

ORNAMENTAL DESIGN

ACANTHUS

1

BASIC CONCEPTS & TECHNIQUES



ACANTHUS

In term of ornament and decoration, foliage patterns are commonly used to depict the natural beauty of the art works. Among these patterns, Acanthus is one of the most widely used plant forms.

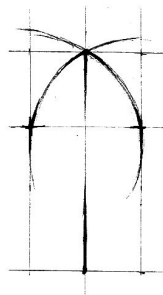
Within this humble document, I will focus on Acanthus-inspired design, including its compositions, angles, poses, design principles, applications to drawing and some other ornament-making skills.

1. ACANTHUS BASIC SHAPES

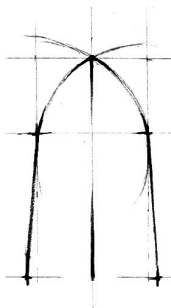
Although every leaf has its own unique shape, they still share one thing in common - their basic structure which includes midrib, secondary veins on the lobes, leaf blade (the factor that forms the leaf shape), etc. Below are descriptions of basic Acanthus drawing guidelines together with some structural analysis.



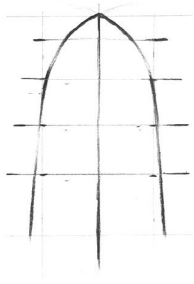
First, let's start with an upright Acanthus leaf. Sketch a vertical rectangle with a horizontal : vertical ratio of 1:2. Divide the whole height into 3 equal parts and mark the first part.



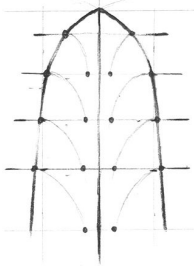
2nd Step: Draw two arcs that are tangent at the marked points. These arcs will simultaneously intersect at both the axis center and the rectangle upper edge (as illustrated) to create a shape similar to a Renaissance-style door frame.



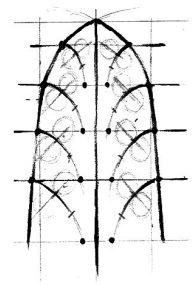
3rd Step: From these marked points, draw two straight lines towards both sides of the rectangle. Up till now, its shape looks like a reversed shield.



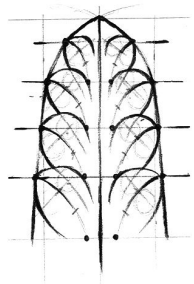
4th Step: Use horizontal lines to divide the height of this rectangle. The distance between these lines is not equal. In fact, their size shrinks as they go toward the tip of the leaf. Each formed cell contains one Acanthus lobe.



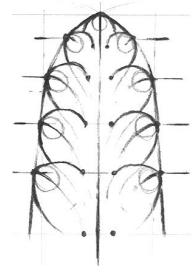
5th Step: Mark the intersections between horizontal lines and the leaf margin. From these marked points, draw curves toward the main axis, touching lower horizontal lines. Now, it can be seen that the vertical axis is the midrib, while curves represent the lobes' secondary veins.



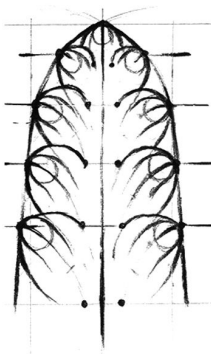
6th Step: This is an important step. Draw a horizontal line on each secondary vein. Then, add two small symmetrical circles on both side of each line. (Note: The transverse line crosses the vein at $\frac{1}{3}$ of its length, inward.)



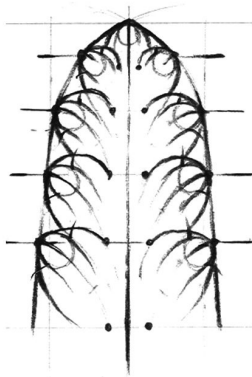
7th Step: From the top of small circles on the secondary veins, draw two curves downward. These curves not only touch two circles on each side but also go toward the main axis (as illustrated). Then, we have successfully created an outline for the lobe.



8th Step: At the apex of each lobe, draw a small circle (about $\frac{1}{3}$ of the leaf width) in the middle of the secondary vein.

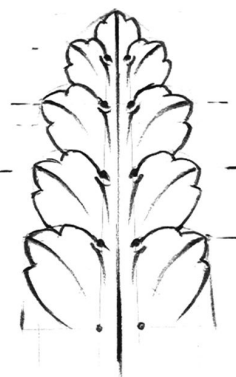
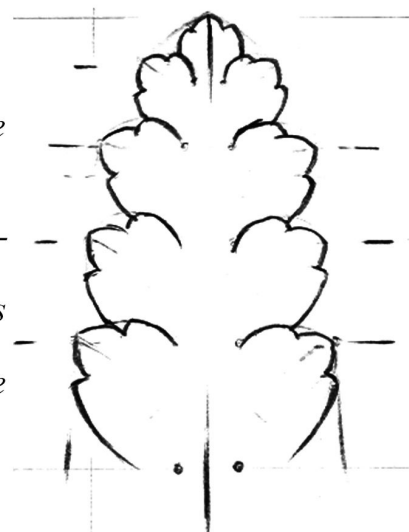


9th Step: From the top of the secondary vein, drawing two curves touching both sides of the circle. They have the same direction with the initial curves (in 5th Step) but with a smaller width.

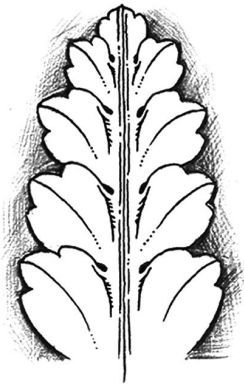


10th Step: Pay attention to two just-made curves. Draw a small line crossing each curve and, at the same time, intersecting the large, outside curve. Let me put it in another way, each lobe is divided into three smaller sprouts - one in the middle and two on the sides.

11th Step: After erasing the initial outline, the shape of a basic Acanthus leaf will appear. Let's go over some worth-noting details: A big Acanthus leaf is usually divided into several smaller lobes lying symmetrically through its midrib. The closer they get to the apex, the smaller their size become. Each lobe is also divided into three smaller sprouts - one in the main vein center while the others, also known as the supporting leaves, are placed on both sides.



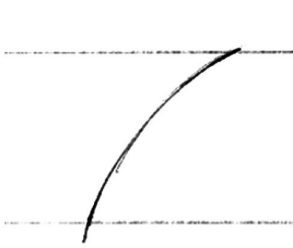
12th Step: Draw the main and secondary veins sharply on the Acanthus blade. Remarkably, in this step, we should make folding strokes and intersections among the lobes so that the ornament looks more natural. These intersections, which are similar to folded or wrinkled clothes, will create some "eyes" between two lobes (as illustrated). Also, add two strokes in the same direction with the main axis for an embossing visual effect.



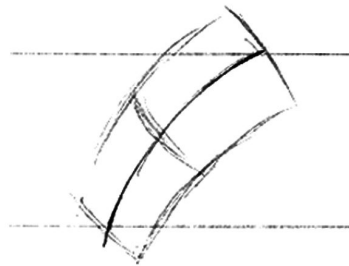
Finish a basic Acanthus leaf with bold strokes and black shadow on the background (detailed instructions will be given in the following sections).

2. THE DETAIL OF ACANTHUS LOBES

In this section, let's go into details of each Acanthus lobe shape so that we can understand its natural arrangement on the main blade in a clearer and more genuine way.



1st Step: Draw a curve in any direction. This depicts the vein of a lobe.



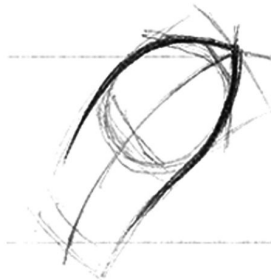
2nd Step: Create a rectangle with the shape based on the curvature of the vein. This central vein will be placed in the middle of the rectangle.



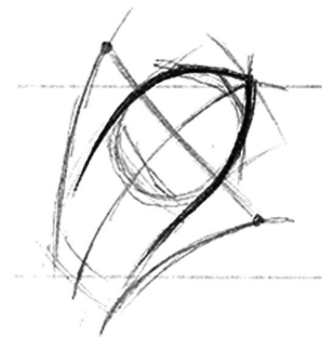
3rd Step: Mark a point below the top of the rectangle, within a small distance.



4th Step: From the marked point, draw a circle touching both sides of the rectangle. On its top, sketch two slanting strokes (roof form).



5th Step: Redraw the outline with curved lines to smoothen the leaf shape.



6th Step: From the circle center, draw a horizontal line that is perpendicular to the vein. Mark two points on both side (of the lobe) then draw two supporting veins in the same direction.



7th Step: With the same method applied to the main lobe, draw the sprouts. These sprouts are at the same height with each other but lower than the main lobe.



8th Step: Add some bold yet curved trokes to smoothen the shape and maintain the coherence.



9th Step: After erasing the outline, it can be seen that the central and secondary lobes overlap one another.



10th Step: Mark two points symmetrical each other through the central vein (as illustrated).



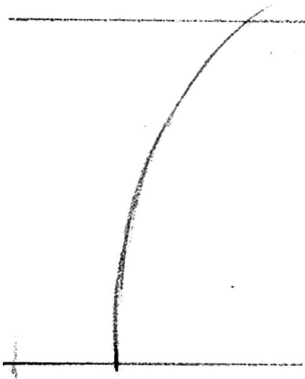
11th Step: Erase unnecessary strokes to create an overlapping visual effect.



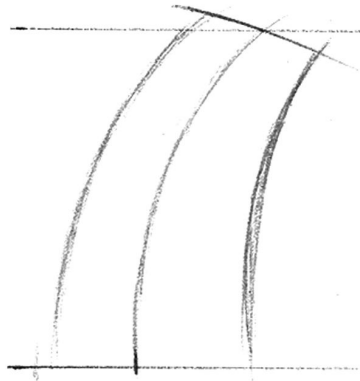
12th Step: Contour the folding part of the lobe.

3. THE OBLIQUE SHAPE OF AN ACANTHUS

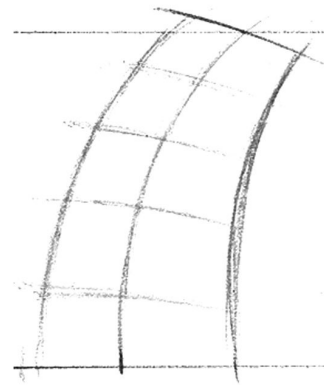
In the first section, we have made an Acanthus with upbright shape. To help you get familiar with its natural shape, this section will provide instruction of how an oblique Acanthus leaf is created.



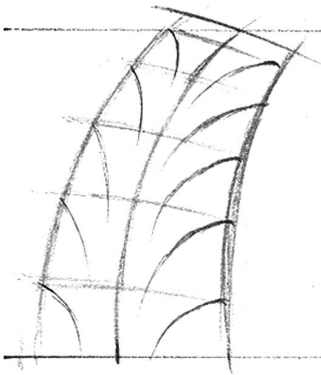
1st Step: Draw a curved line in any direction. This is the central vein of the Acanthus leaf.



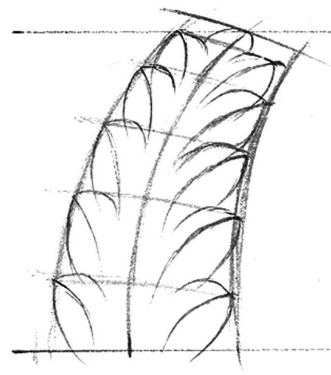
2nd Step: Draw a trapezoid, the axis and shape of which is based on that central vein.



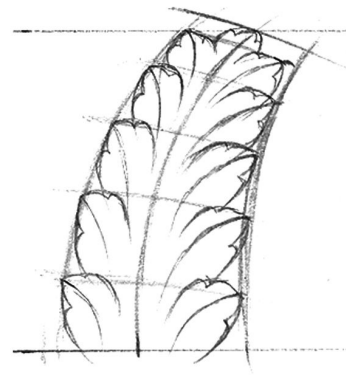
3rd Step: Draw some horizontal lines to divide the trapezoid into small cells. Descending in size as these cells go toward the tip of the leaf. Note: The inclination of strokes depends on the direction of the main vein.



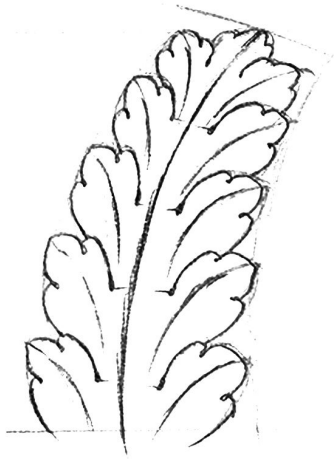
4th Step: Draw other secondary veins by following the instruction introduced in the previous section.



5th Step: Frame the lobes with curves (Note: they should overlap each other).



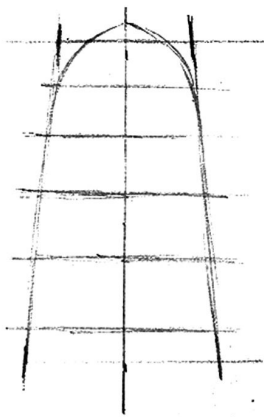
6th Step: Draw details of both the central leaf and lobes.



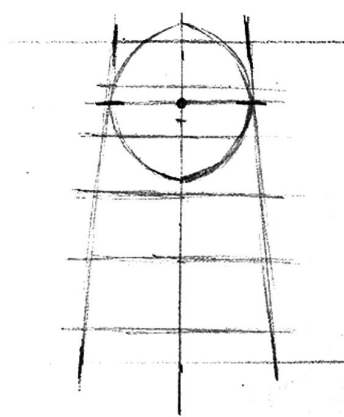
Finish the oblique Acanthus with details.

4. THE FOLDING ACANTHUS

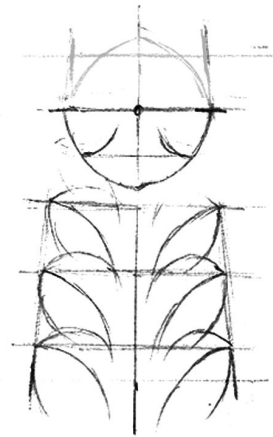
Curving or folding the leaf apex is a well-known technique. By creating the embossing visual effect for the object, it makes the ornament more alive.



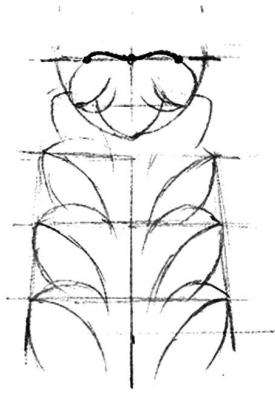
Step 1: Draw a frame with similar technique applied for upbright Acanthus.



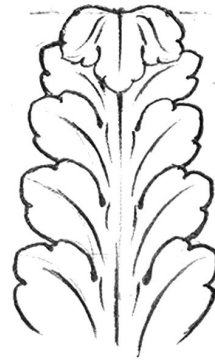
Step 2: This is an important step. Take a part on the top of an Acanthus then draw it symmetrically through the horizontal axis



Step 3: Erase the original top and draw the frames of each lobes.



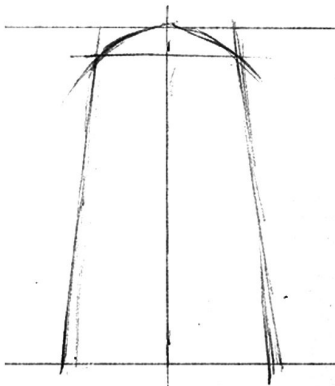
4th Step: Soften the shape with curved strokes on top (the concave is where the midrib lies).



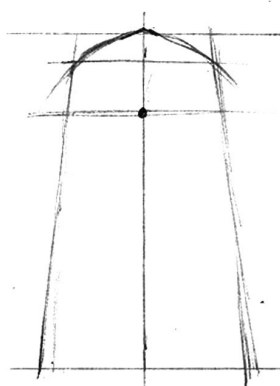
Step 5: Detail the lobe. The folding apex will overlap other part of the leave.

5. THE CURVING TIP ACANTHUS

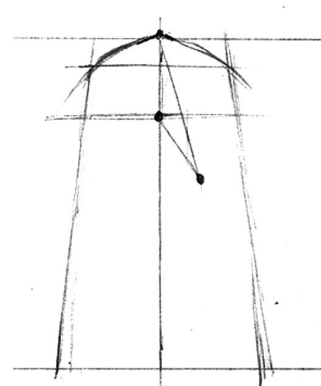
To tell the difference, while the curving Acanthus is drawn from one side to create a 3-dimensional effect, the Acanthus with folding tip are drawn from an opposite angle view. To be specific, a curving Acanthus leaf will be drawn within the angle of $\frac{3}{4}$ from the front side. The main requirement is to show the transfer between the lower and the upper curving part.



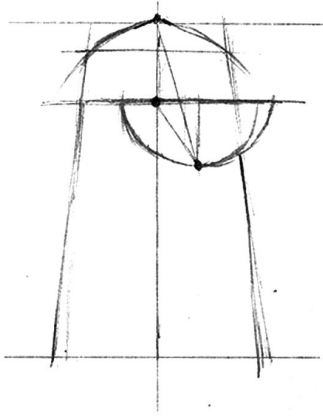
1st Step: Draw a frame similar to that of the upright Acanthus leaf.



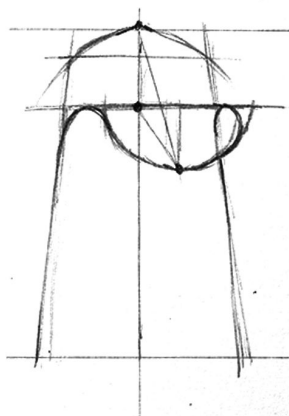
Step 2: Mark the leaf tip you want to bend (generally within $\frac{1}{4}$ - $\frac{1}{5}$ of the whole blade length)



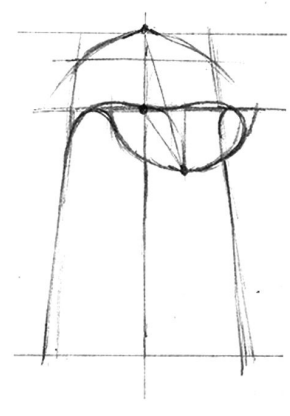
3rd Step: Mark a counterpoint of the tip. This point should be placed slightly to one side (as illustrated).



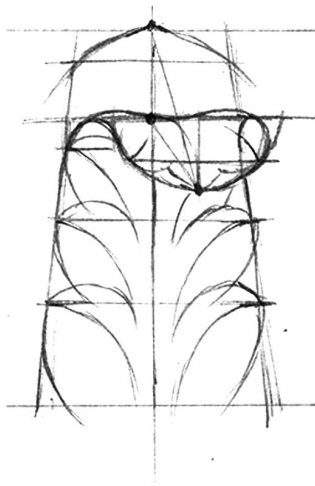
4th Step: Redraw the symmetrical shape of the tip but aim it aside, toward the just-made point.



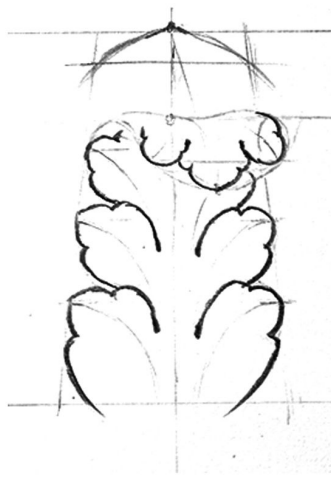
5th Step: Create a connection between the newly drawn top and the body of the Acanthus branch by two curves. Each stroke is connected with one side of the leaf (as illustrated).



6th Step: Use a curved stroke at the top to smoothen and exalt the natural beauty of the ornament. The coven of this stroke is at the position of the main vein.



7th Step: Sketch frames for the lobes.



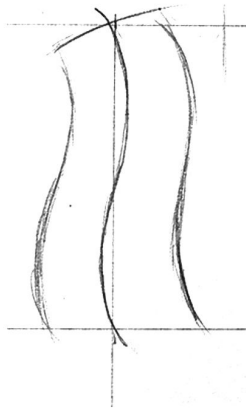
8th Step: Detail the lobes. Pay attention to the transfer area of the curved tip.



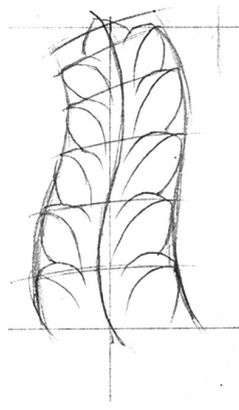
9th Step: Finish

6. THE 'S' SHAPE ACANTHUS

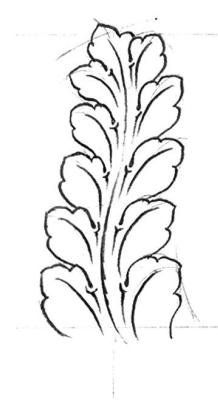
Using the S shape is a common method in ornamental design, especially with the principle of infinite loop. As its name implies, this Acanthus has the shape of the letter S instead of a one-dimensional curve in the previous section.



1st Step: Sketch the main vein with the S shape (in any direction). Following its axis, draw two parallel strokes.



2nd Step: Apply the basic Acanthus drawing method to the newly created S shape.



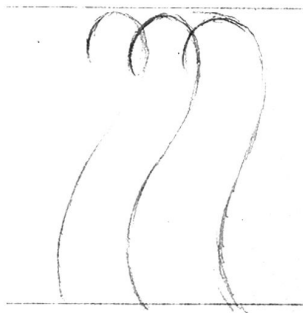
3rd Step: Add more details and folds to finish.

7. THE CURVING, 'S' SHAPE ACANTHUS

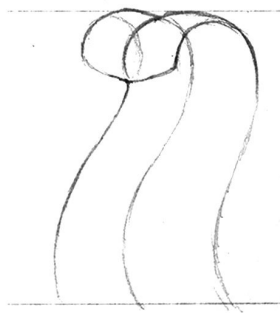
Combining the S shape and curve is the last exercise in the Acanthus basic drawing section.



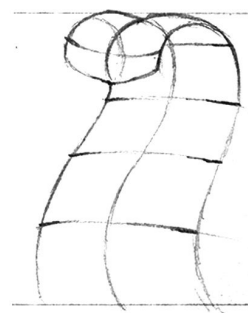
1st Step: Draw the midrib of the Acanthus leaf. The whole blade will be shaped to look like the letter S (described in section 6). At the same time, link this midrib stroke to the curved top (described in section 5).



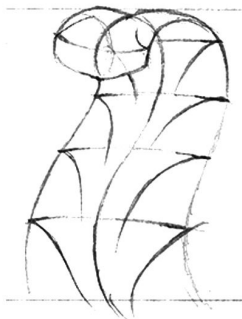
2nd Step: Create two framing strokes on both sides, parallel to the midrib.



3rd Step: Draw a frame for the curved apex with the same method mentioned in the previous section.



4th Step: Divide the leaf blade into cells for lobes creating (Note: The horizontal lines depend on the midrib direction).



5th Step: Draw secondary veins (for lobes) based on the outline frame.



6th Step: Draw a border for the lobes. Pay attention to the transition between the top and "body".



7th Step: Draw details of the lobes.



8th Step: Complete the Acanthus with accentuated blocks and embossed folds.

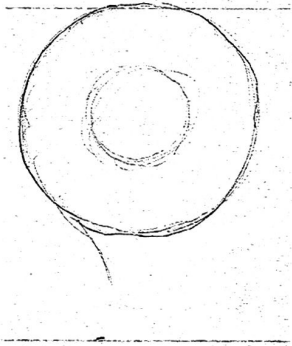
PRINCIPLES OF SHAPE

In Acanthus ornamental design, we need to learn some basic geometry principles to apply to the drawings in the most logical way. There are some basic principles such as: The rule of spiral, the infinite loop, etc.

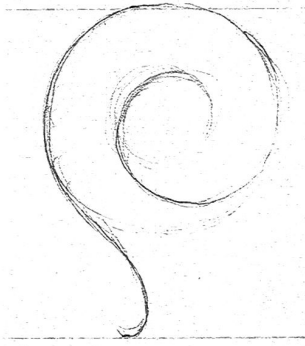
1. THE RULE OF SPIRAL

Basically, the rule of spiral is based on the shape of a shell. To be specific, its radial spiral shape with the equidistant space creates the visual harmony for the ornament.

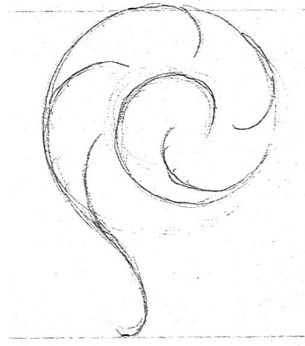
Applied to all rules, the first single stroke is always the main axis of the Acanthus leaf and the rest are based on it.



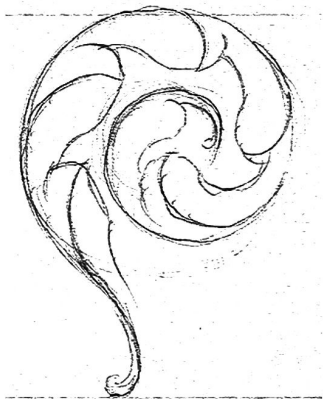
1st Step: Draw two concentric circles. The diameter of the small circle is about $\frac{1}{3}$ of the large one.



2nd Step: Connect these two circles with one single stroke. Don't forget to maintain the appropriate distance.



Step 3: A pattern always has its base and top. In this example, the radial apex and the secondary vein are drawn with the same direction as the Acanthus blade.



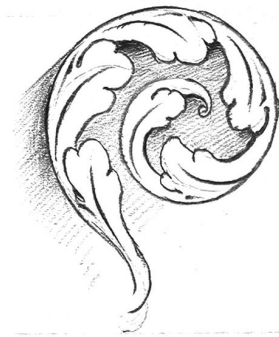
4th Step: Whether the Acanthus are drawn in full-shape depends on each pattern. In this example, the Acanthus is drawn with the angle of $\frac{1}{2}$, which means that only one side of the blade could be seen. Based on the instruction mentioned in the previous section, frame the lobes.



Step 5: Detail the lobes based on secondary veins.



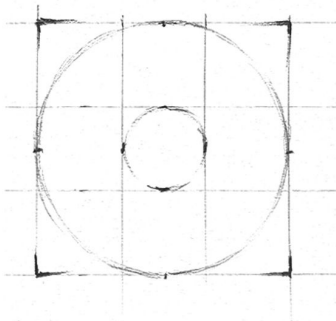
6th Step: Sharpen the veins and folds between the leaves.



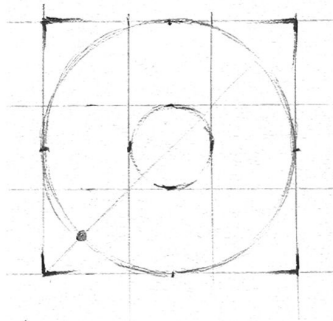
7th Step: Finish with some other strokes.

2ND EXAMPLE

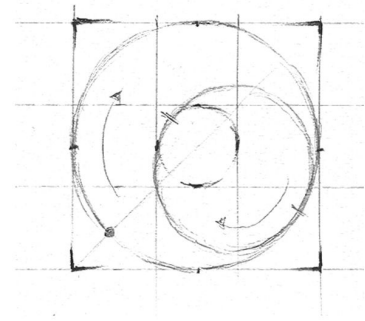
To have a closer look on the rule of spiral, let's go through some drawing steps in this example.



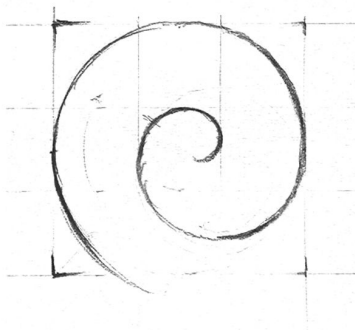
1st Step: Draw two concentric circles. One has diameter 3 times larger than the other.



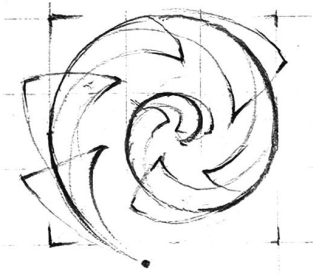
2nd Step: Mark the intersection point between the diagonal of the surrounding square and the large circle (from any side).



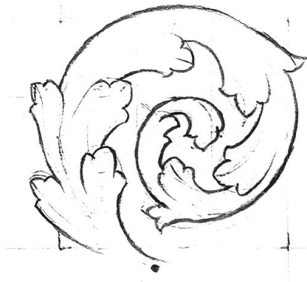
3rd Step: Start from the marked point, move the stroke clockwise. Then, use another extra circle to link it with the inner circle.



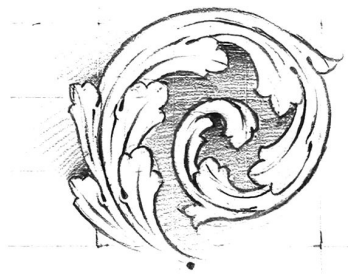
4th Step: Based on the frame created in the previous step, press the stroke to create a spiral.



5th Step: Draw frame for each lobe with the same method.



6th Step: Detail the lobes. In this example, the apex of the leaf will be scaled to keep the visual balance.



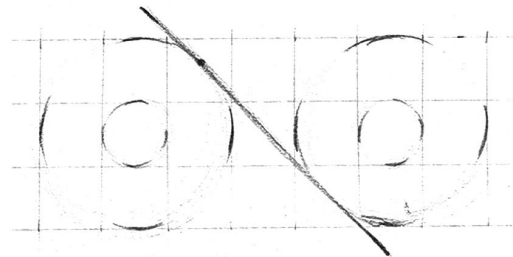
7th Step: Finish.

2. THE RULE OF INFINITE LOOP

The infinity symbol is simply a figure of number 8 that lie in any direction. However, for a good start, let's use the horizontal shape. Basically, infinity symbol is the combination of two helices by connecting strokes. Have a look on the following the example.



1st Step: Draw two spiral frames horizontally. These frames are separated by a distance equal to the small circle diameter.



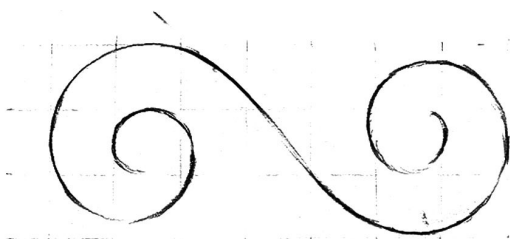
2nd Step: Link two big circles with a line called the mutual tangent.



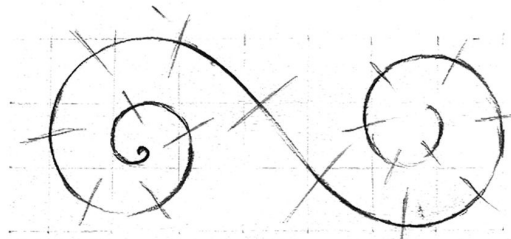
3rd Step: Draw a spiral within the first circle. Then, based on the tangent, connect it with the second spiral.



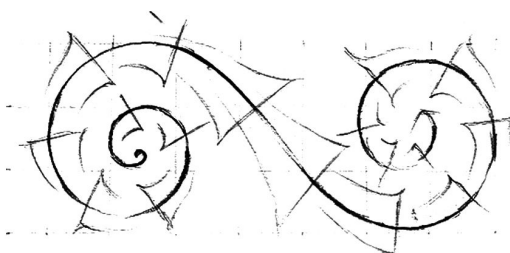
4th Step: Keep following the rule of spiral to finishing the second circle.



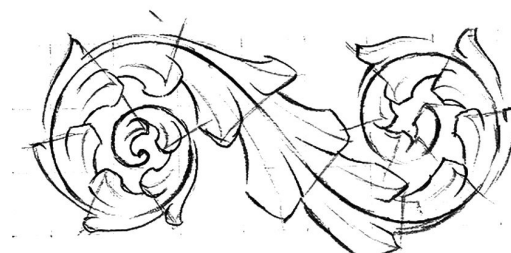
5th Step: Erase the outline.



6th Step: Mark the position each lobe. Make sure the distance among them is well-balanced.



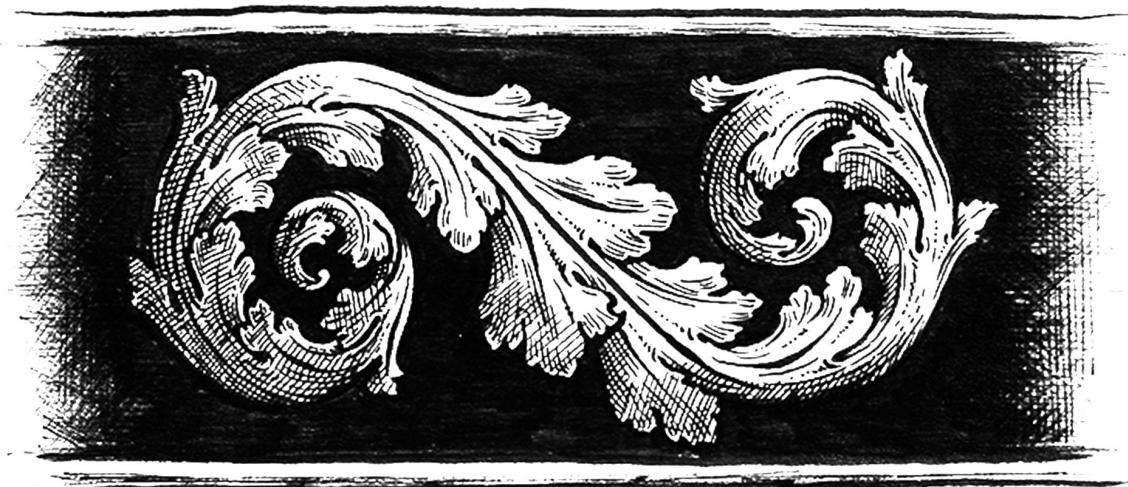
7th Step: Outline frame of lobes.



8th Step: Draw the lobes with trimmed base and tip to keep the balance.



9th Step: Polish all the elements to finish.



PATTERN COMPOSITION AND LAYOUT

Pattern composition and layout is a way of arranging position of patterns on a certain purpose. There are several ways patterns are applied into our life. For example, architecture design, interior design, tool decoration, arts, etc.

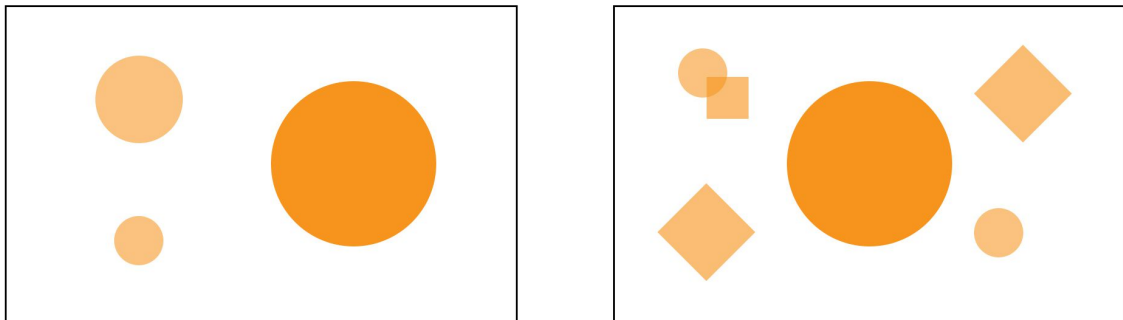
There are several common methods that, if combined creatively, will greatly show the uniqueness and individuality of the artist. For example, symmetry (single-symmetry, double-symmetry), repetition, etc.

Firstly, let's spend some quantity time to learn about basic drawing principles.

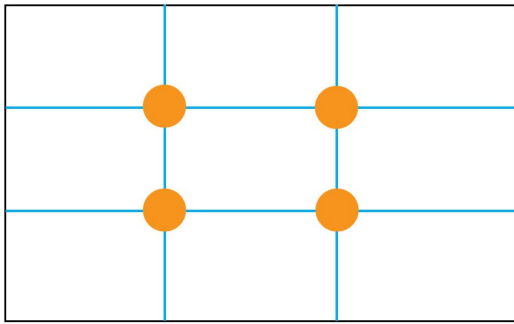
1. PRINCIPLES OF DESIGN

Principles are made to keep the aesthetics and visual harmony, for the art works in generally and ornamental designs particularly. There are some basic principles such as emphasis, balance, contrast, etc. Below are some descriptions of these principles.

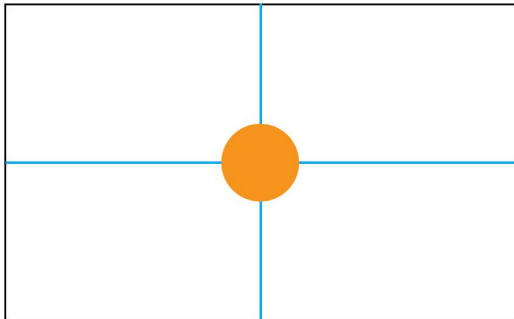
THE PRINCIPLE OF EMPHASIS



Like a cinematographic work needs exploitation, protagonist and climax to keep the audience stay, a drawing has its own attention-catching elements. By determining the main and secondary elements, we will not only increase the attractiveness but emphasize the worth-seeing elements as well. Not only in the whole drawing, in each pattern, the principle of emphasis needs to be wisely used.



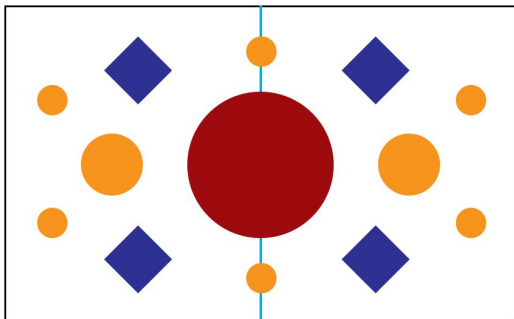
The first method of determining the attractiveness in an artwork is the **Rule of Thirds**. Accordingly, the position of the one-third intersection (as illustrated) will catch the eyes.



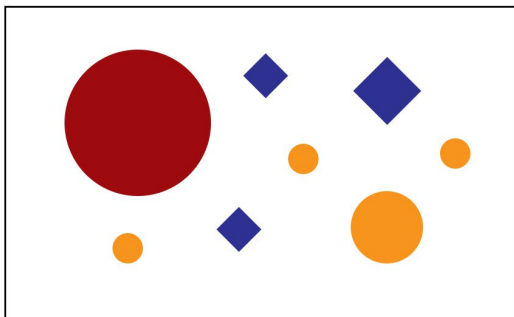
The second method is **Center alignment**. As the name implies, this method places main elements right in the middle of the drawing while other extra elements are placed around and drawn in a less attractive way.

THE PRINCIPLE OF BALANCE

The principle of balance in pattern design is the art of managing to keep the visual harmony. Balance can be related to color, detail or size of elements as long as the overall look is not crooked, tilted or visually uncomfortable. There are two ways of balancing - that is symmetric equilibrium and asymmetric equilibrium.



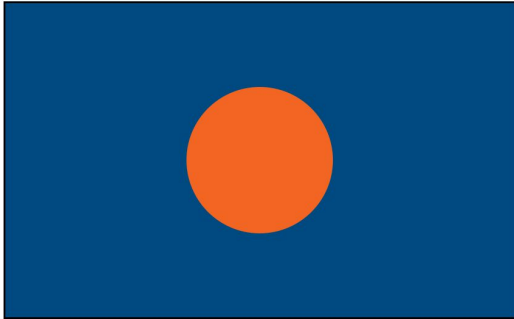
The **symmetric equilibrium** method is balancing details through one specific measure - axis, central point or any other intentional divisions. It is generally known as symmetry. Thereby, these elements will be equidistantly placed in accordance based on one specific measure.



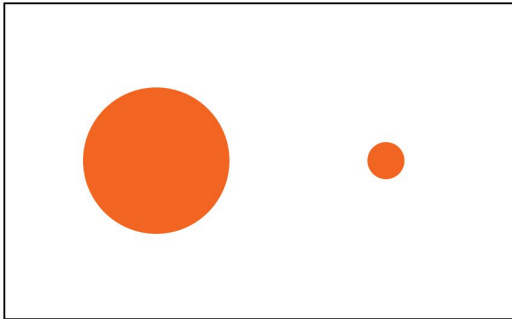
The **asymmetric equilibrium** method, in the other hand, is balancing details that are not symmetric through any measure. Let's assume that the main point is in the one-third position, other remaining elements must be kept in order to harmonize the drawing.

THE PRINCIPLE OF CONTRAST

The principle of contrast is the art of using opposing elements to enhance the attractiveness. We can use color (cold - hot), value (dark - light), size (big - small) or material (smooth - rough) for to create contrast.



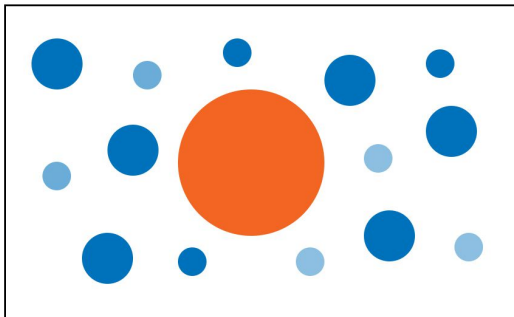
Orange and blue are two contrasting colors. When using blue background and orange circle, the main elements will be emphasized more effectively.



Although having the same color, the left circle looks more attractive because since its size is much bigger.

SIMILARITY

The similarity represents the correlation between details. For example, cold colors are usually placed closely to maintain the visual harmony. Same with patterns that have similar shapes and sizes to complement the main element.



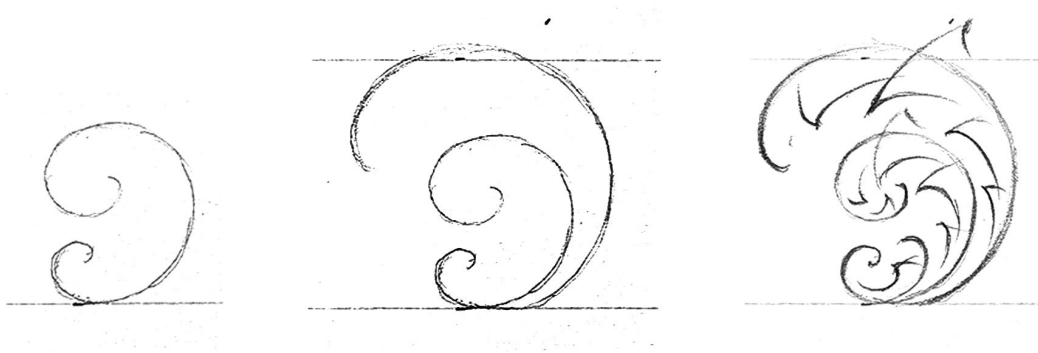
These blue circles in the background look alike because they share quite similar size and color with one another.

2. THE COMBINATION OF PATTERN

Although there is nothing wrong with using one single pattern in ornamental design, combining different patterns together will make the drawing more “bloom” yet still maintain its coherence.

SAME DIRECTION COMBINATION

The Acanthus pattern is usually a curved line with a specific direction (from base to top). Same direction combining simply means adding patterns with the same direction of the original pattern. The difference can be in size, detail and ways of expression.



1st Step: Stick to the rule of spiral to draw the main vein of the original pattern.

2nd Step: Draw another larger pattern (or smaller, depending on your purpose). This pattern share the same base and the direction with the original one.

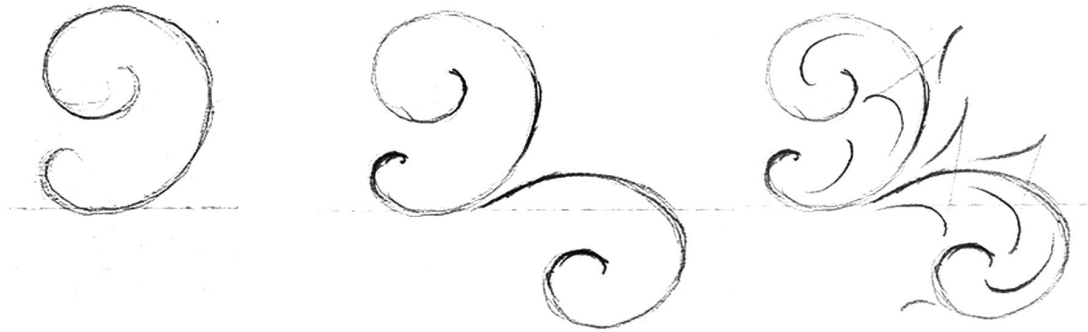
3rd Step: Create lobe frames for both patterns.



4th Step: Detail the lobes. Two Acanthus blades grow from the same root just as two branches of the same tree.

REVERSE DIRECTION COMBINATION

Contrary to the previous method, if the original pattern is in clockwise direction, the added pattern will be in the opposite, although they share the same base.



Step 1: Following the rule of spiral to draw the main vein of the original pattern.

2nd Step: Add more patterns from the same base, but with reverse direction.

3rd Step: Draw lobe frames for both newly made patterns.



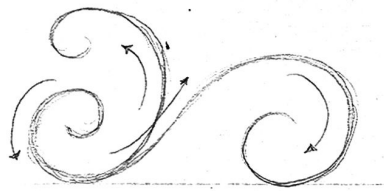
4th Step: Add more details for the lobes to finish.

THE APPLICATION OF INFINITE LOOP

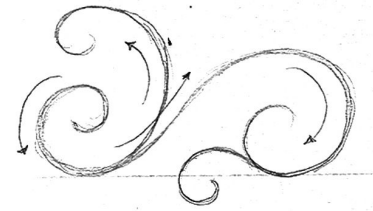
Two examples above are spiral inspired patterns. Below is an example of an infinite-loop-inspired pattern.



It is important to note that, in this kind of pattern, the begin and end of the stroke will come from two different directions. Therefore, how the secondary patterns look will depend on which part they are added into. Follow next steps for more details



The added pattern will come from the same base. The first part of the infinite-loop-inspired pattern is counterclockwise. The combining pattern is in the same direction



With the 2nd added pattern, The 2nd part of the infinite-loop-inspired pattern is clockwise. The combining pattern is in the opposite direction



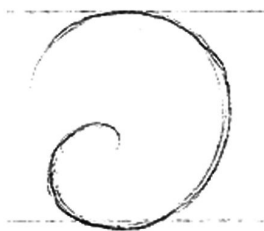
Outline the frame of lobes. All the newly drawn patterns originate from one place, so their direction needs to be unified.



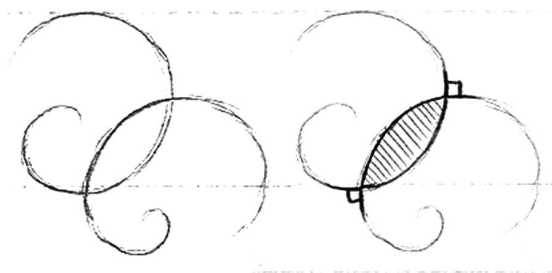
Finish other remaining details.

3. OVERLAPPING PATTERNS

In ornamental design, to increase the variety of shapes and remain the coherence of elements, details are sometimes intentionally overlapped. However, using this technique should be in careful consideration to ensure visual harmony. Have a look at the following example of pattern overlapping.



1st Step: Start with a spiral pattern.

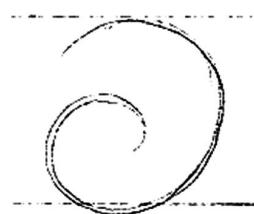


2nd Step: Draw another spiral pattern on top of the old one. Note: The intersection area between the two patterns will have a fish-like shape. Besides, their intersection points will almost create a right angle.



3rd Step: Outline the lobes to finish. Please note that in this example we have two separate patterns, so the extra leaves must be in its right direction.

2ND EXAMPLE



1st Step: Similar to the first example, we will start with a spiral pattern. However, this time, the intertwined pattern will be an infinity-loop-like pattern. Please follow the next step for more.



Step 2: Start from the same base with the original pattern, add an infinity circle pattern. The image beside is the illustration of the intersection between two patterns.



Finish

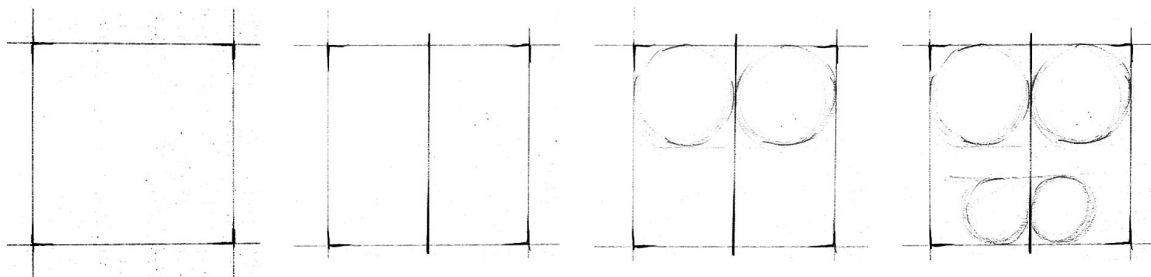
SOME TYPES OF LAYOUT

There are many different arrangements in ornamental design and decoration. In this section, we will focus on some common composition techniques such as symmetry, repetition or freestyle.

SYMMETRY

Similar to the rules of symmetric equilibrium mentioned in the previous section, symmetry is a very useful method in ornamental design. It simply means repeating elements based on certain measures. For example, a square can be divided into four equal parts (4 smaller squares) and the patterns in those squares could be exactly the same but symmetric through an axis. Let's take an isosceles triangle as another example. After bisecting it vertically and drawing two symmetrical patterns through the axis, we will have a drawing of opposite patterns.

1st Example

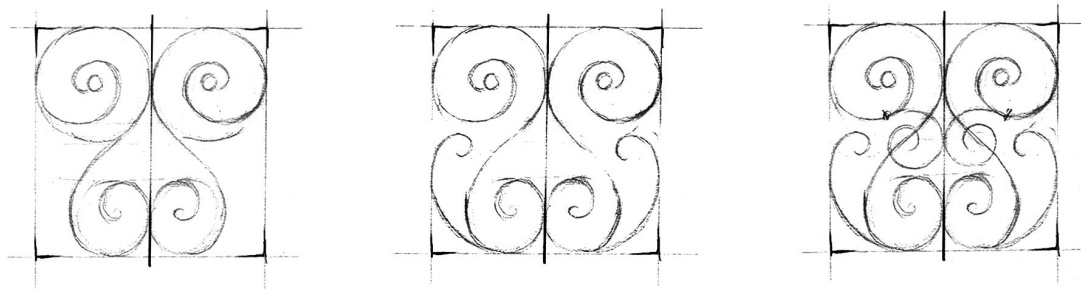


*1st Step:
Draw a square.*

*2nd Step:
Bisect it vertically.*

*3rd Step:
Choose the
position for the
main pattern.
Then, draw it
symmetrically
through the
central axis.*

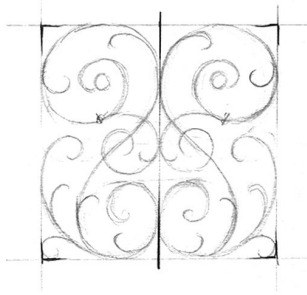
*4th Step: Choose
the position for
secondary patterns.
Then, draw them
symmetrically
through the central
axis.*



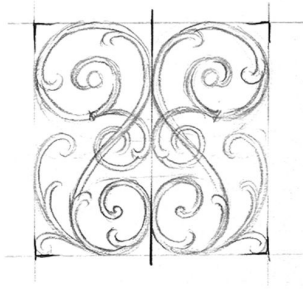
*5th Step:
Link two infinity
patterns.*

*6th Step:
Draw additional details
to fill up the empty space.*

*7th Step: Add other patterns
overlapping the main
pattern to enrich the work.*



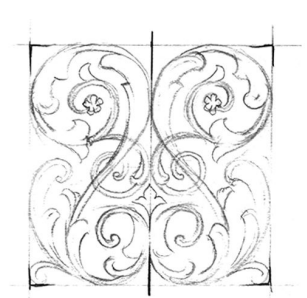
*8th Step:
Finish drawing
the veins.*



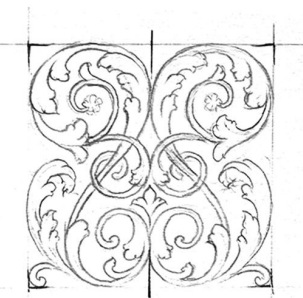
*9th Step: Before drawing
the leaf-blade, create some
lobes (as illustrated)
to harmonically determine
the position of main - sec-
ondary elements.*



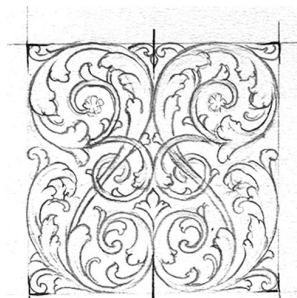
*10th Step: The focal
position of the drawing
should be emphasized.
Therefore, a large leaf
shall be drawn in this
position.*



*11th Step: Identify
which locations
should be moderated
(remain in the form of
branches) and which
should be emphasized
(drawing leaf-blades)
so that the drawing
will look rigid and
tangled.*



*12th step:
Outlining the details.*

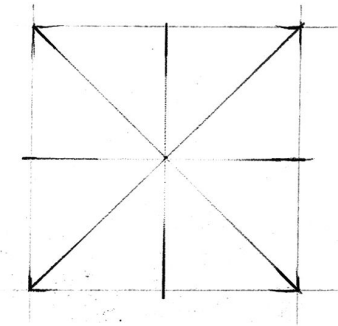


*12th(a) Step: Complete
the outline with other
small details to fill up
empty space.*

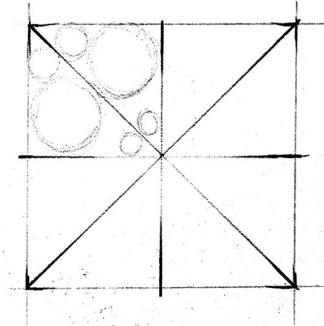


*There are several techniques for the last
step. One of them, which is used in this
example, is blackening the background
and adding details.*

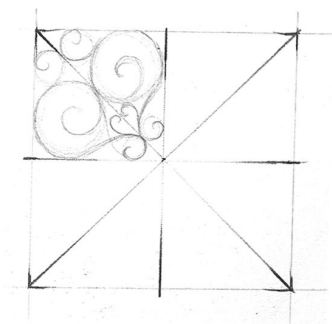
2nd Example



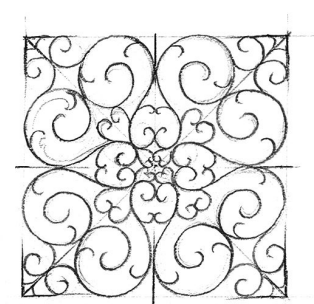
1st Step: Draw some horizontal, vertical and diagonal axes in the square.



2nd Step: Sketch two frames symmetrical through the diagonal axis. Both within a quarter of the square.

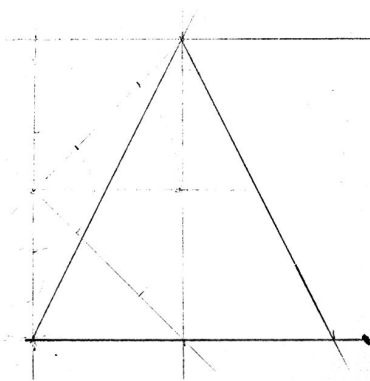


3rd Step: Sketch the main nerves of the pattern.

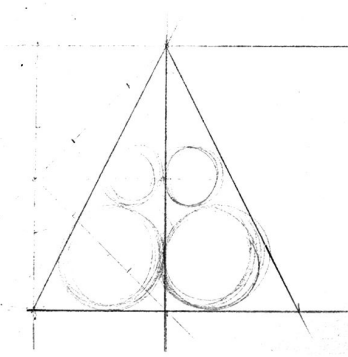


4th Step: Repeat the first pattern in other three frames through the horizontal - vertical axis. Then polish them to finish the work.

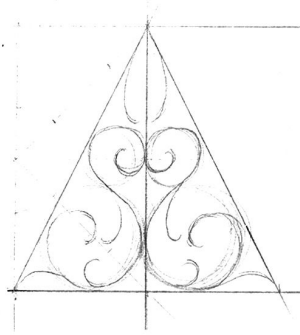
3rd Example



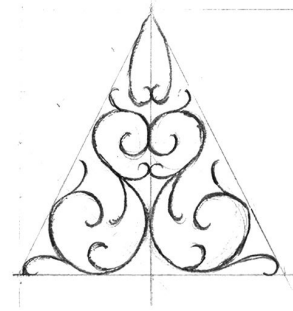
1st Step: Start with an isosceles triangle. In this example, the symmetry principle will be expressed better.



2nd Step: Identify the main - secondary elements by using circles.

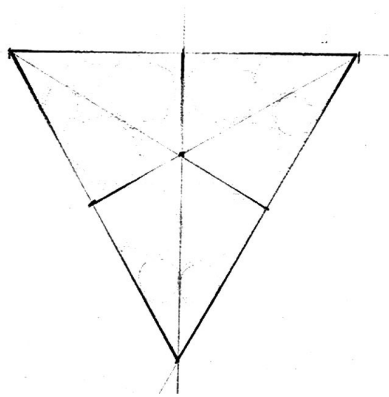


3rd Step: Sketch the main vein of the pattern.

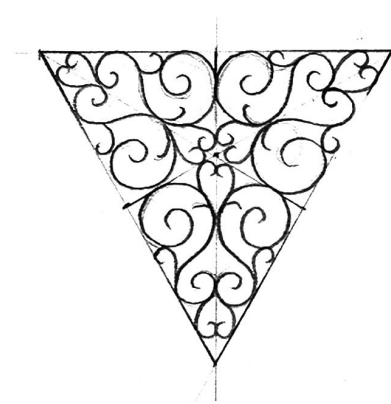


4th Step: Identify the main vein and add extra elements to balance the gap. Finish the drawing to your liking.

4th Example



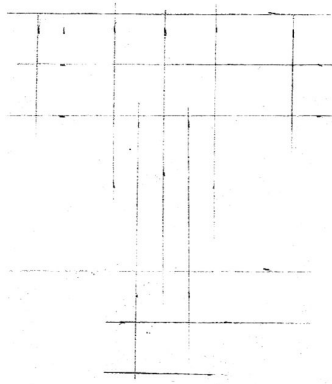
1st Step: Create an equilateral triangle. In this example, we will divide this triangle into three equal parts. The patterns will reflect each other through three axes (perpendicular lines).



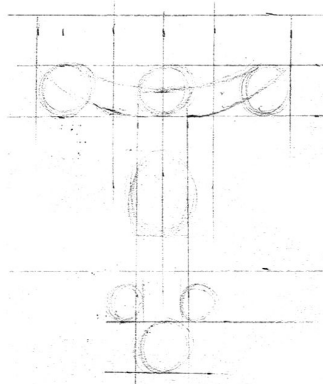
2nd Step: Draw the patterns in divided parts, then finish the drawing to your liking.

Example for symmetric patterns

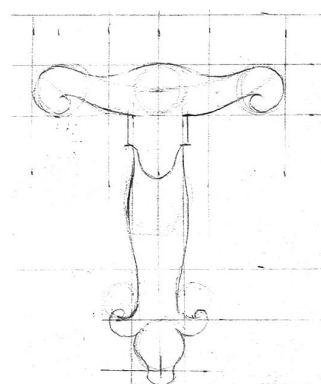
As mentioned, patterns can be applied to many different aspects. In this summary example, I will perform the pattern designed on the hilt of a sword.



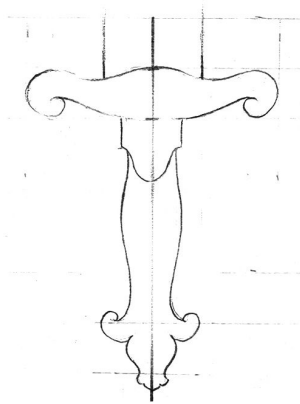
1st Step: Define the frame of the specimen



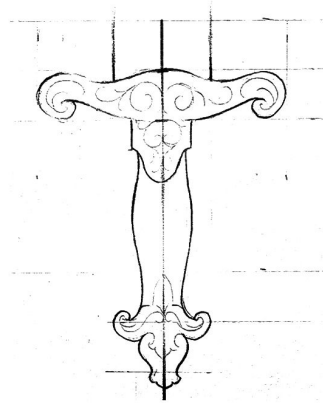
2nd Step: Sketch the overall shape.



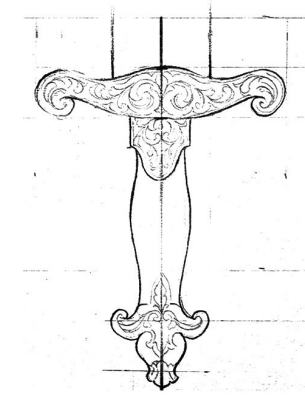
3rd Step: Sketch the outline shape.



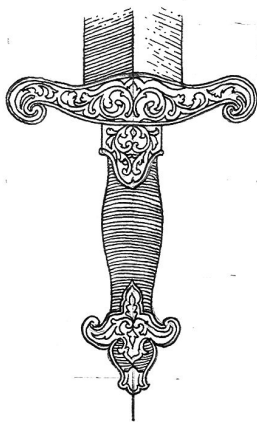
4th Step: Erase that outline to define the main shape.



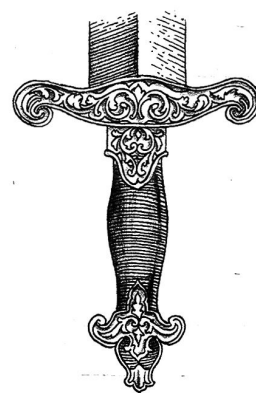
5th Step: Sketch the main vein of the pattern. Remember to pay attention to the bar and hilt.



6th Step: Stick to the symmetry principle to sketch the patterns. They will be symmetrical with each other through the vertical axis.

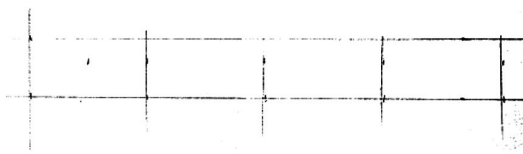


7th Step: Draw detailed patterns. The hilt will be simply designed with horizontal strokes. Finish the design at will.



PRINCIPLE OF REPETITION

Repetition is also a widely used method. This method can also be applied in border or frame design. If used on a large scale, it can appear in fabric, silk, bricks or walls design.



1st Step: Draw rectangle frames that lie horizontally and adjacently to each other.



2nd Step: Draw single patterns on the frame. Then, repeat them in other frames. Finish the work at will.

2nd Example



The principle of repeat textures has its own pros and cons. In many cases, if used unskillfully, it may negatively affect the audience interest. Therefore, there is an extra method that can help solve this problem, which is changing direction. In particular, in the 2nd example, it can be seen that although patterns are repeated, they are reversed and interspersed.

3rd Example



1st Step: Draw frames horizontally next to each other; the vertical : horizontal ratio of which is about 1:3.



2nd Step: Add single patterns to the frame. Then, while repeating them in other frames, make some reversing and alternating changes.



3rd Step: Draw the base of main pattern. Clearly, the symmetry principle can also be used in each single frame.

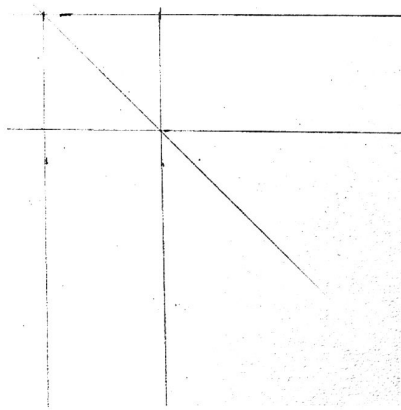


4th Step: Draw the main pattern.

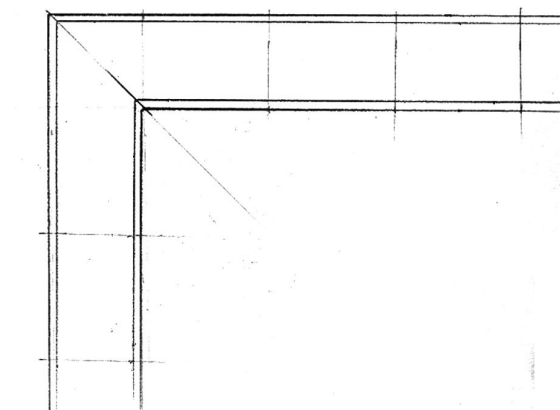


5th Step: Complete the outline with extra details.

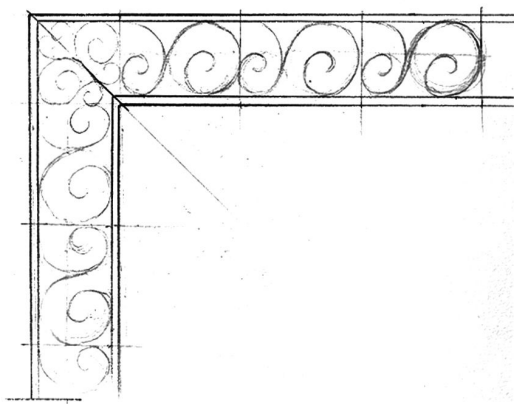
Example for the Repeat Pattern



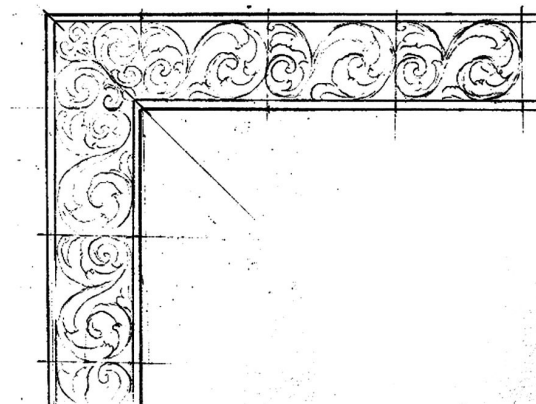
1st Step: In this example, I will make an ornamental frame corner (for drawings or pictures). The first step is to determine the width and angle of intersection between the edges.



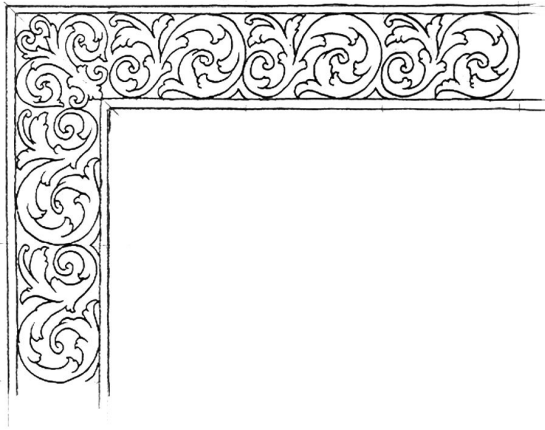
2nd Step: Divide the frame into rectangles next to each other. The intersection of the two edges (corner of the frame) is a square.



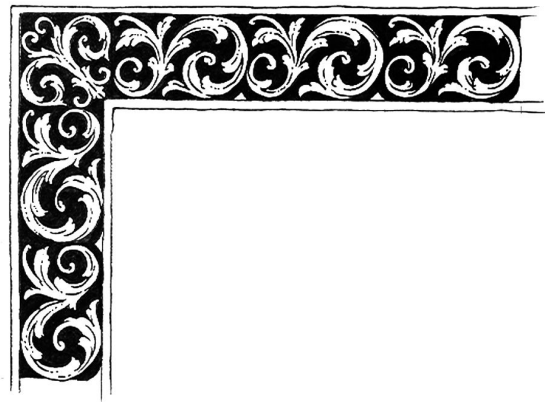
3rd Step: Sketch the main vein by using both the principle of repeat and symmetry through the diagonal axis.



4th Step: Sketch of Acanthus leaf-blades and branches on the main vein.



5th Step: Draw the outline of the sketch, and add more details.

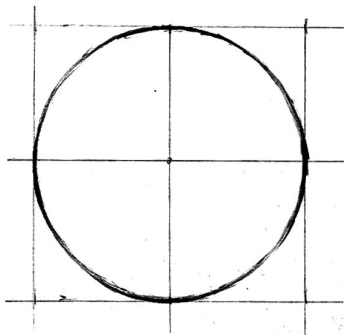


6th Step: Finish the drawing at will.

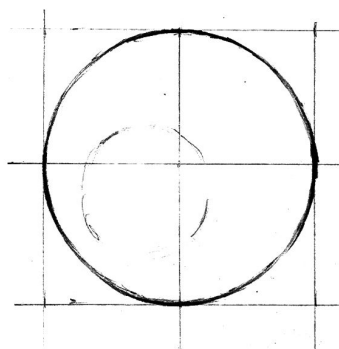
FREESTYLE LAYOUT

Designing with freestyle layout depends on the taste of the artist. However, freestyle drawing does not mean drawing without any certain calculation. The important principles such as main - secondary, balance, correlation, coherence always need to be remained. Sometimes, the irregular arrangement make the designing process harder.

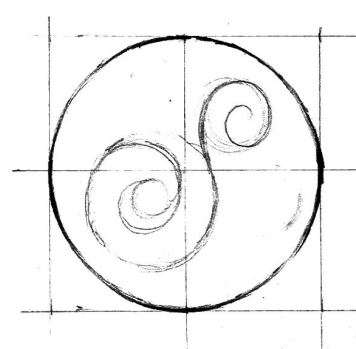
1st Example - Freestyle design in a circle



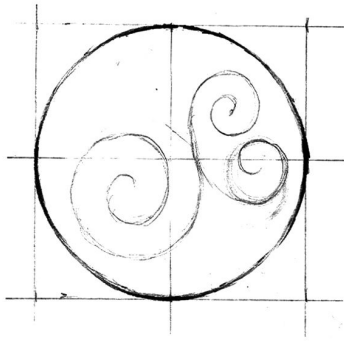
1st Step: Draw a circle.



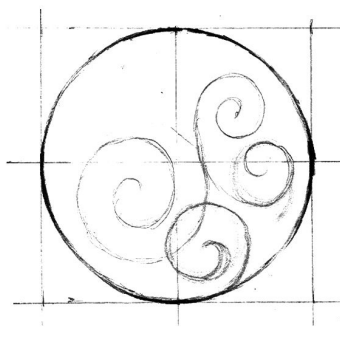
2nd Step: Locate the main pattern (the focal point) of the drawing.



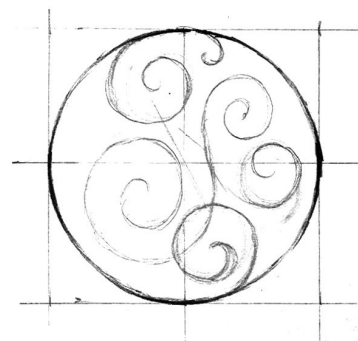
3rd Step: Add an extra pattern to balance the overall layout. Link it with the main pattern by applying the principle of infinity.



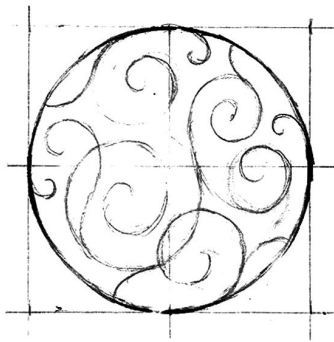
4th Step: Combine the fresh-made part with another pattern.



5th Step: Draw another pattern overlapping the main one. Now the lower right corner of the circle is relatively harmonious.



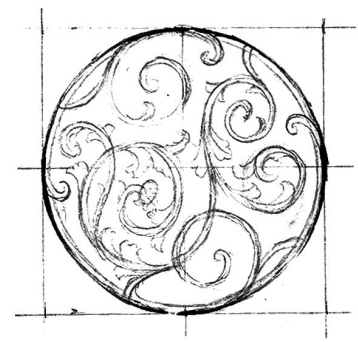
6th Step: Add more patterns to the upper part of the circle.



7th Step: Draw other extra patterns to balance the overall look and finish drawing the main strokes.



8th Step: Create outline for the branches.



9th Step: Locate the blades to create the "rhythm" for the drawing.



10th Step: Finish making the outline.

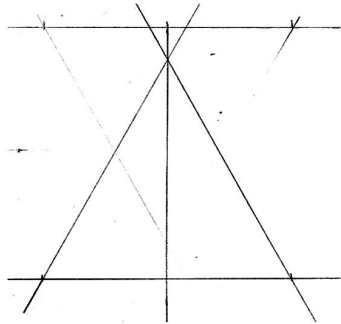


11th Step: Polish the strokes.

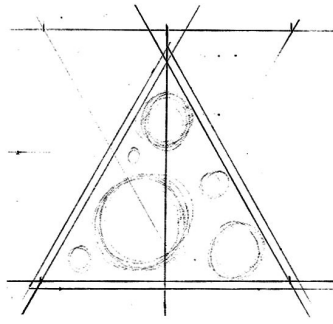


12th Step: Finish.

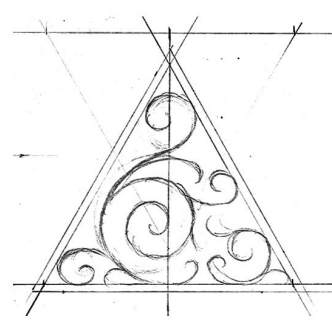
2nd Example



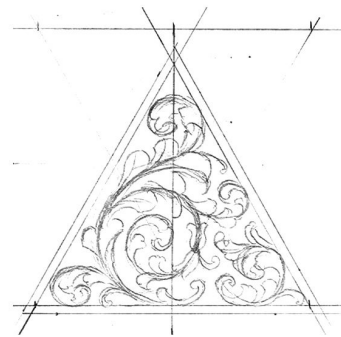
1st Step: Sketch an equilateral triangle.



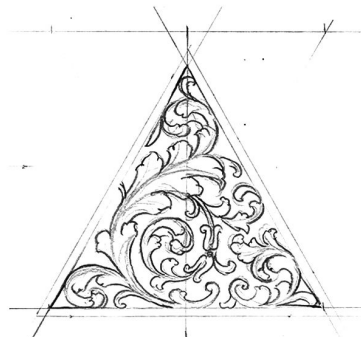
2nd Step: Define the main - secondary elements to remain the overall visual harmony of the drawing.



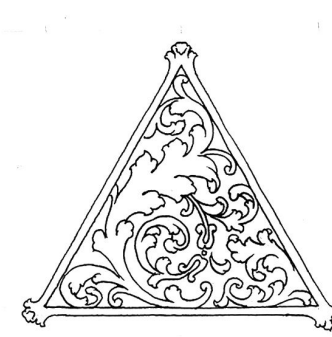
3rd Step: Draw the pattern's main vein.



4th Step: Sketch the details.



5th Step: Polish it.



6th Step: Finish.

