ART

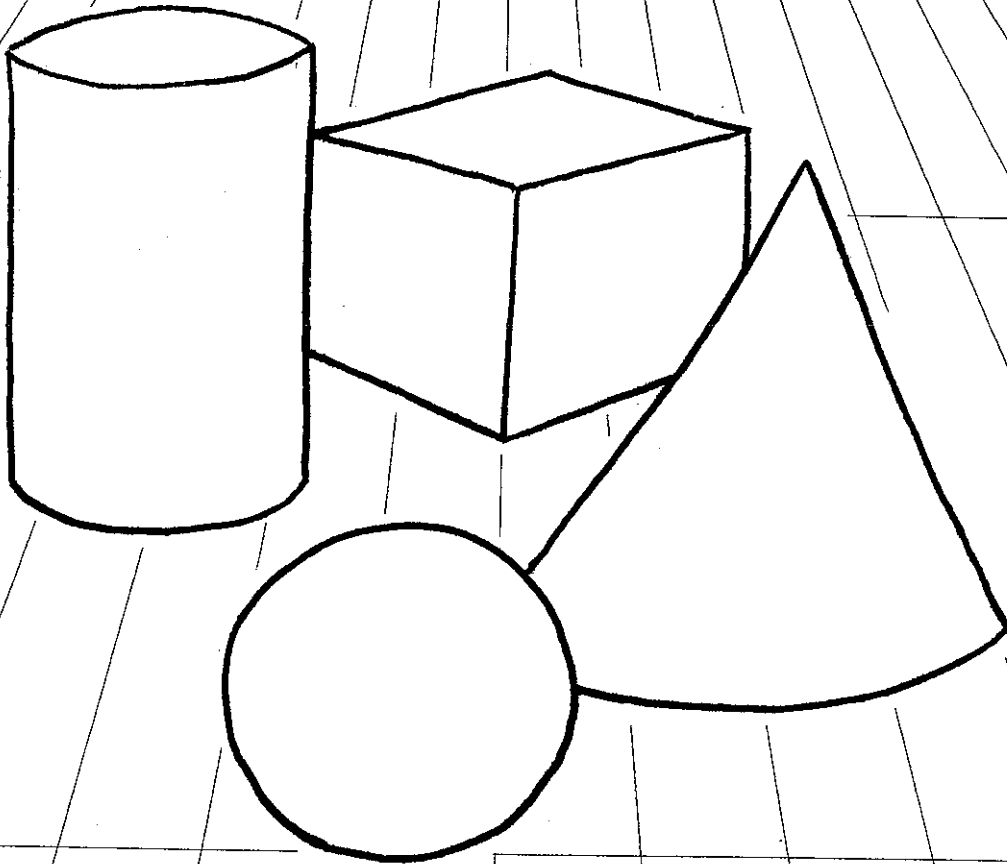## 6th grade notes

ART

6th grade notebook

Sixth grade art covers some of the basic techniques and skills needed to draw and paint. This course will cover lines, basic shapes, color theory, and composition. Everyone can draw if exposed to the proper information. Learning the basics can give the artist within us the permission and freedom to relax and unfold.

By

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Line

Line is the most basic design element.
Line is the most basic way of defining what we see and feel.
**Line** is the foundation for all pictorial compositions.
Line is a mark made by a tool as it is drawn across a surface.
Lines create shape, value, texture, and motion. By varying the width, direction, and curvature of lines, an artist is able to reveal a wealth of human emotions.

Physical Characteristics of Lines

The physical properties of line are **measure, type, direction, location,** and **character.**

Measure - The length and width of line. There are an infinite number of combinations of long and short or thick and thin lines.
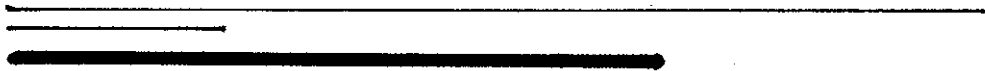
Type – The way a line is used describes its type such as a straight, curved, angular, repetitious, rhythmical, wavy, and spiral line.
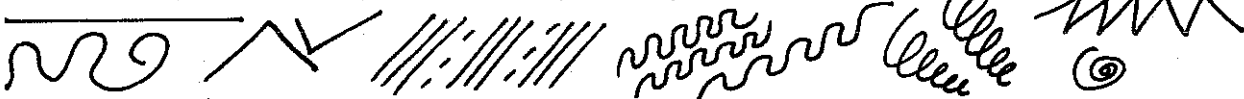
Direction – The movement of a line such as vertical, diagonal, and horizontal. The direction controls the movement of our eyes while looking at a picture.

Location – The line placement on the paper. A line can unify or divide and balance or unbalance a picture by its placement.
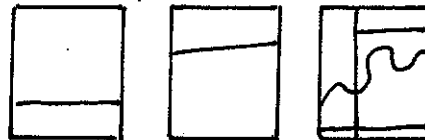
Character – The emotional and expressive quality of a line. The character of a line largely depends on the medium that was used to make the line. Chalk lines can be soft and blurred compared to the precise, firm lines of pen and ink. Lines can show tension, relaxation, certainty or indecision. Lines can create feelings such as energetic, brittle, tired, and happy.

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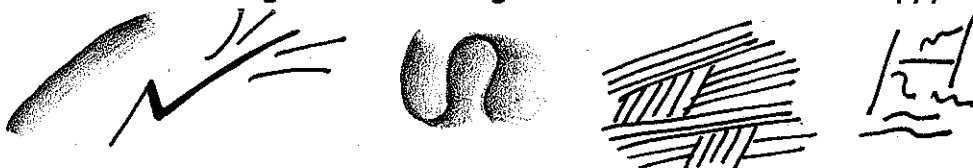
Types of Lines

Lines create shapes by being the continuous edge of a figure, object, or mass. This type of line that describes an area is called contour.

Contour Lines are lines which are drawn to show the outer edge of a shape or form and also include the texture lines that are on the surface of the object being drawn. For example: A contour of a person would include folds in the clothing, and lines of the face like the portrait of Igor Stravinsky by Picasso. The emphasis is on detail and subtle changes in line direction.

<u>Contour lines give round objects shape and volume.</u> These lines also add character to your sketches... such as wrinkles to a shirt sleeve or fluffiness to a cloud.

Artist learn to look very closely at their subject. Every detail must be observed. If you draw lines that are barely visible you will find they add a great deal of depth and dimension to your drawings. Look closely at the knuckles on your hand and observe that most wrinkles start as very thin lines, get thicker as they move across the finger, and return again to thin lines. These transitional lines will add a great deal of depth and dimension. Contour lines show transition as they flow around and across your subject. To make

Fig. 35. A *contour* drawing when made without looking at the paper may create unexpected distortions which add expressive quality to the line produced.

contour lines work at their maximum effectiveness you may have to draw lines that are only slightly visible on the object you are drawing. By using a variety of contour lines (e.g. dark, light, thick, thin), the values and textures of the form can also be shown. *Lines close together make an object appear darker and lines further apart make an object appear lighter.*
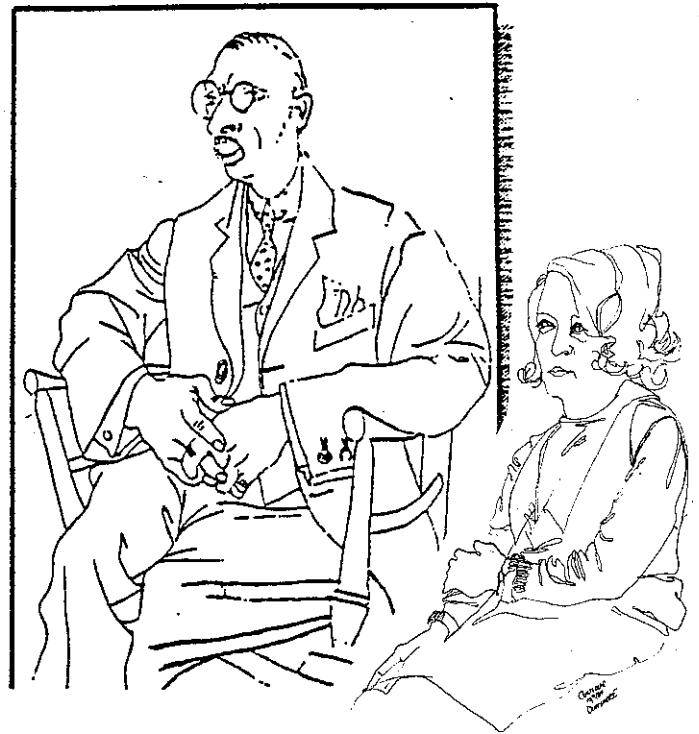
Fig. 37. HOUSE WITH CLARK SIGN by Glenn Felch. Values may be created by varying the spaces between the lines; the parallel quality of the lines also injects a degree of harmony.
Courtesy of the Artist

2

Curved Contour line helps emphasis the roundness of a shape. Curved contour lines also show movement. When using the curved contour line, the open part of the curve tends to make the shape come forward, while the rounded side tends to move away or recede into the background. In an elbow shape the section that has the two open parts will appear to come foreword and the curved line of the contour moves toward the background.

moves back   Comes foreward   Comes forward   recedes   Comes forward
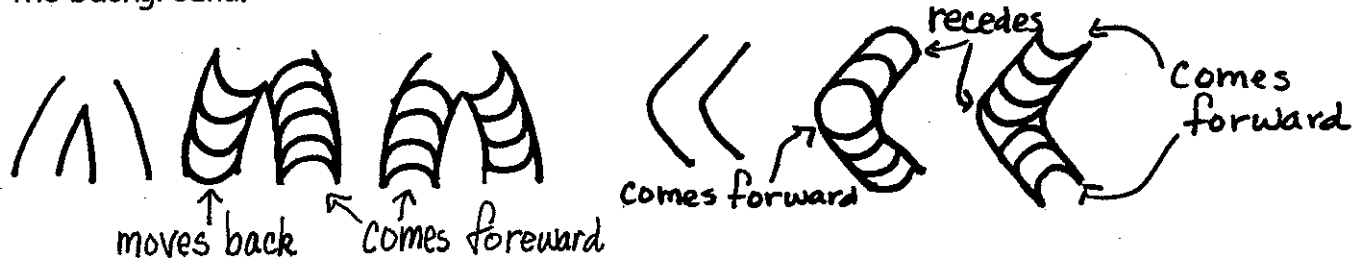
Contour lines may overlap or stop where they join. When lines overlap care must be taken or confusion of the objects may result. Contour lines look the best when they are drawn as smooth flowing lines, not sketchy. Plan ahead how and where you want your lines to go.
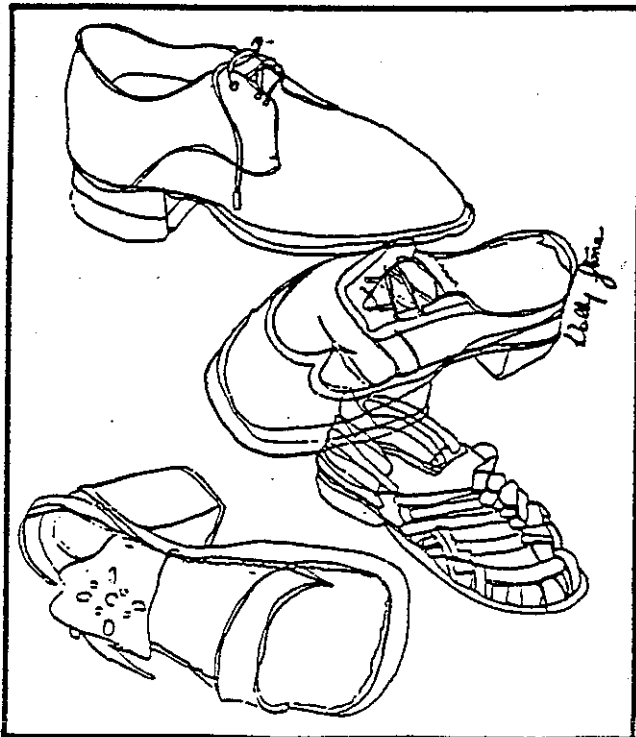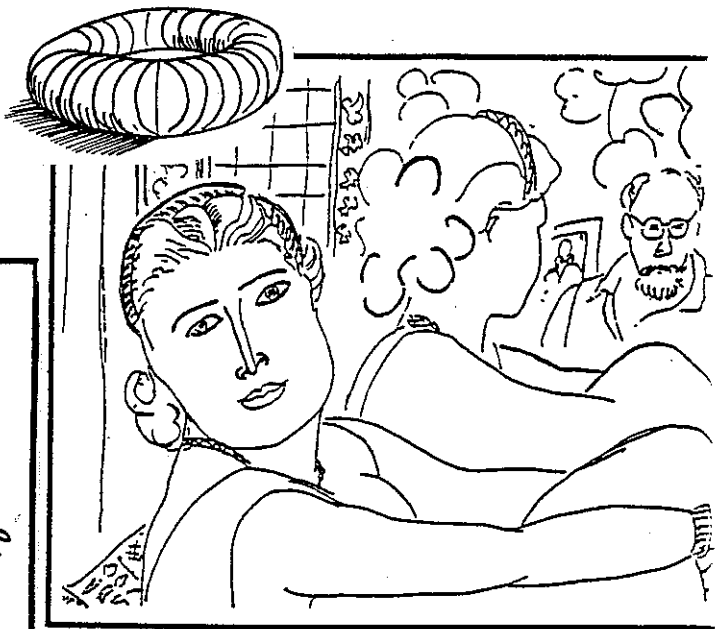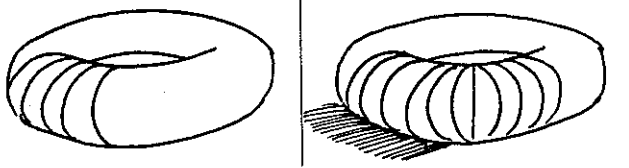
▲ A CONTOUR DRAWING BY MATISSE. (1935)

◄ THE OBJECTS MAY OVERLAP OR STOP WHERE THEY JOIN.

3

<u>**Texture Lines**</u> are groups of lines that combine to give a sensation of touch suggesting roughness or smoothness.

Texture lines or contour lines <u>add variety to a picture</u> and keeps a drawing from looking dull, uninteresting, and incomplete.

Textures are also made by <u>creating patterns</u> using different types of lines.

Texture lines <u>contribute to the skillful creation of depth</u>. Lines in the distance become thinner than the lines in the foreground. There is less texture in the background. Lines and dots close together appear darker. Lines and dots drawn further apart appear lighter.

Enough texture (contour lines) should be used to produce an interesting variety in the picture, but don't over do it. There should be enough texture in a picture to identify the forms and the materials of which the objects are made of. Keep in mind that you can simplify and suggest texture without drawing every detail. Too much texture can be as harmful to a picture as not enough texture. Strive for a pleasing balance between texture and non-textured areas.

When using textures you can create patterns by repeating line combinations. Textures can also be achieved my mixing different types of lines. Other types of lines are dots, dashes, a combination of dots and dashes, curved lines, irregular, wavy, and uneven lines.
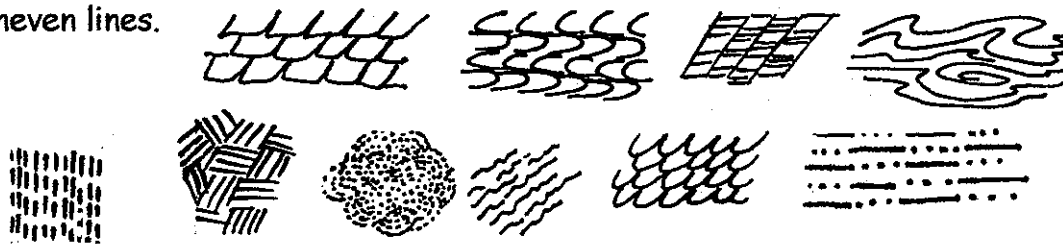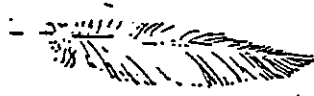
<u>**Transitional Lines**</u> are lines that gradually go from thin to thick or light to dark.

<u>**Accented Outline**</u> is using a slightly thicker line in some areas on the contour of the object. This accent can suggest shading.

4
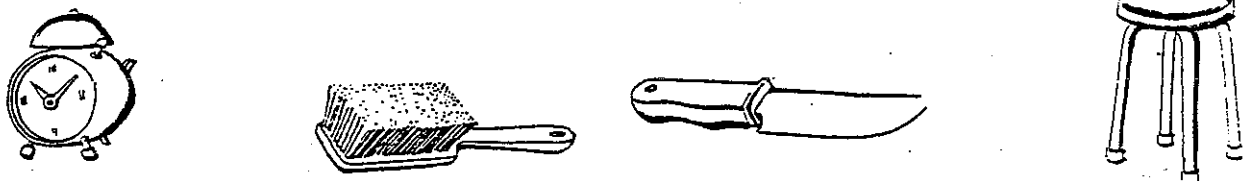
Broken Outline is breaking up a solid line whether thick or thin to show texture, shading or highlighted areas.

Implied Line is the edge of an object in a photograph, still life, landscape, etc. The implied line is not and actual line but is where the form stops and space begins. This implied line is drawn as a contour line on the drawing paper.

Expressive Lines are a combination of different types of lines such as wavy, curly, jagged, dashes, dots, thick, thin, etc. to create a design or pattern. These lines are put down freely.

Directional Lines are very precise, calculated, constant and even. They should all be the same thickness.
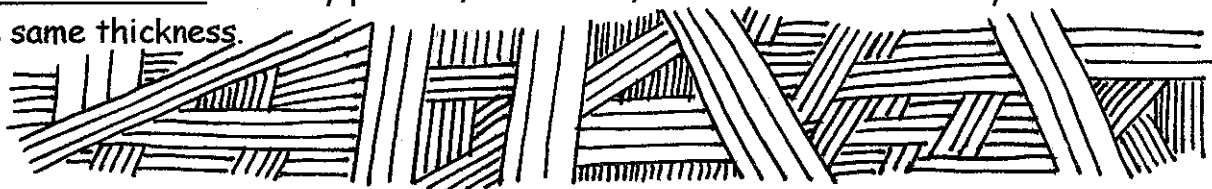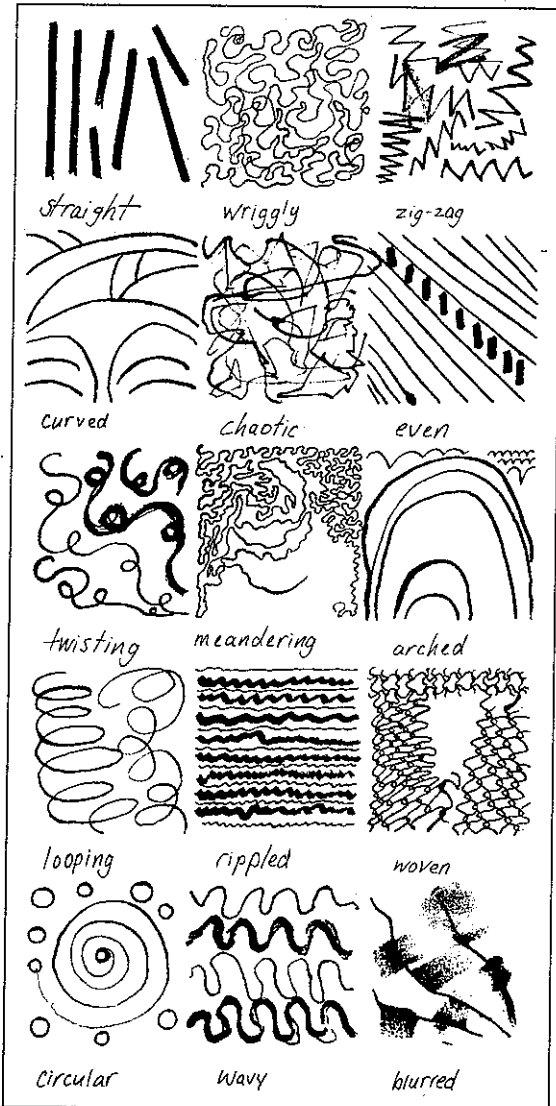
Lines create value by the pressure applied or by the grouping of lines. Lines close together make an area appear darker. Lines further apart make an area appear lighter.
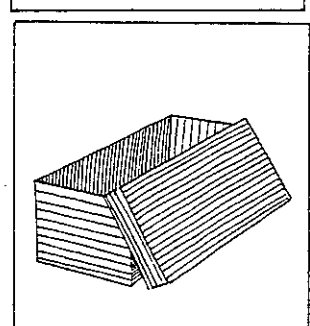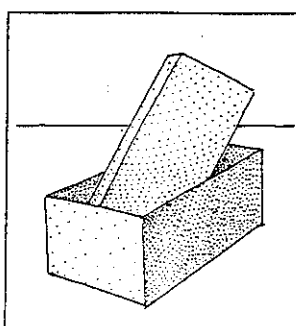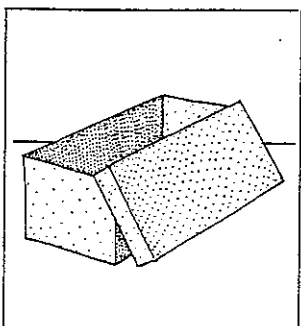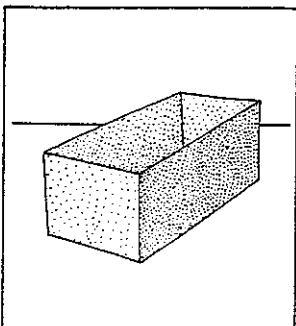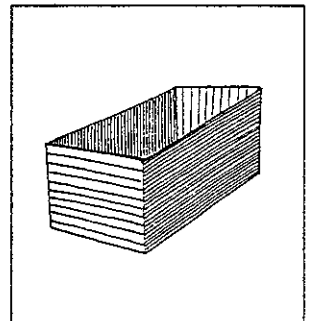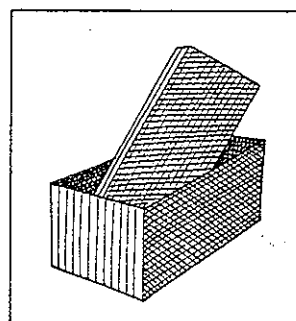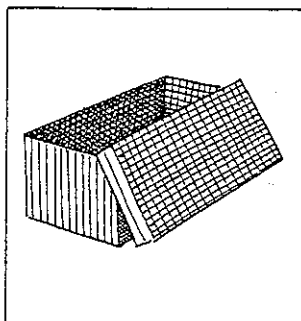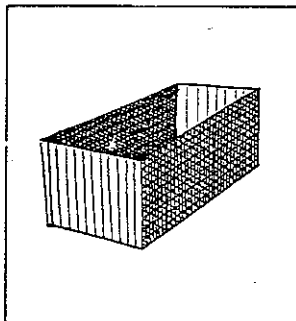
3. Using parallel lines, cross-hatching, and stippling, indicate the values seen when the box and lid are placed in various positions

5

Types of Lines

straight **wriggly** **zig-zag**

curved **chaotic** **even**

twisting **meandering** **arched**

looping **rippled** **woven**

Circular **Wavy** **blurred**

Lines in dip pen and brush

Cross hatch—Gillott 170 pen.

Curved lines—Gillott 170 pen.

Slowly drawn—Gillott 170 pen.

Graded lines—Gillott 290 pen.

Combined pen lines—Gillott 290 pen.

More paper than ink—Gillott 170.

Triple cross hatch Gillott 303.

Increased pressure line Gillott 290 pen.

6
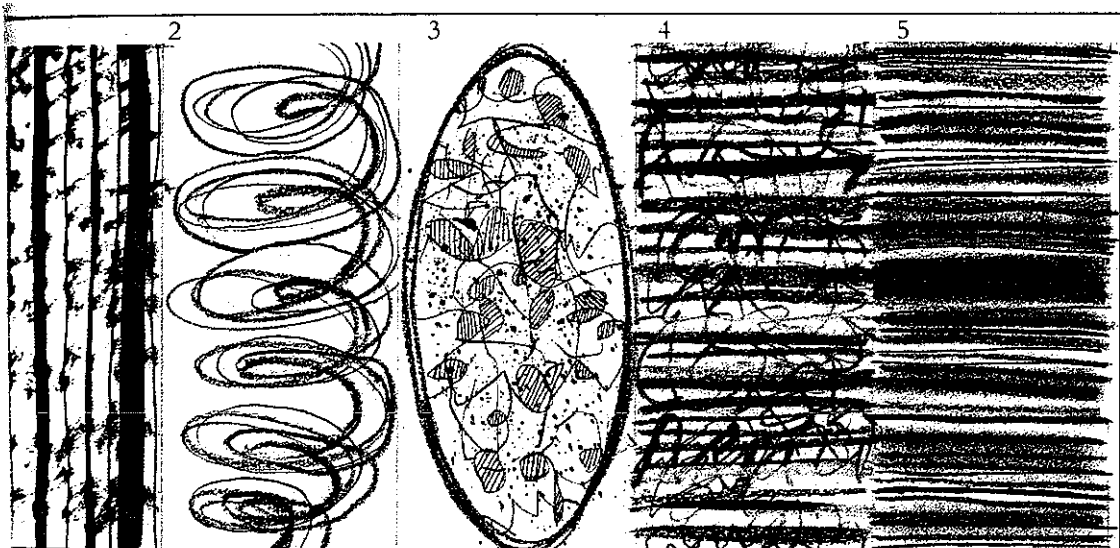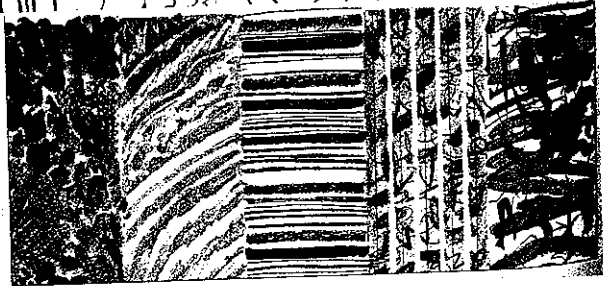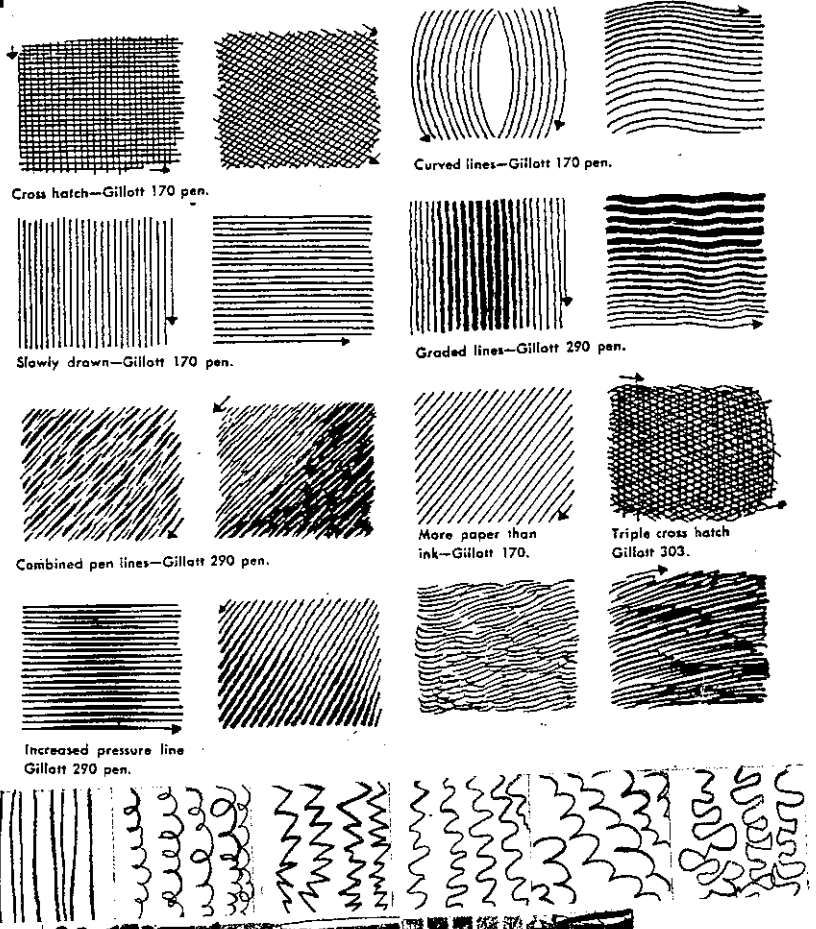
Lines Create Texture, Expression, Value, and Movement
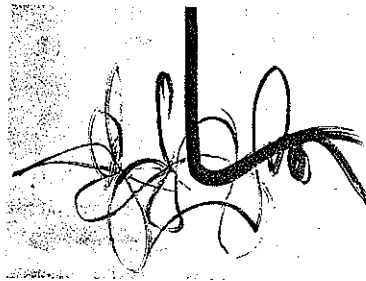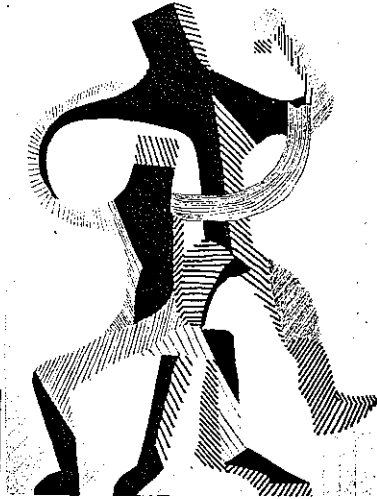
By changing the texture and values in a picture the same picture can look like a different picture as shown below.

Greater contrasts of light and dark in the sky direct the eye to that portion of the drawing.

Here the darkened area and contrasts of light and dark direct the eye to the structure at the left.

Texture

Texture is the "actual" or "visual" feel of a surface (smooth, rough, soft, slick, etc.). Texture can be **actual, implied, or invented**.

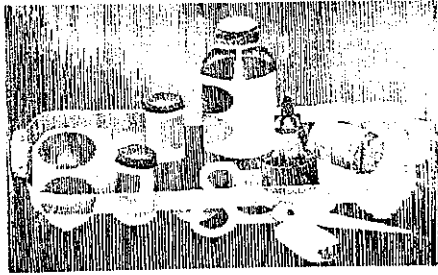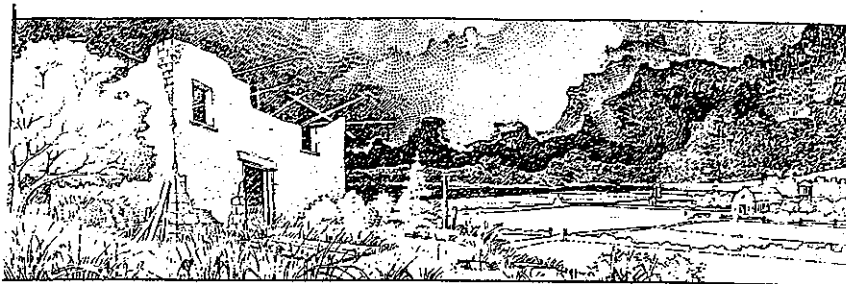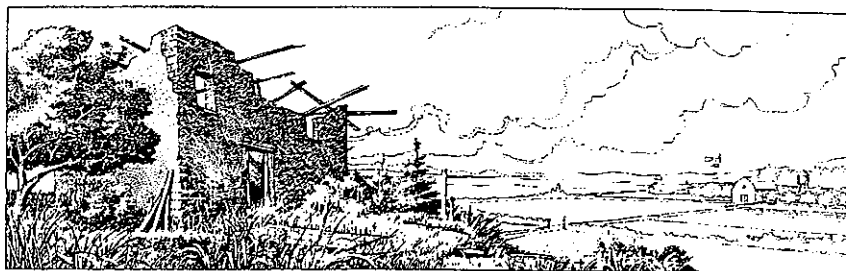<u>Actual Texture</u> is seen as well as felt. It can be achieved by attaching the real texture or material to the art work. An example of a grainy texture made by adding sand to the paint. Paint can also be applied thickly or with a palette knife like Vincent van Gogh's work or objects can be incorporated into the surface of the work.

<u>Implied or Visual Texture</u> is seen, but not felt. The artist paints or draws the texture so realistic that it appears as if it was attached to the surface.

<u>Invented Texture</u> are lines that create more of a decorative pattern. It is nonrepresentational and is usually geometric.
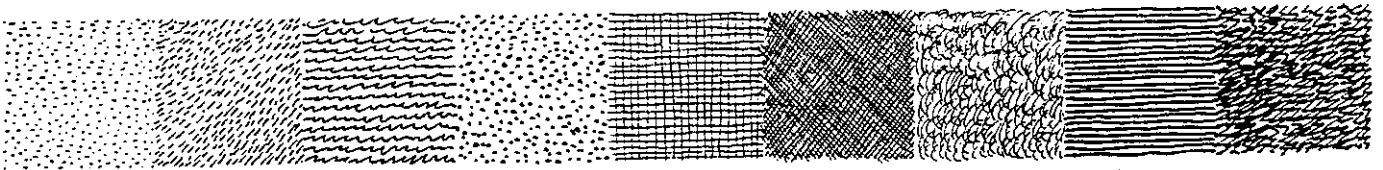
Dark on light
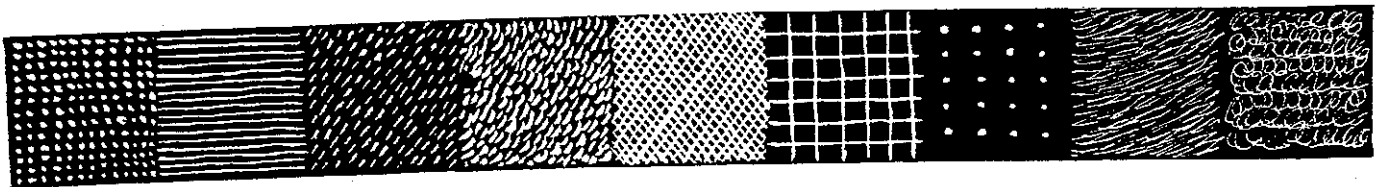
Light on dark

Actual Texture

Implied or
Visual Texture

Invented
Texture

8

Shapes

Shapes are most commonly formed by lines touching each other. They may be square, rectangular, round, elliptical, oval, triangular, or amorphous. Shapes may also be created by smudging, pouring, printing, and cutting. A shape can also be an area of value and color.
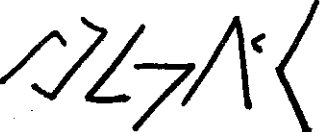
THE BASIC ELEMENTS OF SHAPE

Dot — any rounded shape that is colored in solid. The dot does not have to be a round circle and may be large or small.
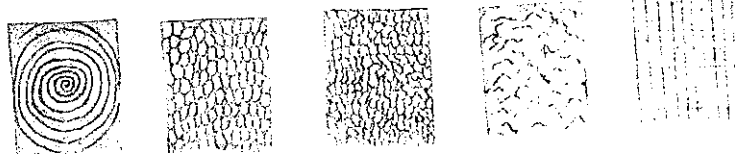
Circle — any rounded shape that is empty inside.

Straight Line — a straight line can be thick or thin, it can be dashes or slanted.

Curved Line — any curved or rounded line that does not connect to form a circle.

Angle Line — any two lines that connect to form a point, corner, or angle.

The Basic Elements of Shape are used to draw the objects we see. These lines are combined to form realistic objects and designs. When you are drawing, learn to find the type of lines that are being used to make the objects you are trying to draw. Draw carefully and remember that every mark forms a line and every line is placed to form something. Every line is important for the visual effect of your picture whether it is a contour line, a texture line, a value line, or a color line. Uncontrolled, scribble lines are confusing for the eye and make a drawing uninteresting to look at.

BASIC SHAPES

Everything we draw can be broken down into the four basic shapes:
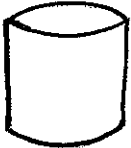
Cylinder   **Cone**   **Cube or Box**   **Sphere or Ball**

All round objects that have the cone or cylinder shape, such as a glass, cup or bottle must have the bottom line curved to make the object appear round.
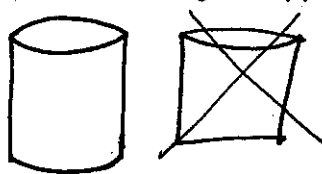
The box shape would have no more than three sides showing at one time. The bottom lines of the box will have one or both lines slanting up.
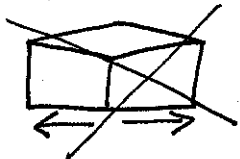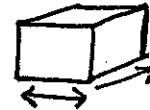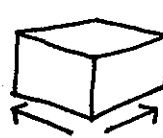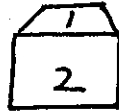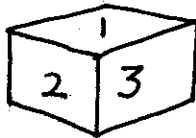
TIPS ON DRAWING THE BASIC SHAPES

Cylinder 1. Start by drawing the top of the cylinder which is a foreshortened circle. Draw an oval shape, keep the ends flattened. If you need a guide, start with two dots spaced the width of the cylinder. Draw a slightly curved line from one dot to the other, above and beneath the dots to form a foreshortened circle.
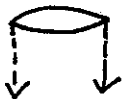
2. Start at the ends of the foreshortened circle and draw two straight lines down for the sides of the cylinder.

3. Curve the bottom. To make round objects appear round on paper the <u>bottom line must be curved.</u>

4. any decorations, letters, labels, etc. will always be curved around the cylinder shape.
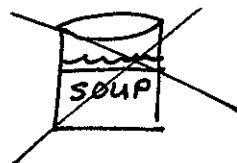
Cone 1a. Start drawing the cone at the point. Draw one side at a slant than draw the other side.

2a. Draw a curved bottom.

Cone 1b. Most cone shapes we see are upside down cones with the point cut off. Any round object whose sides slant and come together or could come together is a cone.

2b. The upside down cone is drawn like the cylinder. Draw the foreshortened circle first, keep the ends flattened.

3b. Draw the sides at a slant. Draw one side and than the other, starting at the end of the foreshortened circle.

4b. If the bottom of the cone is cut off, draw a curved bottom.

5b. All decorations, letters, labels, etc. are also curved around the cone shape.

Cube or 1a. Start by drawing the top of the cube with a foreshortened square.
Box
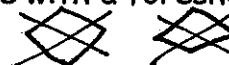
2a. To draw the foreshortened square start by drawing two dots for two of the corners.
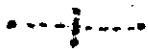
3a. Find the center between the dots and draw two more dots. Place one dot above the first two and one dot below them. The second dots are drawn much closer together than the first two dots.
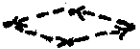
4a. Connect the dots together to form a foreshortened square.

5a. Draw a line straight down from the front center dot (angle).

6a. Draw a line down from each of the two outside corners. These lines are shorter than the middle line.
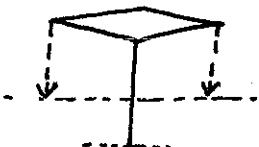
7a. Draw the bottom of the cube by connecting the lines. The two bottom lines should be slanting up.
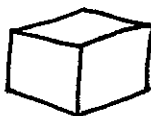
Another way of drawing the cube:

1b. Draw a square or rectangle shape.

2b. Draw three diagonal lines, one line at each of the three corners. All lines must be drawn in the same direction, all lines must be the same size. (All, meaning the three diagonal lines that were drawn to the square or rectangle shape.)

3b. Connect the lines. The top line is parallel with the other horizontal lines. The side line is parallel with the other vertical lines. Notice that one bottom line is horizontal and one is diagonal.
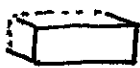
Drawing the cube at another angle:

1c. Draw a vertical line.

2c. Draw two diagonal lines that are parallel, one that is drawn from the top of the vertical line and one from the bottom of the vertical line.

3c. Draw another vertical line that is parallel to the first and connects to the two diagonal lines forming a rectangular shape.

4c. Draw three horizontal lines from bottom and two top angles of the rectangular shape. These lines must be parallel to each other.
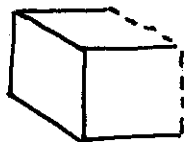
5c. Connect the horizontal lines so that there is one vertical line parallel with the other vertical lines and one diagonal line that is parallel with the other two diagonal lines.

NOTICE: The bottom lines of the box shape have either one or both lines slanted upward.
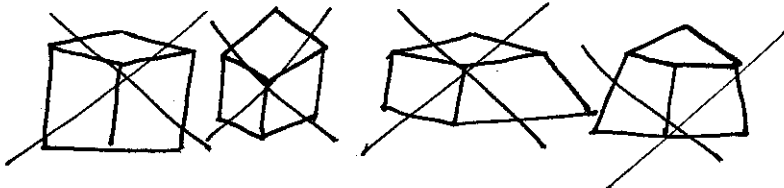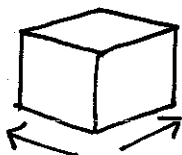
Sphere or Ball

1. Draw a circle.

2. The only way to give a sphere the illusion of being a ball is with shading. When shading draw a dark area that is a crescent shape inside the circle. Leave a light area next to the outside line.

FORESHORTENING is drawing an object so that it appears to have depth.

Foreshortening is used to draw the basic shapes. When an object is foreshortened, one part appears closer than another. Images are distorted to make them appear three-dimensional even though they are on a flat surface. **Foreshortening is one of the most important tools used in drawing.** A foreshortened circle is an oval shape used most often for the tops of round objects.
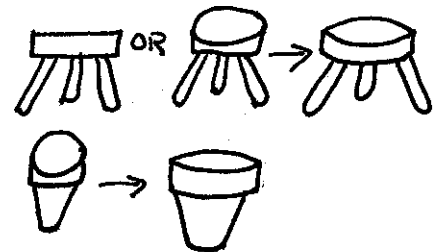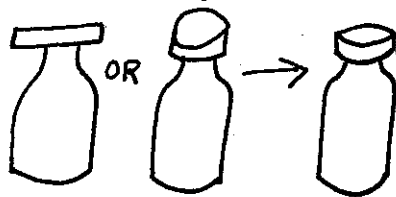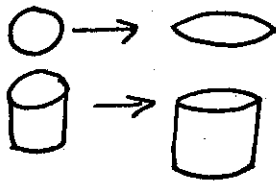
A box shape that is foreshortened usually has the top square flattened. Some foreshortened box shapes are houses, a chimney, a book and a fence post.
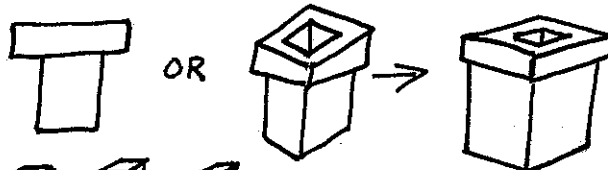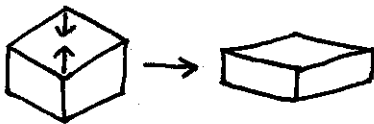
OVERLAPPING is **when one object is drawn in front of another object.** Overlapping also **suggest space.** The object drawn in front is perceived as being closer than the object behind it no matter the size of the two objects, therefore, overlapping can also **give the illusion of distance.** Overlapping **gives unity** to a picture and keeps objects from looking scattered and unorganized.

13

THICKNESS makes objects look more 3-dimensional, gives them volume and makes them look more realistic. Thickness is drawing the sides to the objects or drawing the box shape.

14

Houses and Buildings

Buildings are basically a box shape.
When drawing a building remember that at
least one if not both of the bottom lines are
slanted upwards. **Never** draw both bottom lines
straight across as one line.
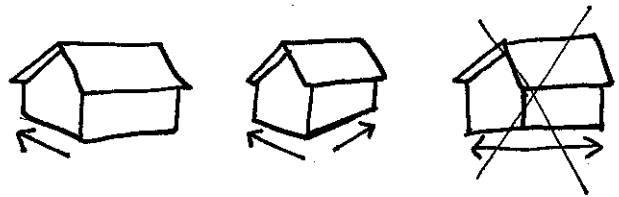
Start this line slightly inside
to give an overhang effect.
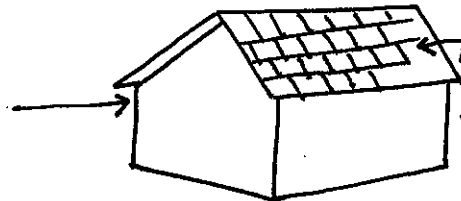
Keep the shingle lines in
the same slant as the
slanted roof lines.

Keep this line vertical and
Slightly inside the roof
edge.

Avoid these mistakes

No roof overhang
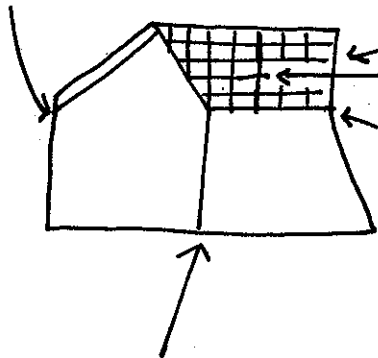
This roof line is not parallel with the other roof line.
The shingle lines are vertical and not slanted in the same
direction as the roof lines.

Ending the building and roof at the same point

Slanting the back line of the house. It should be vertical like
the other lines of the house.

Drawing the bottom line straight across. It should have at least one line slanted back

Use texture lines to add interest to your buildings. Many times short lines, dashes and
dots are used for the shadows.

dark side textures
are close
together

short lines used for
shadows in overhangs
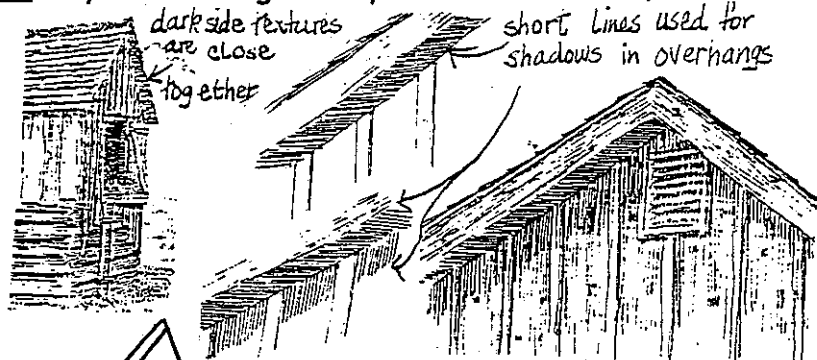
Make sure the space between
the window and the top or
bottom of the building is the
same distance. These lines are
slanted in the same direction and
are parallel.

Texturing

uneven   uneven

15
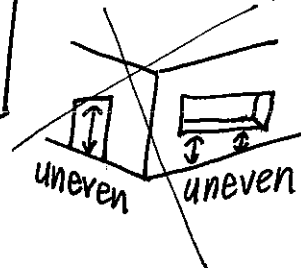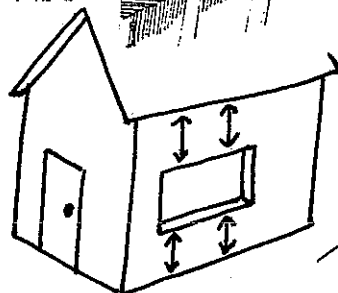
Trees

Before using a pen sketch your tree and background lightly with a pencil. Remember that trees are wider at the base of the trunk and gradually become thinner as you move up and out from the trunk of the tree. Branches also become thinner and smaller as they grow away from the trunk and main branches. When adding leaves to the tree avoid placing leaves in a round circle above the trunk making it look like a lollipop.

branches are thinner the further from the tree trunk they are drawn.
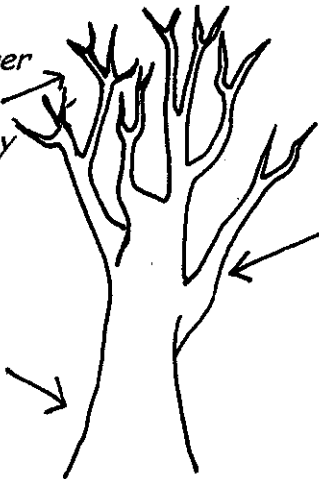
The branch is thickest next to the trunk of the tree.

This part is wider than above.
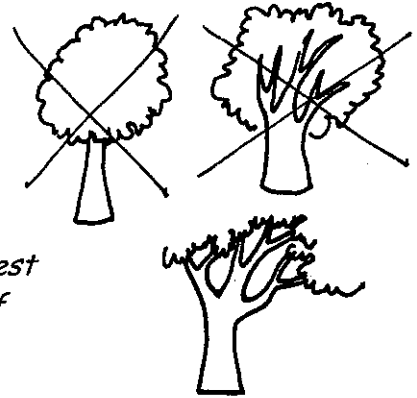
Hide branches with ᴡᴡ shapes, *not* shapes. ᴍᴍ

Step I

Step II
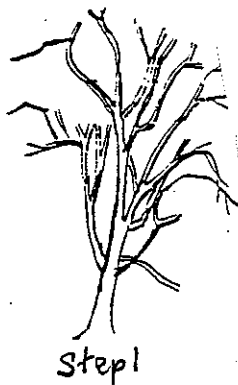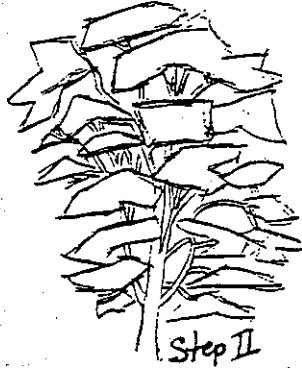
Step 3

Place main leaf bunches on top of the branch layout, overlapping some branches and letting other branches show through. Next texture the different leaf bunches using texture lines such as the ones shown below.
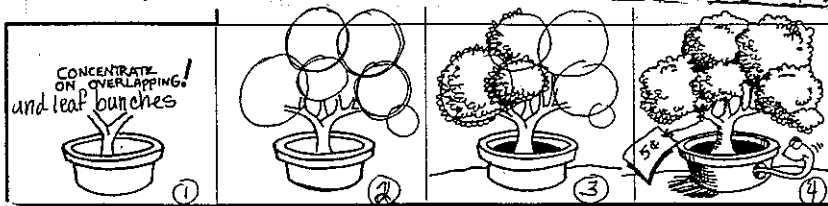
CONCENTRATE ON OVERLAPPING! and leaf bunches

① ② ③ ④
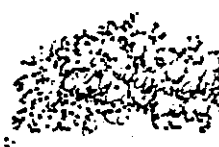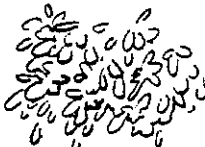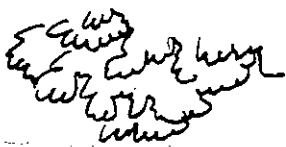
Use texturing in the tree trunk, too.

Notice that dark values are used to indicate grooves and cracks in the bark.

To shade a tree the texture lines can be thicker and closer together on the dark side or shadow area. Short curved dashes can also be used. Don't forget to shade that part of the trunk that is under any leaf bunches.

Add darker values.
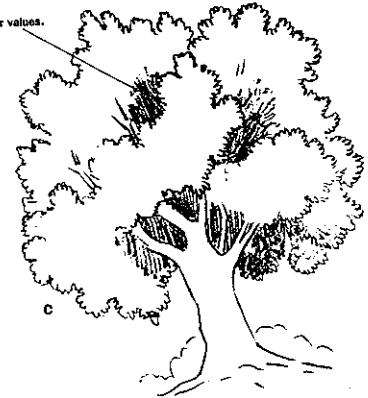
NEVER fill in outlined areas with scribbled lines such as

Use a "V" shape to divide the trunk Into smaller branches.

"V" shape

① ② ③
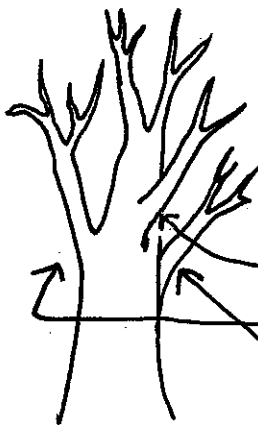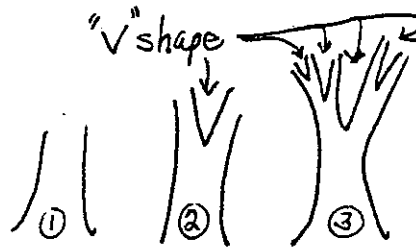
Use overlapping lines to change direction of tree branches. Branches overlapping the trunk appear to come from the front. Branch lines that come from that are part of the trunk line appear to come from the side. Branches that are overlapped by the trunk lines appear to come from the back of the tree.

WEEPING WILLOW

CANYON OAK

Coast Live Oak (bottom)
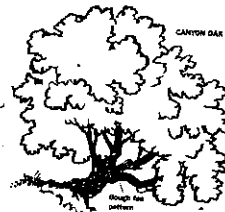
COCONUT PALM

Make short, quick lines with a blunt HB pencil to draw the palm fronds.

GIANT DOGWOOD

RED MAPLE

GIANT SEQUOIA

RED FIR

MOUNTAIN HEMLOCK

PONDEROSA PINE

Composition and Design

The composition of a picture is the structure and arrangement of shapes in a painting or drawing. **A COMPOSITION IS AN ORGANIZATION OF SHAPES AND THE BASIC ELEMENTS OF FINE ART.** It is the sum total of many parts. These parts of the composition are not only the shapes of the objects, but the shadows, the background, the foreground, the color and value.

A COMPOSITION HAS MANY ELEMENTS TO CONSIDER (the sum total of many parts.) The elements of a composition are overlapping, variety, repetition, overlapping, dominate and subordinate parts, spacing of shapes, size changes, and drawing objects to and off the edges of the border. The other elements of a composition are also called the Elements and Principles of Design. These elements and principles are used to set up and develop a good composition. Composition is combining or putting together these separate elements into one artistic expression.

Elements of Design are line, shape, form, color, value, texture and space.

Principles of Design are balance, movement, rhythm, contrast, emphasis, pattern and unity.

Line – The path of a moving point that makes a mark. Lines create shapes, value, and motion. See the section on lines for more in depth information.

Shape – An area which stands out from the space next to or around it because of a defined boundary or because of a difference of value, color, or texture. Shapes are the building blocks of art structure. There is no end to the variety of shapes, ranging from basic squares, rectangles, circles, and triangles through limitless combinations of angular and curvilinear configurations.

Form - An extension of shape. Shape becomes form when it acquires depth and volume. On a flat surface, artists create form through shading and highlighting. More commonly, form is three-dimensional and occupies space. It can be representational, nonrepresentational, geometric, or free-flowing.

Color – It is derived from light, either natural or artificial. Where there is little light, there is little color. Color is one of the most expressive elements, because it directly affects our emotions. See the section on color for more information.

Value – The lightness or darkness of a color or hue. Repeating a particular value creates movement in an artwork and draws the viewer's eye around the entire piece.

Texture – The "actual" or "visual" feel of a surface such as smoothness, roughness, softness, etc. See the section on texture for more information.

Space – The negative area surrounding positive objects. Most compositions are filled with objects, such as trees, flowers, animals, people, structures, and geometric shapes. The space around them is referred to as negative space and may contain sky, ground, water, and color. This negative space becomes more noticeable to the viewer as the positive shapes become more intricate and interesting. Another aspect of the element of space is space in depth, that is, **creating depth on a flat surface.** There are many techniques that artists use to create depth. They include diminishing sizes of objects as they recede into the distance, clearly defining details in the foreground and blurring objects in the background, overlapping of objects, objects in the distance drawn higher on the plane, high intensity colors in the foreground and more dulled colors in the background, and perspective techniques such as converging lines and horizon levels.

Balance – The principle of design that refers to the equalization of elements. There are three kinds of balance: symmetrical (formal), asymmetrical (informal), and radial. In a picture, balance refers to the felt optical equilibrium between all parts of the work. The artist balances forces horizontally, vertically, radially and diagonally in all directions and positions. Factors that contribute to balance are position or placement, size, proportion, quality and direction of the elements.

symmetrical

asymmetrical

Radial Balance

Horizontal Balance

Vertical Balance
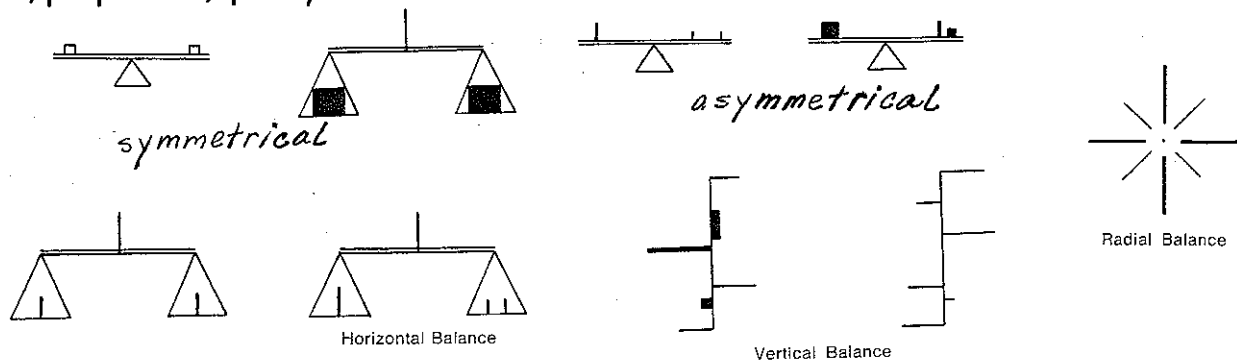
Movement – An element of visual perception that moves the viewer's eye through a 2- or 3-dimensional space. Includes techniques such as repetition of direction of line or shape to create a visual path. The movement of the elements in the picture keeps the viewers eyes interested in the picture

Rhythm – It is a measure such as a meter, tempo, or beat created in art work by using lines, color, value and other elements. Rhythm gives both unity and balance to a work of art. Rhythm is created by repeating shape directions and edges, value differences, and other color modifications. Rhythm is the result of repetition.

Contrast- **When two opposites are placed next to each other** such as lights next to darks, small next to large, bright next to light. The differences in light, values, texture, color, etc. helps to create the illusion of depth. Contrast adds interest to a picture.

Emphasis – A principle of visual perception that used the elements of design **to accent and direct visual attention.**

Pattern – Line, value, shape, or color **sequences that are repeated over and over.**

Unity – When all the parts of a picture fit together nicely. Unity is **the <u>harmonious</u> organization of lines, objects, colors, and values.**

POINTS FOR A GOOD COMPOSITION:

1. In a composition some parts of the picture should be large and important, the center of interest (**dominate**). Other parts will be smaller and less important (**subordinate**).

2. Avoid drawing the important things in the center. This gives a bulls eye effect. Put your objects off center, but not on the edge.

wrong

right

3. Be aware of pointed shapes. Since a pointed shape attracts the eye, you must decide if you want the attention to go there. If you don't want the attention there, change the point to a gentle curve.

4. Shapes placed the same distance from the corner can become static. Vary the spacing around objects. Use <u>overlapping</u> to vary spacing around objects and break up background shapes.

5. Remember that shadows and reflections are shapes, too!

6. When two shapes come together, but don't meet exactly, look at the space left between them. Is it a good shape? The space between objects becomes shapes, too!

7. Don't forget about the shapes that are in the distance (background). When these areas are colored on the paper, they become shapes, not merely leftover paper.

8. **Never** line up your subject matter on the bottom edge of your paper.
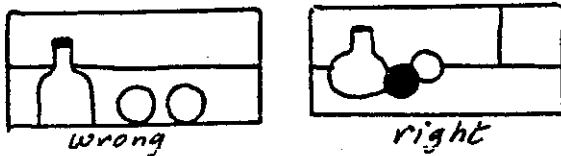
9. Have your composition touch at least three sides of your border.
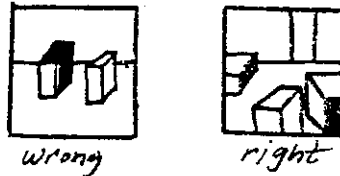
10. Always put your subject in a context (environment, background).

11. Asymmetrical compositions are more interesting than symmetrical ones.
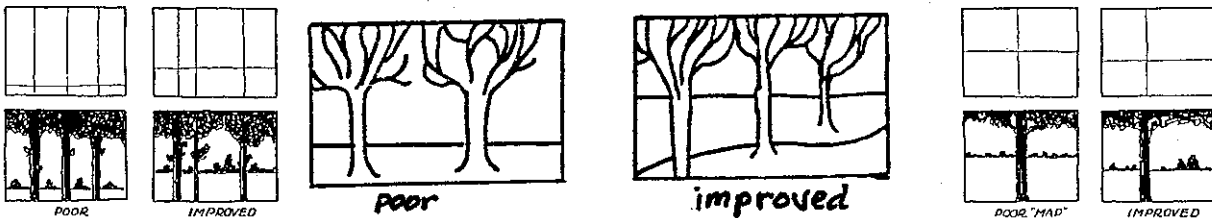
12. Negative and positive areas should be equally interesting and sometimes in equal amounts as shapes.
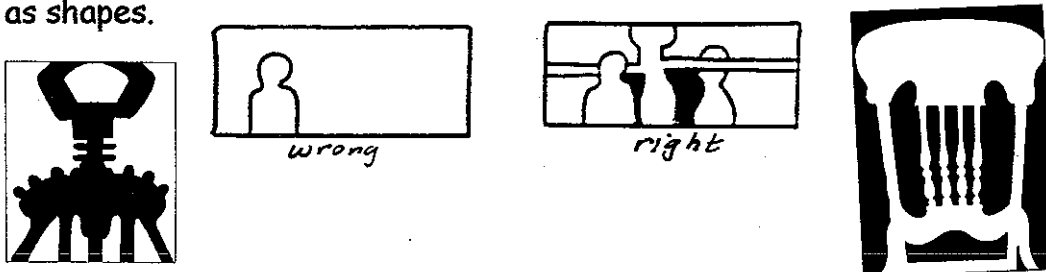
REMEMBER:

1. There is more than one position in the picture area for the placement of objects.
2. To set up your picture you should think about and have in your composition: dominate objects that are drawn large, a variety of sizes, overlapping, texture, value changes, and keep the center of interest out of the middle.

Using exactly the same elements, these pictures show the wrong and right way of putting them together to create a harmonious balance.

The space between these lines is your picture area.

The figure has been placed in the exact center. The space around the figure is evenly divided.

The line of the ground across the center divides the picture into four equal areas. This creates monotony.

The two buildings now seem crowded and touch the figure and frame lines at awkward points.

The line of the mountains seems to rest on the man's head. There is something unsatisfying about this picture.
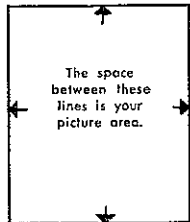
Starting now with the figure at the visual center of the picture space, more variety is present in the working area.

The ground line is now considerably below center. It distributes the space areas more effectively -- the man is more prominent.

We now run the two buildings together and behind the figure, there is no awkward touching of contact points.

The lines of the mountains, lower than and behind the man, now give a feeling of depth and balance. This is a more satisfying picture.

3. When all the objects are drawn entirely within the frame lines (border), monotony may develop. But when parts of these are drawn to appear extending beyond the frame lines or behind one another, there is variety in the composition.

incorrect composition

a better composition

4. Overlapping forms in a composition help avoid a scattered or broken up appearance. In figure 2 the horizon line was lowered, the column shape was thickened and shapes are overlapping.
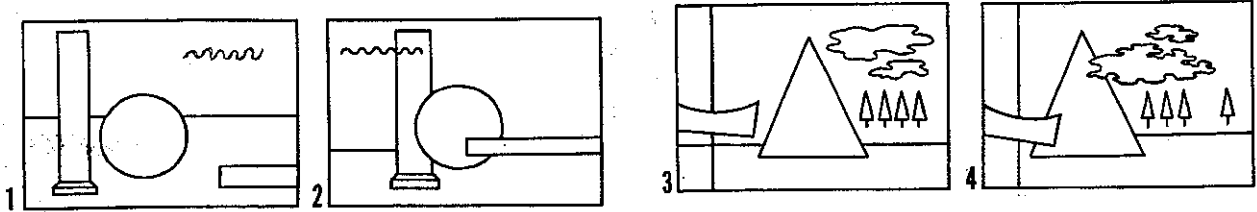
5. Objects should never be bunched in one area of the picture space – don't cut your picture in two.

incorrect

Cutting off part of the bowl of fruit and over-lapping the picture with the bottle gives a harmonious effect.

better

6. When more than one object is shown in a picture, there is no need to show all of each object.

incorrect

Change the size. Part of an object, such as this tree, may be out of the picture.

better

7. Use value, size change, and placement to make the composition more interesting, by using variety.
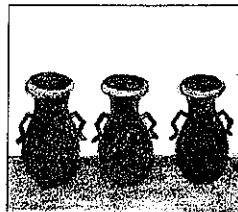
Expressing depth and dimension.

8. Draw a border and contain your drawing within that border. Expand the drawing to the border or edges of the paper.
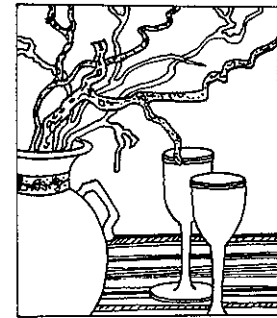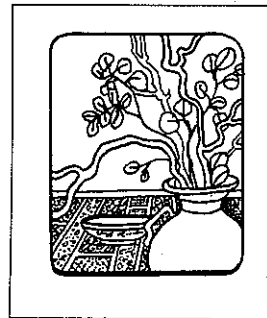
9. You can make borders interesting by combining borders with open spaces.

23
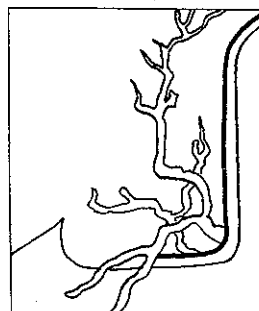
10. To achieve interest in your drawings, you can use a variety of ways to repeat your ideas.

Repeating shape, color or texture
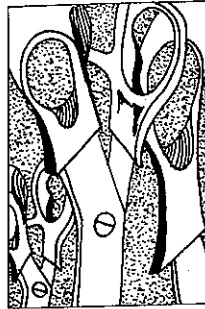
Repeating the same ideas in different sizes
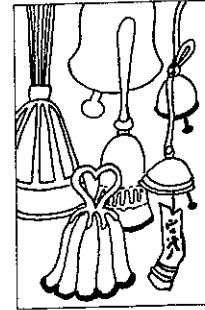
Repeating different versions of the same idea.

Good compositions need variety and repetition. Unity in a composition can be achieved by repeating colors, lines, values, and shapes. But you also need to add interest by changing the rhythm. You can change the rhythm by having variety.

One way to control planes in a scene is to draw what is in front first, then lay in each receding section. The same principles used to create depth in nature scenes can be applied to still life or design composition.
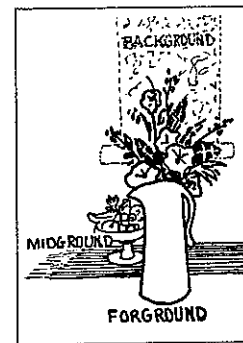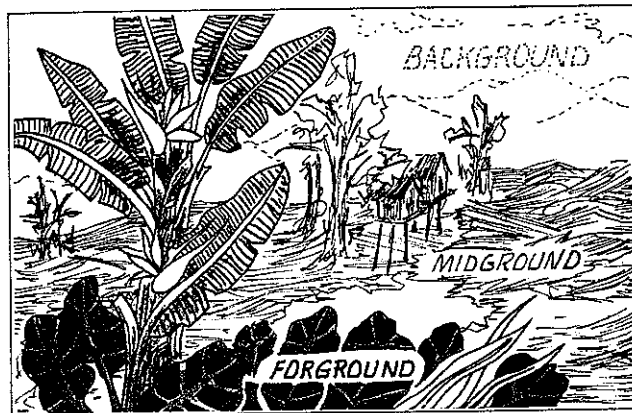
DESIGN

Design is the <u>arrangement of shapes</u> to make a <u>pattern</u>. The word design is often used the same as composition such as to design a picture. But a design in a picture is the pattern or abstract shapes that make up the composition. Color, value changes, spacing, and size of shapes are important when considering a design.

Examples of Positive and Negative Composition
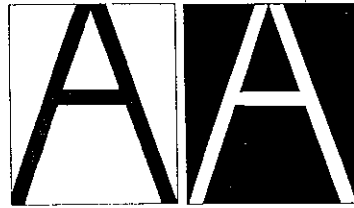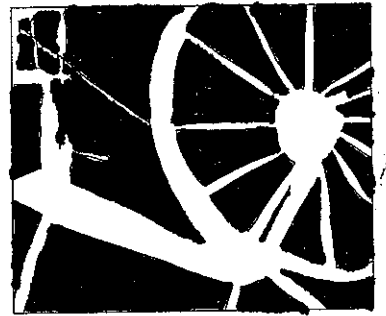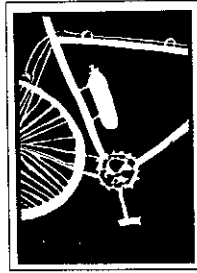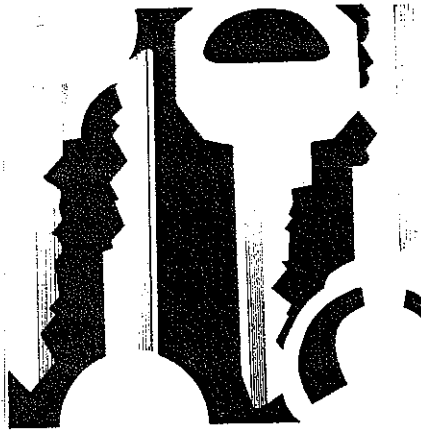
Landscape Drawings Using Lines To Create Eye Movement
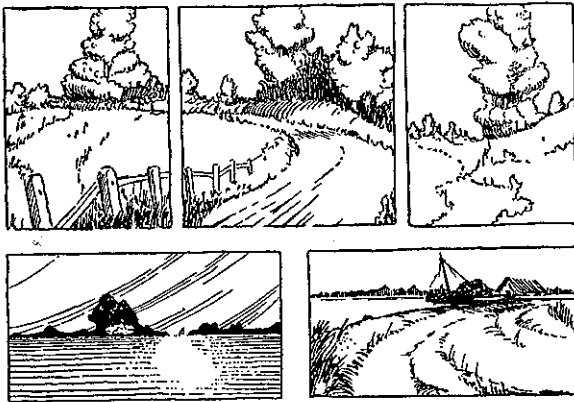
Creating Space, Symmetry, and Balance
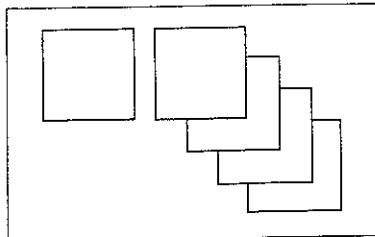
Diagram 78. Overlapping helps to create recession.
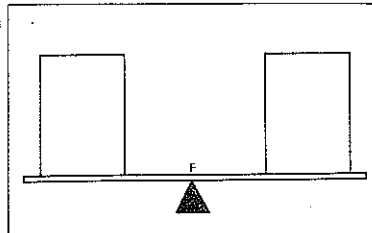
Diagram 80. A completely symmetrical arrangement.
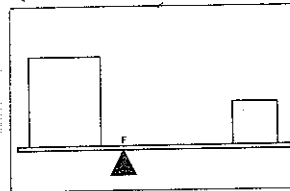
Diagram 82. A different way to achieve balance.
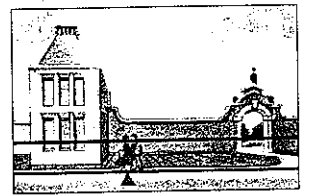
Diagram 83. How to use the arrangement on the left.
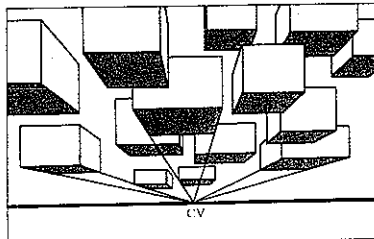
asymmetrical

Diagram 79. Parallel perspective reinforces it.
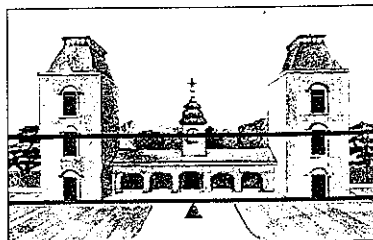
Diagram 81. How to use the arrangement above.
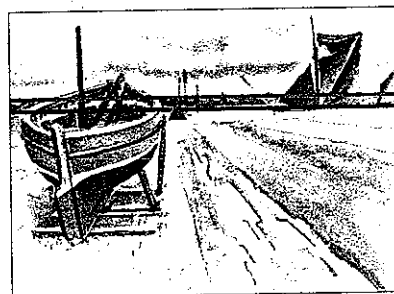
Diagram 84. Here, the centre of interest is at the centre of vision and fulcrum, but the larger mass (the boat) is below the horizon and balances the smaller mass above the horizon.

OTHER TERMS TO KNOW

Symmetrical is balanced art in which the parts are arranged the same way on both sides.
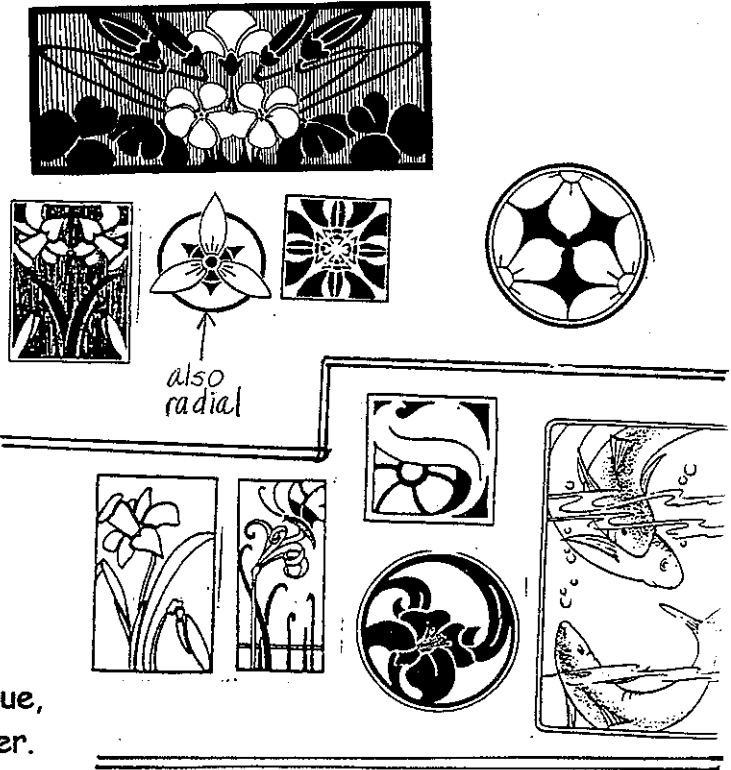
Asymmetrical is balanced art in which the parts are arranged differently on each side. Two unequal attractions may be balanced on either side by varying the size, value, and distance from the center.
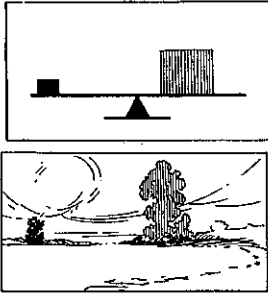
Radial Balance is a balance that is achieved when everything radiates or extends out from a central point. Radial balance is chiefly used to make commercial decorative patterns. This type of balance creates a visual circular movement on the picture surface.
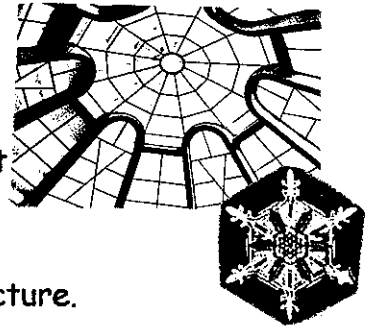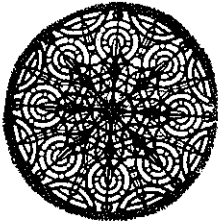
Dominant parts are the important parts, the center of interest of a picture.

Subordinate parts are the smaller, less important parts of a picture.

Pattern is shapes, lines, and colors that are repeated over and over again.

Unity is when all the parts of a picture fit together nicely. Unity is the *harmonious* organization of lines, objects, colors, and values.

Design is the *arrangement* of *shapes* to make a *pattern*.

Composition is the *organization* of shapes, patterns, overlapping, shadows, color, value and other elements that must be considered when putting a picture together.

Ellipse is a flattened or foreshortened circle, an oval shape.

26

Abstraction is the visual simplification, distortion, or rearrangement of a recognizable image.

Expression is a principle of visual perception concerning the emotional, cultural, or social content of a visual message.

Illusion is an image that deceives or misleads the eye.

Repetition is using the same visual element a number of times in the same composition.

Harmony is creating order out of forces which are otherwise in opposition. Harmony is a necessary ingredient of unity and rhythm and repetition are essential to harmony.

Volume is a shape which is 3-dimensional in nature and exists in space. On a flat surface the artist can only create the illusion of a volume.

Horizon Line is an imaginary (implied) line that shows where the colors of the sky and the ground come together.

Eye Level is a space, point, or line that shows the level of the artists viewpoint. Many times the eye level is the vanishing point on the horizon line. You would see the bottom of objects drawn above the eye level. The direction of the lines on the top of the object would point down towards the horizon line. You would see the top of the object and the direction of the lines would slant up towards the horizon line.
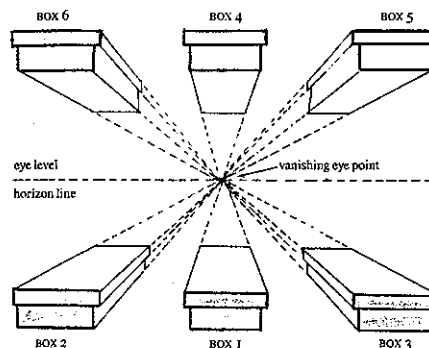
Subject Matter – Refers to the person or things represented in the art work. Subject matter can be designs and expressions or emotions represented by colors, lines, and values as in nonobjective abstract work.

Background is the scenery behind something. The background is any part of the picture that is furthest from the observer. Objects in the background are smaller and lighter in color, and have very little or no detail. The colors used in the background are generally light pastel or bluish. The background can be objects, one or more colors, texture lines, or a value shade. Most of the time the background is the subordinate part of the composition. The background is usually considered to be the negative space in a picture.

Foreground is the part of the picture which seems nearest to the observer. The colors of the foreground are the brightest and have the most texture or information. The objects in the foreground are larger than those in the background. The foreground usually has the dominate object or objects.

Balance is when the parts of a composition (or picture) feels equal, because of the harmonious arrangement of shapes, lines, and color.

Medium is a particular material and/or process that an artist would use to do his work such as oil paints, pastels, watercolor, pencils, etc.

Negative Space (Shape) is the background or space surrounding the foreground shapes. It is also the empty space between and around objects.

Positive Space (Shape) is the objects in the picture.

Perspective is a method of representing 3-dimensional objects in a space on a 2-dimensional surface. Perspective is used to draw the basic shapes and show distance in a picture. There is aerial and linear perspective.

Aerial Perspective is also called atmospheric perspective. It is the illusion of deep space by using light values, soft contours, reduced value contrast, sizes changes, and neutralizing colors in objects as they get closer to the horizon.
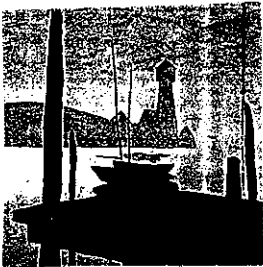
Linear Perspective is a geometric system that uses size, position, and converging parallels to create distance and a 3-dimensional quality on paper.

28
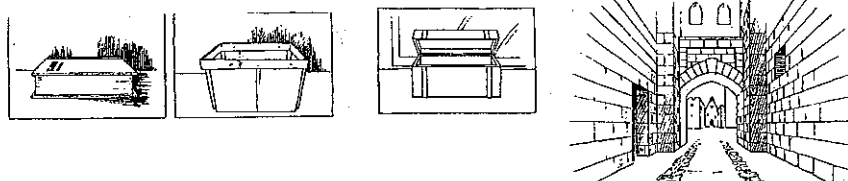
Color

Color is an effect of light. The range of colors that we see in a given context depends upon the quality of illumination created by the available light. Each object that we see as having a particular color is reflecting certain light wavelengths and absorbing others. We see the reflection of color wavelengths. A red object, for example, will appear red if it is reflecting light that includes red light wavelengths. We see the object as red because it is reflecting red and absorbing all of the other color lights. We cannot see color without light.

White light contains all colors, and it is under white light that you see what might be called the "true" color of an object (what artist call local color). When a beam of white light is passed through a glass prism it is separated into its component colors, and can be projected onto a surface as bands of color. Sir Isaac Newton identified the bands of the color spectrum as red, orange, yellow, green, blue, indigo, and violet. These are known as the colors of the rainbow and the color spectrum from which the color wheel is developed. The spectrum of colored light is estimated to include about 200 pure hues within the visible range, although not all of these are readily distinguishable by the human eye.

Light is the source of color. It could be said that an artist working with color is always trying to capture the effects of light. Colored materials (pigments) behave differently than color light. White light is made up of all the colors, but when you mix color pigments such as paints, the more colors that are mixed the darker the surface becomes. When we work with pigments, all of the colors mixed will not produce white, but rather a gray, which in a sense is an impure or darkened form of white. **Black is absorbing all the color lights and reflecting nothing back. White is absorbing none of the colors and is reflecting all of the colors back.** A red object is reflecting red light and absorbing the other colored lights.

Sunlight in   reflected light bouncing back   Sunlight in   no reflective light bouncing back   Sunlight in   blue reflective light bouncing back

white   black   blue
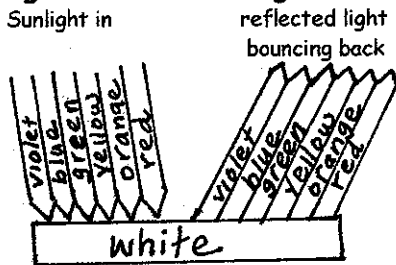
If something is white, it absorbs no colors of light. It reflects or bounces back all the colors of light
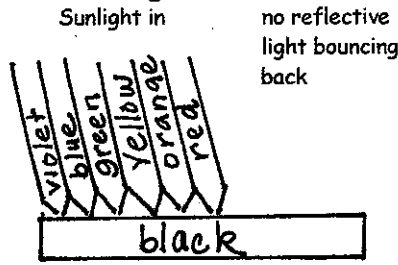
If something is black, it absorbs all colors of light. It reflects or bounces no colors.
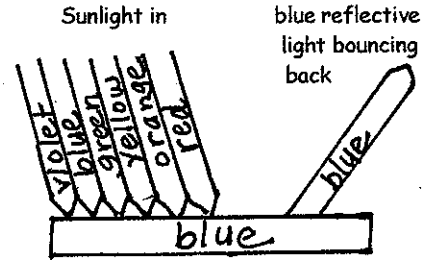
all colors of light are absorbed except for blue. It reflects or bounces back blue light. We see the object as blue.

| Red |
| Orange |
| Yellow |
| Green |
| Blue |
| Indigo |
| Violet |

Ray of Light

Prism

The Spectrum
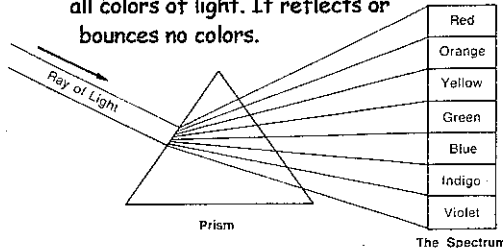
Color can create moods and emotional responses. Color is one of the most expressive elements because its quality affects our emotions directly and immediately. Light, bright colors make us feel happy, while cool, dark, or somber colors are generally depressing in character. Contrasting color values gives a color scheme vitality and directness; closely related values and low intensities suggest calmness, and repose. Soothing colors are used in hospital rooms and industrial work areas where high production is desired. Color is used extensively in sales presentations of products. Lots of red and warm exciting colors are used as opposed to cool or grayed soothing colors. People show a greater response to bright and warm colors. Notice the ads on television and you will see that they use warm, cheery and lively colors to lure us to purchase their products. According to color theory, red increases appetite while blue decreases appetite. People eat less food on a blue plate.

No matter what the subject or composition is of a painting, the mood response of the viewers can be controlled through the use of color. Any mood desired in a picture can be created by learning about the wide world of emotional responses.

A few examples of emotional responses to color are:
Yellow – sunlight, warming, happiness, comfort, cowardice (yellow streak)
Orange – light, warming, happiness comfort
Red – fire, heat, excitement, danger, bravery, sin, passion, violent death, suffering,
        anger, fear, power, energy
Red Purple – darkness, intrigue, night, uneasiness
Purple – darkness, intrigue, night, royalty, wealth
Blue – water, ice, coolness, calmness, moonlight, sky, distance, loyalty (true blue),
        honesty
Blue Green – water, cool, serenity, airiness, distance
Green – foliage, nature, calming, quietness, coolness, life, hope
Yellow Green – sunlight, richness, happiness
Black – death
White – purity, innocence

If any of the colors are grayed, a mood of quietness and, depending upon he amount of gray, somberness and discomfort. **When planning a painting, first choose the subject, and second select the mood you wish to portray.**

Colors have symbolized ideas in religions and ceremonies. Christians associate white with purity and joy; red with charity; blue with truth; green with hope and life

everlasting; purple with sorrow and suffering; black with death. In Egypt, the Sun God Ra was assigned the color purple because if its rarity and difficulty in obtaining it. Ever since kings have been symbolized by purple. Indian brides wear red, Israeli brides wear yellow, and American brides wear white.

When artists create, they may choose to use color in a:

<u>Representational</u> way by using the actual or real color of the objects they are painting
<u>Decoratively</u> to ornament or enhance a composition
<u>Emotionally</u> to express a strong feeling
<u>Symbolically</u> to express an idea

All colors have **three** qualities or physical properties. These three qualities of color are HUE, VALUE, and INTENSITY.

HUE <u>is another word for color</u>. Hue has nothing to do with whether the color is light or dark, strong or weak. Instead of calling colors by their names such as red or blue you can say "hue". Example: What hue is a warm color? Different colors have different wavelengths of light. A color can only change its hue only when it is mixed with another color in the spectrum, because the mixture changes the wavelength of the ray of light. Hue can be any color.

VALUE <u>is the lightness or darkness of a color</u>. Value is the most important quality of color. The value of a color is changed by adding white or black to make the color light or dark. **You can lighten or darken the value of a color and not change the hue.** For example you can add white to blue and lighten it or add black and darken it, but the hue (color) is still blue. The lightening of a color by adding white is a <u>tint</u>. Darkening a color by adding black is making a <u>shade</u> of that color.

INTENSITY <u>is the purity, strength, brightness of a color</u>. No color is more pure or at its highest intensity than when it comes fresh from the tube. Mix any other color or medium with a pure color and you change the color's intensity. You can change the intensity of colors by adding white, black, or mixing the color with other colors, especially its compliment. **The intensity of a color changes when the value of the color changes.**

Primary Colors are the three basic colors from which all other colors are mixed. These three colors can not be made by intermixing any other colors. The primary colors are **red, yellow, and blue.**

Secondary Colors are the colors made by mixing two primary colors together. On the color wheel the secondary colors are always in-between the primary colors that made it.

Yellow + blue = **green**
Blue + red = **purple**
Yellow + red = **orange**

Tertiary Colors are the colors that result from the mixture of a secondary color and the primary color next to it, also called *intermediate colors*. The tertiary colors are **red-purple, red-orange, yellow-orange, yellow-green, blue-green, & blue-purple.**

COLOR SCHEMES

<u>Monochromatic</u> means using one color mixed with white to lighten (tinting) and mixed with black to darken (shading). **The monochromatic scheme has varying values and intensities, but the hue stays the same.**

<u>Analogous</u> colors are colors that are close to one another on the color wheel. Analogous colors are a group of three or four neighboring colors that are related and are harmonious together. They are harmonious because each color contains some of the color lying next to it. The closer together hues are on the color wheel, the more related and harmonious they are. The hues are harmonious because each color contains some of the color lying next to it. Basically an analogous color scheme consists of two primary colors and the secondary color that they make.
Analogous color schemes: *yellow, green, blue; blue, purple, red; red, orange, yellow; Yellow-green, green, blue-green, blue;   blue-purple, purple, red-purple, red; Red-orange, orange, yellow-orange, yellow;   yellow, yellow-green, green, blue-green*

<u>Complementary colors</u> are the colors or hues that are opposite each other on the color wheel. Complementary colors tend to brighten each other when they are next to each other, but when mixed together a gray or brownish color is made. Colors which are opposite each other on the color wheel have absolutely nothing in common.
Complementary colors are: *red & green; yellow & purple; blue & orange; yellow-green & red-purple;   red-orange & blue-green;   yellow-orange & blue-purple*

32

Warm and Cool Colors

Warm colors are those associated with making us feel hot such as <u>red, yellow, and orange</u>. *Cool colors* are those associated with making us feel cold such as <u>green, blue, and purple</u>. On the color wheel, the dividing point is the line from red-violet to yellow-green. **The colors red-violet and yellow-green can be either warm or cool,** depending on the colors surrounding them. <u>Warm</u> colors <u>advance</u> **(come forward) in a picture** and <u>cool</u> colors <u>recede</u> **(push back), which means** the artist can use **color to create a feeling of depth** in a picture. A touch of a cool compliment in a warm color field, or vice versa, is pleasing to the eye. Pastel colors tend to be either warm or cool. Generally **warm colors** are used in the **foreground** and **cool colors** are used in the **background**. The quality of warmth or coolness in color is affected or even changed by the hues around or near it.
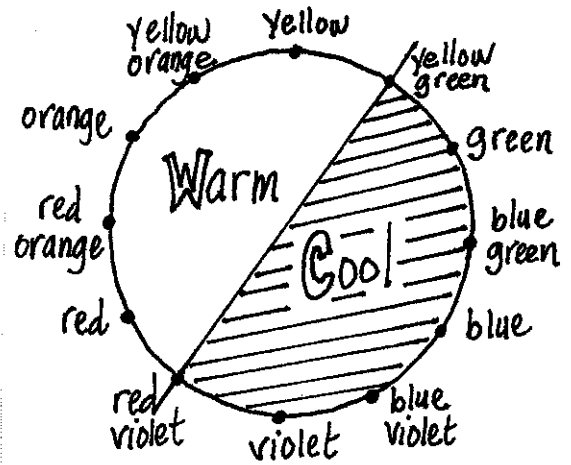
Color Unity

Color is used to unify a composition by repeating a color theme. Color themes can have a limited palette (using only a few colors), or using a color that is mixed with other colors. Instead of throwing in a bit of every color, you may want to choose only a few non-contrasting hues that can be combined with neutral whites, browns, grays, or blacks. There is unity because no one color pulls away from the central colors. Using one main color through out a picture will help to unify a picture.

A simple way for creating unity and balance is the *repetition of similar color tones* in different parts of the composition. The pleasing quality of a color pattern depends frequently on the amounts or proportions of color used. Equal amounts of different colors are not as interesting as a color arrangement where one color or one kind of color is dominate.

33

Other Terms To Know

Pigments are the coloring matter, substances, or powders used by the artist to create the effect of color on a surface. Pigments react differently than color light.

Local Color is the actual color of an object as we see it.

Chromatic Hue is any color other than black, grays, and white. Black, grays, and white are not considered colors but a mixture of colors.

Limited Palette is using only a few non-contrasting colors. This method is one way to unify a picture.

Transparent Colors are colors that can be seen through another color.

Split Complements are when the hues to either side of the complements are used. This softens the complement colors slightly. Example: yellow, blue-purple, & red-purple; purple, yellow-green, & yellow-orange; blue, yellow-orange, & red-orange; orange, blue-green, & blue-purple; red, blue-green, & yellow-green; green, red-orange, & red-purple.

Triad Color Scheme is the use of three colors equally spaced from each other on the color wheel. Examples are red, yellow, & blue; orange, green, & purple; yellow-orange, red-purple, & blue-green; red-orange, blue-purple, & yellow-green.

Spectrum is the band of individual colors which results when a beam of light is broken up into its component wavelengths. It is the white light divided into the rainbow colors. Each color has its own wavelength.

Silhouette is the flat dark shape next to a bright background. The dark foreground (shape) lacks detail.

Collage is art work that is created by attaching real materials and textures to either the whole or part of the picture. Some materials could be wallpaper, fabric, wood, wire, rope, and sandpaper.

Neutrals are tones which do not reflect any single wavelength of light. Neutrals create only effects of darkness and lightness as in black, white and gray.

34