A composition can have areas with many objects and areas with few objects. Areas with a large number of objects are not necessarily the most visually dominant.
Neutral. When objects in a composition do not stand out in relation to others, they are neutral in relation to one another, and the composition as a whole can be called neutral.

The background on this page is neutral. The gray tone of the discs has a shade that is so light that it does not create a great contrast with the white background. The form does not stand out because it is a general form and because the discs are identical in size and evenly arranged.

Background/Foreground. Which parts of a picture are perceived as the background or foreground is determined by the position of the objects and their proportions in relation to one another.

**Coordination.** Objects are coordinated, if their coordinates have the same value, the same focus, and are perceived from the same perspective.

The figures above are perceived as coordinated while the figures below are not. The bottom cube of the two illustrations below is perceived as being closer in space than the upper. When objects are seen in perspective, the element closest to the viewer is usually placed low in the composition.

These two objects are experienced as being close to each other.

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**Distance.** The distance perceived between two objects can vary according to the viewer's perspective. Two figures that are perceived as being close to each other can, when seen in another format, be experienced as being remote. Closeness and remoteness are relative.

The two objects on this page are experienced as being positioned far from each other. Relatively speaking, they are equally distant from each other as the two objects at the bottom of page 70.
Parallel. Two lines are parallel when they lie on the same plane and are at an equal distance from each other at all times. Regardless of how long they are, they will never intersect.

Curved lines can also be parallel.

Angle. The space between two intersecting straight lines.
Negative/Positive. The terms **negative** and **positive** relate to opposite values such as opaque and transparent, light and dark, convex and concave, solid and hollow.

A form is called positive or negative if its tone contrasts with the surroundings. Text that is lighter than the background it is set on is negative. A positive form is extroverted (turned outward) and convex. A form that can be filled with a liquid is negative. If something is extruded from a form, the original form is positive, while the new form is negative.

Transparent/Opaque. A transparent object is see-through. Light shines through it so that other elements behind it become visible. An opaque object is visually impermeable and prevents light from shining through.
Tangent. When two objects are located next to each other and share one common point, they are called tangents.
Overlapping. When parts of an object lie above parts of another object, the first object overlaps the second one.

Compound. When two objects overlap each other and visually appear to be one object, the form is called a compound form.
**Subtraction.** When the part of an object that overlaps another one is deducted from the underlying object, a subtraction has taken place.

**Coincidence.** When two objects have the same form and size and are situated directly above one another, so that from above they appear to be one form, they coincide.
Influence. When an object has changed its form because of another object, it has been influenced. Objects can also mutually influence each other.

Modification. When an object has been slightly altered, it has been modified. A modification does not change the basic characteristics of an object.
**Variation.** Repetitions with varying and minor alterations (modifications) can be called a variation.
Glossary

The definitions in this glossary concern only the aesthetic and visual aspects of the terms listed here.

Abbreviation  Depiction of an object seen in perspective. Parts of the object lie outside of the composition.
Abstraction  Not real, not representing something in this world. Universal. Imagined. Underlying structures that determine the design of everything around us.
Accentuate  To stress. Emphasize. Attaching importance to one part of a whole.
Achromatic  (Of a set of colors) comprised of gray tones.
Action  Process of doing things.
Activity  In a static representation, activity is suggested. Energetic or lively poses and styles have stopped or will initiate a movement and are a representation of the activity before or after this moment.
Acute angle  An acute angle is less than 90 degrees.
Address  Indication of locality. The address can be expressed as coordinates or degrees of longitude and latitude.
Aesthetics  Teachings about the perceptible realm.
Amount  Something measurable; size, weight, number.
Analog transition  Smooth transition.
Angle  Opening between two straight intersecting lines.
Angular  (Of a state) determined by straight lines and angles; with corners.
Animated  Lively, in movement.
Application  Ornamentation applied to a base.
Apply  Affix, attach.
Arc  Part of a circle.
Asymmetric  Not symmetric. Unevenly distributed along an axis.
Attraction  Objects positioned in relative proximity to each other will always either attract or repel one another.
Axis  Imagined line. Line in a system of coordinates.
Axonometric  Reproduction in a right-handed coordinate system. A perspective without a vanishing point.
Background  Elements in a composition, whose function is to enhance the most important objects.
Balance  Equilibrium between elements. A stability and tranquility achieved by visually positioning objects with different weights in such a way that they balance each other. Balance is a visual tension that works against and with activity.
Basic structure  Original structure.
Body  Physical entity or structure.
Bold  Fearless, with confidence, direct. With the intent of creating optimal visibility.
Blowed  Curved, bent; spherical.
Brightness  The color’s position in a scale of white to black. The tone of a color.
Center  Middle point. Mathematical and optical center. Point located at the center of a format.
Centrifugal  That which tends away from a center.
Centripetal  That which tends toward a center.
Chord  Straight line between two points on a periphery.
Chromatic  (Of a set of colors) with a fused structure.
Circle  Curved line where all points have the same distance from a given point (center).
Circle terms  Arc: Part of the circumference of a circle.
Diameter: Straight line through the center from one side of the circle to the other.
Chord: Straight line between two points on the periphery.
Periphery: Length around the outer edge of the circle.
Pi: Ratio between the periphery and the diameter (approximately 3.14159).
Radius: Distance from the center of the circle to the periphery.
Segment: Part of the circle between a chord and the periphery.
Section: Part of the circle between two radii.
Circumference Length of the contour of an object.
Close Located a short distance away in time or space.
Coarse Unrefined, with large texture, gnarled. Opposite of fine.
Concidence When two objects seen from a specific angle are located directly above one another.
Cold At low temperature. Cold colors can be associated with low temperatures. Clean, sterile.
Color contrast Hue contrast, light-dark contrast, cold/warm contrast, complementary contrast, simultaneous contrast, saturation contrast, extension contrast.
Color Hue. Different light waves perceptible to humans, either as a result of reflection: from an object with color pigments or because the light has been filtered through a colored gas or substance and become colored light. Defined by three measurable quantities: intensity, saturation, and tone.
Combination Connection, amalgamation, arrangement of several items in a set order.
Communication Exchange of messages between a sender and a receiver.
Complementary Supplementary. In reference to pairs of colors that give an impression of white when perceived by the eye simultaneously.
Complex Composed of several elements and forces. Visually intricate. A pattern that is difficult to discern or understand.
Composition Mixture, combination, organizing different visual elements into a whole.
Compound When two objects have a common circumference.
Converge Curved or bowed inward, bow-shaped. Opposite of convex. A concave angle is greater than 90°.
Concentric With a common center.
Consistent A composition dominated by identical or similar elements.
Constant Unchanging, lasting, unbroken, continuous.
Contour Outline. The line that encloses the form.
Contrast The opposites of harmony. For something to be full of contrast, it must have characteristics that stand out in relation to something else. The contrasting elements are mutually dependent. Types of contrasts can be broken down into these main types: tone, color, and form.
Convergent perspective Impression of depth created by several spaces positioned parallel with the surface, and inward on the depth axis.
Curved Curved or bowed outward. Arch-shaped. The opposite of convex. A convex angle is greater than 90°.
Coordinate Numerical quantity, length of one, two, or three lines determining the location of a point.
Coordinate Expresses the interaction between two elements or more and the comparable relation between them.
Cube Physical entity delimited by six equally large squares. Cube, cubus.
Curve Bowing line, arch, bend.
Dark Absence of light.
Deformation Change of form. Change of the normal form: Malformation.
Defined Distinct. Of form that has great contrast and a clear division between contrasting elements.
Density Mass over volume. Also applies to format composition and tone extension in a picture or raster.
Depth Depth is a visual illusion that can be achieved with the help of perspective. Depth can also be expressed by color or tone depth. Transparent elements that partially conceal others can also create the illusion of depth.
Depth axis Dimension in a composition that refers to the axis leading inward on a format.
Design Action, industry, and product. Development of an object/process so it functions according to the intentions.
Diagonal Straight line from one corner to the opposite corner of a rectangle.
Diameter Straight line through the center from one side of a circle to the other.
Diffusion Expansion in space and time. Size, scope.
Direction Objects in a composition will always, except when they are centered, indicate a movement in a direction. Objects can also be placed on a line that has a direction. An object can also indicate a direction on the basis of its own form (structural skeleton).
Disc Thin, flat, and round surface. Plate that appears to be two-dimensional.
Displaced An object (or parts of it) that is moved away from its proper position.
Dispersion Spreading, distribution.
Distance Space between two points or places.
Distant Shining, noteworthy, prominent.
Periphery  Circumference, outer edge, outskirts, length around the edge of a circle.
Perpendicular  An angle of 90°.
Perspective  Manner of depiction that creates the impression of depth.
Place (v)  To affix in a specific place.
Plastic  Product with three-dimensional form.
Point  An abstract phenomenon indicating a precise location. Place without area. Smallest typographical unit of measure, 1/20 Cicer. Abbreviated as pt. One point is 0.036 inches.
Point of departure  Orig.
Polygon  Multilateral, multilateral.
Position  Plo, standpoint, location.
Precision  Concrete representation of our visual surroundings; illustrates that all objects have an innate wholeness of detail.
Primary colors  Basic colors. Colors that cannot be created by mixing other colors.
Projection  Depiction of one or more points on a line. Representation of a body on a plane.
Proposition  Relation of one thing to another. Correlation in scale.
Radiation  Light emission, emission. Distribution from a center.
Radius  Distance from the center of a circle to the periphery.
Random (of irregular variation) not following any cycle or fixed pattern.
Raster  A structure with points distributed on a surface.
Rearrange  To relocate something.
Rectangle  Four-sided figure with four right angles.
Reflection  Return of a wave-movement from a surface. Mirroring.
Regularly  Design using uniform elements, design using a fixed plan or pattern.
Relation  Ratio, connection.
Relative  Seen in relation to something else, compared with something else.
Remote  Located far away in time or space.
Rendering  To cover the surface of a three-dimensional object.
Repetition  When an element recurs several times, either in a composition or over time.
Representation  One thing standing for another.
Repulsion  Force increasing the distance between objects. Opposite of attraction.
Rhomb  Parallelogram with sides of equal length, but whose angles need not be right angles.
Rhythm  Movement measured in time. Repetition in groups.
Rotation  An object's rotation around an axis.
Rubric  A category or column in a table.
Saturation  The intensity of a color's hue. In unsaturated colors, some of the color has been replaced by white or black.
Scaled down  A reproduction that is smaller than the original.
Secondary color  A color derived by mixing two primary colors.
Sector  The part of a circle that lies between two radii.
Segment  The part of a circle that is defined by a chord and the periphery.
Semology  Study of signs.
Shade  Specific color tone or gray tones. Can also describe a texture.
Shadow  Where light does not fall upon an object.
Simple  Direct and elementary, the interplay between forms characterized by order. Visual elements without distortions or amplifications can be called simple.
Simultaneous  At the same time.
Size  The relative area or length of an object measured against another object or a scale of measurement.
Skeleton  Organisation, plan, theory, framework upon which one can build.
Space  Three-dimensional geometric term, volume delimited by a surface or surfaces.
Sphere  Physical entity where all points on the surface are at an equal distance from the center. Globe, Scope, realm, surroundings.
Spiral  Curve reviving around a point several times as it distances itself from that point.