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Introduction

The invention of the Harley Davidson 1936 Twin: 61 OHV was a marvel of its time. However there is need to understand apart from the mechanical aspect of the bike. The design played a huge role as well. The bike artistic features incorporated dominant composition, lines to which symmetrically aligned the bike and the use of light and color to illuminate the artistry in use. This piece seeks to elaborate these factors to highlight the design achievements of the Harley Davidson.

Composition

The dominant lines of composition, as Youngblood (23), states are on the edges of the HD. They give the HD model it a modern look perhaps the reason the Harley sustained success to this day and age. In the original HD, the lines symmetrically aligned to suggest forward movement with the lines beginning from the front to the back. The lines pulled the eyes towards the back of the bike; focusing the eyesight to HD front and parallel to the conjoined lines taking the observer backwards to get a real touch with the bike as a piece of art.

Line

What is apparent is the thickness of the lines in the bike. However, the thickness drops backwards thus giving the bike a forward movement. The horizontal lines waving around the bike perhaps is the first spectacle of its time. The reason being the lines gave the HD symmetrical look that was far from the frame look in most creations then. The cleverness behind the 2-D lining was how the designer used color to bring forth a 3D look from a distant

despite the fact that the whole work was largely 2D.

The use of different color shades made the bike bigger from the look as it curved and curved at every point suggesting an additional layer on the other side even when that was not the case. From a many perspectives, the HD managed to come out as big and plump. However, most importantly was use of color to cover up the negative spaces in the bike. Areas like the engine stood out by applying the metallic look to hide their mechanic negativity and turn them into pieces of art.

Ric (22), states that when you look at an original HD, there is that harmony in design the colors the lining the machine outer body design, all complementing one another. The HD bike look bigger than it is and thus appeals from angles while at the same time remaining small enough for standard riders. What is easily notable is the engine area design in a manner that just focused attention to it. The symmetric shape of the engine molded to fit achieves singularity of shape with the other parts of the bike results in the perfect interaction of all elements within the bike. David and Gingerelli, (201) states that what put knucklehead ahead, were the cosmetics: Most motorbike riders loved the idea of the endless possibilities in design modification. The possibility that you could strip the bike piece by piece to enjoy the beautiful streamline made the bike one of its kinds.

Light

The role of light to the HD is very significant to the final outlay and perception towards the bike. The 1936 EL did a wonderful job of attracting light to itself and reflecting it back effectively to give a giant bullish look.

David and Gingerelli, (2011). Notes unlike other motorbikes the HD is

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intimidating and very dramatic. The HD manages to entertain marvel and even scare all at the same time without stealing away the fun. The first thing when you see it from the side you are caught up by the engine compartment. Mostly metallic shining through its background the engine does do a good job of getting recognized first. Light is important however in that it plays the major role of balancing the symmetry and the harmony of lines and colors to muscle the motorbike to its class.

Color

There is a concentration of warm colors in most parts of the HD. By balancing the color shades from lights to darkest, the HD designers had a feel of the 3D although not known then. The colors balance to bounce off light at different intensity thus giving the impression of a big muscle motorbike. Despite the fact, they were bigger in a real sense (David and Gingerelli, 2011). The colors made the HD even bigger than it was and appealed to very many people unfortunate gang groups too.

Conclusion

It is remarkable how use of lines, light, and color all bound together in an artistic composition turned a 1930s machine into an acceptable modern icon that was to outlast its expectation. The choice of warm colors and the choice to use horizontal symmetrical lines went a long way in terms of design. The ability to turn what was a 2D era shape by painting into a 3D model was one of the cornerstone reasons to why the Harley Davidson succeeded.

Works cited

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