
Color Schemes

Color schemes are often used to unify artworks. Some of the most common schemes, or plans, for using color are noted below. These plans are based on impressions you have when you see different colors. Fill in the blanks with the following words to identify color schemes:

Analogous	Monochromatic	Triad
Complementary	Neutral	Warm
Cool	Split Complement	

1. _____ Reds, oranges and yellows remind you of warm things and feelings such as fire, sun or people with “sunny” personalities.
2. _____ Blues, greens and violets remind you of cool things such as water, or moods of people such as “feeling blue.”
3. _____ True neutrals are grays, black and white. Artists, designers, and architects often refer to varieties of brown as neutral colors. Neutral colors can be slightly warm — rust, reddish gray, tan. These colors are often used to suggest the idea of warm earthy nature. Neutral colors can also be slightly cool — brownish violet, greenish gray, light gray-blue. These colors may remind you of very business-like, industrial or “cool,” impersonal things. When neutral colors of about the same value are the main ones used in a work, it usually has a quiet, somber reserved quality. Any bright colors will tend to stand out as accents or centers of interest.
4. _____ These color schemes are based on several values of one hue. Monochrome means “one color.” This kind of plan unifies a work, but it can also be boring. Artists and designers often use color accents or a related hue to add visual interest.

5. _____ In this plan, colors have a common hue. Blue, blue-green and blue-violet are an example. Analogous hues are next to each other on the color wheel. They are usually pleasing to look at. You tend to see them as related or part of a unit.
6. _____ These hues are opposite from each other on the color wheel. Intense pairs of complements tend to attract your attention. Complements seem to “sing” on “shout.” They are often used for signs and other commercial designs to attract attention. They can also be -the source of strong afterimages. An afterimage occurs when you stare at color for thirty seconds or so and then close your eyes or look at a white paper. You will see an afterimage of opposite on complementary colors. The eye seems to create these sensations as a way to rest.
7. _____ This scheme is often more interesting than complements. A split complement includes one hue and the two hues on each side of its complement. An example would be yellow with red-violet and blue-violet.
8. _____ A triad is based on any three colors spaced at an equal distance on the color wheel. Examples are the primary colors (red, yellow, and blue), the secondary colors (orange, green, and violet) or other sets such as yellow-orange, red-violet and blue-green. Intense triads, like intense complements, seem to attract attention, especially if one hue is stronger than others. For quieter effects, artists may use a triad with neutral colors or change the intensity or value of colors in the triad.

DESIGN ELEMENTS

Narbonne High School
Visual Art Dept.

Name - _____

Date ____/____/____ Per. ____
Level: A B

Instructions: Fill in the blanks with the following words:

chiaroscuro
color-blind
contrasts
duller
expressive
Hue

Intensity
Light
Primary
relation
retina
Secondary

shade
spectrum
tint
value

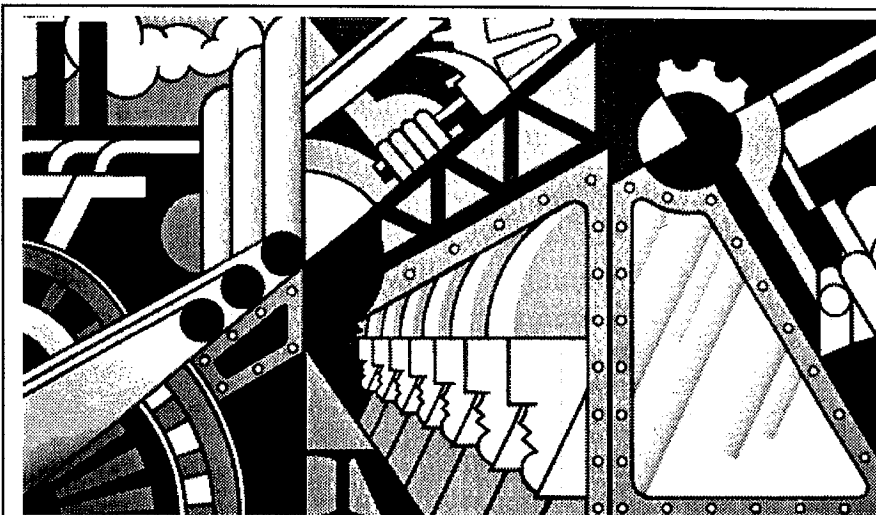
Light, Value and Color

_____ is what lets you experience color. The _____ inside the normal human eye has pigments (coloring agents) that are sensitive to different lengths of light waves. The colors you see as red have long wavelengths. The colors you call blue have short wavelengths. The wavelengths you see as green are medium length.

People who are _____ are not able to respond to certain wavelengths of light. They may be unable to see red, green or blue. Some people can only see grays, white and black. Some animals — bees, for example — are sensitive to light waves that people cannot see.

The wavelengths of light that humans can see are called the visible color

_____. You see this spectrum in a rainbow. The spectrum was first identified by Sir Isaac Newton. He found that a prism splits sunlight — white light — into colors. A prism is a clear wedge - shaped form. A color wheel shows the spectrum of colors arranged in a circle.



Roy Lichtenstein, *Preparedness*, 1969.
Efficient at destruction?

Color Facts and Terms

In order to use color expressively, artists learn some of the following basic facts and terms about color. Many are easiest to remember by using a color wheel diagram.

_____ refers to the common names for the colors in the spectrum: red, orange, yellow, green, blue and violet. A pigment is a coloring agent such as paint or dye that reflects certain wavelengths and absorbs others. White pigments reflect all wavelengths equally. Black pigments absorb almost all wavelengths.

_____ hues in pigments are red, yellow and blue. These hues cannot be mixed from other hues. With the primary hues, along with black and white, you can mix almost every color.

_____ hues — orange, green and violet — are mixed from primary hues. You mix red and yellow for orange, red and blue for violet, and yellow and blue for green. Intermediate colors are mixed from a primary hue and secondary hue that is next to it on the color wheel. You mix red and orange for red-orange, blue and violet for blue-violet and so on.

Artists refer to differences in light or dark as differences in _____. Values can be changed very gradually to create shading. They can be used to create a strong contrast, or difference, in areas of light and deep shadow. You can change the value of any color by adding white. A light value is called a tint. To darken a color, add black. A dark value of a hue is called a shade. Artworks dominated by tints are called high key works. They are usually seen as cheerful, bright and sunny. Low key artworks are dominated by dark values. They are often seen as dark, mysterious or gloomy.

Sudden changes in value from light to dark create _____. Strong contrast is called chiaroscuro (Italian for light and dark). Chiaroscuro gives a work drama or excitement. Gradual changes in value can make it appear that there are shadows on a form, or that the atmosphere is misty or that the mood is calm and quiet.

_____ refers to how bright or dull a color is. Bright, high-intensity colors are like those in the spectrum. Mixing complementary colors (colors that are opposite each other on the color wheel) creates dull, or low-intensity, colors. If you mix a small amount of green with its complement red, the red looks _____. Many grays, browns and other muted) neutral colors can be mixed from complements.

Color interactions can be used to create expressive qualities in artwork. For example, complementary hues such as blue and orange tend to “vibrate” and create visual excitement if placed side by side. Changing the value or intensity of hues changes the _____ quality.

Simultaneous contrast refers to the way you perceive one hue in _____ to another. For example, a yellow- orange square in the middle of an orange square will appear to be more orange than if it is in the middle of a yellow square. A dull or muted blue will look brighter on a gray background

DESIGN ELEMENTS

Narbonne High School
Art Dept. Mr. Wahlmeier

Name _____

Date ____/____/____ Per. ____
Level: A B

Instructions: Fill in the blanks with the following words:

calligraphy

irregular

three-dimensional

communicate

marks

edges

suggest

Line

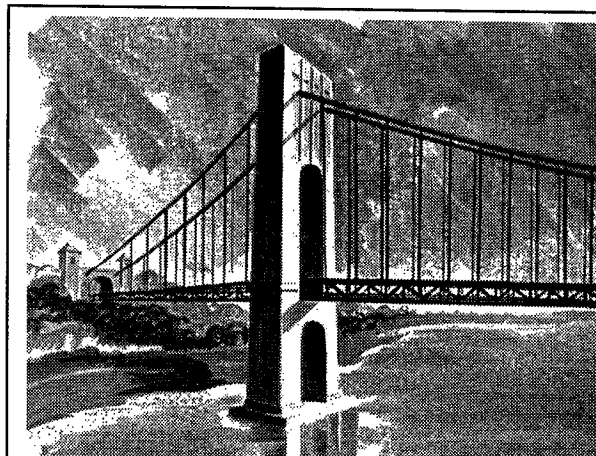
Lines are usually thought of as paths or _____ left by moving points. People often describe lines with words that suggest qualities of motion: active or passive, calm or jerky, flowing or still.

Artists remember these qualities when they create art. They plan their use of straight or curved lines, thick or thin lines. They know that qualities of line such as dark or light, continuous or broken, can _____ ideas and feelings.

Artists see and think about lines in other ways.

Lines can be outlines or _____ of shapes and forms. The contours may be geometric - precise and regular. They may be organic and

_____ - like forms seen in nature. In two-dimensional (2-D) art, lines can create the illusion of shadows, textures or forms-in space.



Konrad, The Washington Bridge

Implied lines can _____

motion or organize an artwork. Implied lines are not actually seen, but they can seem to be present in the way edges of shapes are lined up. In architecture, sculpture and other _____

(3-D) forms, lines can actually twist, turn and move up or down in space.

People enjoy qualities of line in the art of _____ - beautiful handwriting. Most people also enjoy linear caricatures. In a caricature, an artist may use just a few lines to capture the personality of a person or situation.

DESIGN ELEMENTS

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Name _____

Date ____/____/____ Per. ____

Level: A B

Instructions: Fill in the blanks with the following words:

defined

perspective

spaces

illusion

series

volume

Space

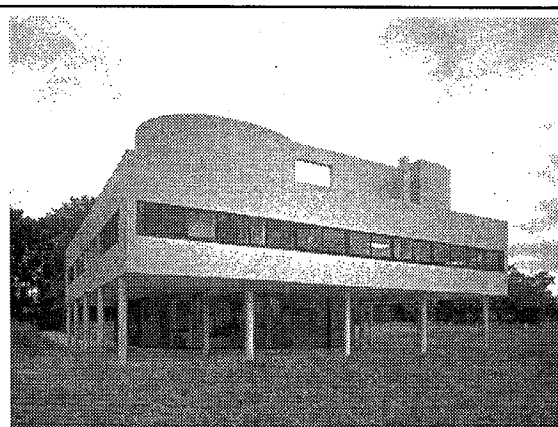
Today people talk about exploring outer space. Usually, you think of space as being empty. It seems to be the air around and between the things you see. Artists think about space as a two-dimensional flat area or as a three-dimensional _____.

Artists refer to spaces as positive, occupied by something, or negative, the surrounding area. They see spaces as open or as closed, as filled or empty. They think about actual space, which can be measured in some way, and implied space, which is the illusion of space on a flat surface. Space can also be _____ by its orientation - vertical or horizontal, and scale - huge and endless, or small and confined.

Architects are sensitive to the way interior and exterior spaces relate to each other in buildings. Sculptors and architects are concerned with open spaces and enclosed spaces. Graphic designers are concerned with the spacing of elements, such as blocks of type and borders on pages. They notice _____ between lines of sentences, between words and between the letters within words.

In television and filmmaking, ideas of space, time, and motion can be mixed together. Dramatic events happen in an actual space, or place. But the film can be edited so, that you seem to be in several spaces at one time. Comic strips are presented in a _____ of spaces that show different events over a period of time.

In two-dimensional art, the _____ of space and distance can be created in many ways. Renaissance artists developed techniques called systems of _____ making things on flat surfaces look like they are close up or far away.



Le Corbusier
Savoy House, Poissy sur Seine, France.

DESIGN ELEMENTS

Name _____

Narbonne High School
Art Dept. Mr. Wahlmeier

Date ____/____/____ Per. ____
Level: 1A 1B 2A 2B

Instructions: Fill in the blanks with the following words:

concave
eyes

free-form
natural

precise
negative

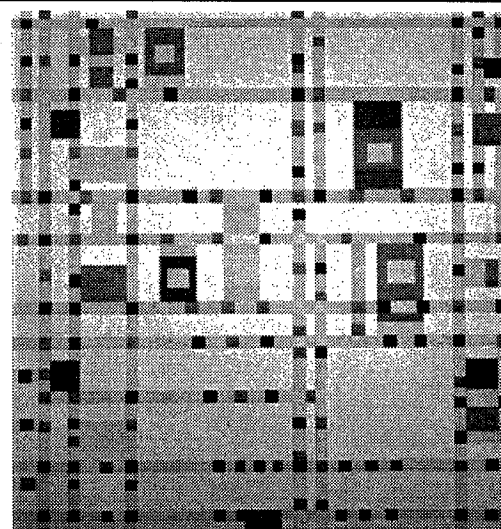
raised

Shapes and Forms

Shapes are two-dimensional surfaces such as circles or squares. Forms are three-dimensional, like spheres or cubes. A _____ form has a pushed-in surface that goes down like the inside of a crater or bowl. A convex form has a _____ surface that goes up like a mound or the outside of a bowl. Forms can be solid like a rock or have voids like a hollow tube. A void is an empty space.

Your _____ and mind work together when you see shapes and forms. You always see them as a figure-ground relationship. The shape you see first is called a figure, or positive shape. The area around it is called the ground, or negative shape. Artists often plan their work so that people must shift their eyes back and forth between positive and _____ shapes. When positive shapes are incomplete or unclear, you still see them as a unit without even realizing you are doing it.

Shapes and forms are also described in other ways. Organic shapes look like the _____ curves in trees, clouds, people and the like. Geometric shapes and forms are usually _____ and regular. Shapes look like flat circles, triangles or squares. Forms are like three-dimensional spheres, cones, pyramids or cubes. Artists often use geometric forms to suggest things and places created by people. A _____ - _____ is an invented shape or form. It often has qualities of a geometric form or an organic form or both.



Piet Mondrian, *Broadway Boogie Woogie*.
This painting shows only geometric colored shapes.

DESIGN ELEMENTS

Name _____

Narbonne High School
Art Dept. Mr. Wahlmeier

Date ____/____/____ Per. ____

Level: 1A 1B 2A 2B

Instructions - Fill in the blanks with the following words:

arrangements

material

textures

flat

reflect

touch

imitates

smooth

Texture

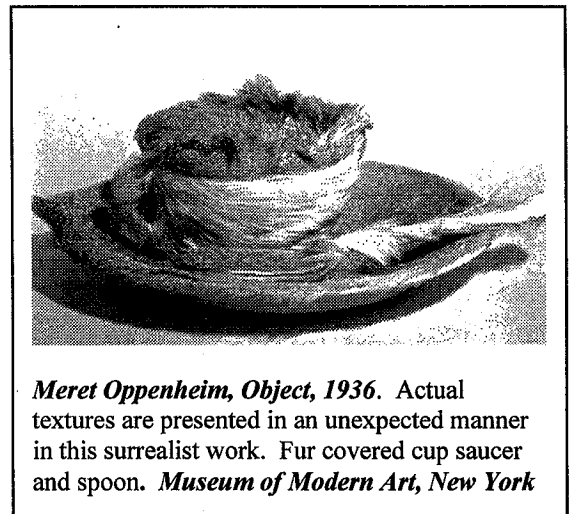
Texture refers to the way a surface feels when you touch it, such as rough or smooth.

Actual or tactual textures are what you feel when you _____ things. Actual textures are an important feature of three-dimensional artworks. For example, in architecture and interior design, _____ materials such as glass, metal, or polished stone may seem to be harsh or cold. Textured fabrics, woods and other materials often make a space or building feel more inviting or warm. In some two-dimensional arts - such as weaving, painting and collage - textures are created by the way a _____ is used. For example, fibers can be chosen for their texture. They can also be woven so there is another texture of raised or lowered surfaces.

In painting, thick layers of paint can be used to create textures. This technique, called impasto, is often used with oils, acrylics and encaustic (wax-based paint). Sometimes paint is combined with other materials such as fine sand, sawdust or collage to make actual _____.

Visual textures are the illusion of actual textures. There are

many ways to create them. Visual textures can be simulated or invented. Simulated textures are seen in two-dimensional art such as photographs, paintings or drawings, where they look like the



Meret Oppenheim, Object, 1936. Actual textures are presented in an unexpected manner in this surrealist work. Fur covered cup saucer and spoon. *Museum of Modern Art, New York*

actual textures of fur, velvet, grass and the like. You see many simulated textures in daily life.

Smooth plastic tables may look like wood. Plastic may be spray-painted to look like cloth.

Invented textures are _____ of lines, values and shapes that you see as real textures. Very small repeated patterns can be seen as invented textures.

Textures can also be described by the way they reflect light, such as matte or glossy. A matte surface absorbs light, so it looks dull. Glossy surfaces are shiny. They _____ light and glisten.

In ceramic art, a work may have a rough or smooth actual texture and be finished in a matte or glossy glaze (reflective texture). A semi-gloss paint is halfway between a very shiny surface and a dull, or _____ paint. Photographs can be printed on glossy or matte surfaces. The paper itself may be smooth or have a subtle texture.

Artists also speak of textures of materials as hard or soft. You can only experience these qualities by pressing or shaping a material.

Using different ways to create the illusion of hard and soft textures has fascinated many artists. A painting or other art form that _____ the textures of other materials is called a *trompe l'oeil* work, which is French for "fool the eye." Many artists have developed techniques for inventing texture with paint and in printmaking. A few are noted here.

TEXTURE RUBBINGS - Place paper over a textured surface and hold it firmly. Then rub the paper with the flat side of a crayon or piece of chalk or charcoal.

FROTTAGE - Apply a layer of fresh paint on a canvas or paper. Place the canvas or paper paint-side up over a textured surface. Scrape the paint with a flat tool. This will leave a textured pattern like the surface below the painted canvas or paper.

GRATTAGE - Scratch into wet paint with a comb, a stiff piece of corrugated cardboard, or other tool.

DESIGN PRINCIPLES

Narbonne High School
Visual Art Department

Name _____

Date ____/____/____ Per. ____

Level: A B

Instructions: 1. Fill in the blanks with the following words:

design

Symmetrical

visual

weight

2. Underline the sentence that best elucidates the concept of balance.
3. On the other side of this paper, write about how Picasso achieved balance in Girl before a Mirror.

Balance

An aesthetically pleasing disposition of elements in composition can be achieved in myriad ways. For example, _____ balance can be symmetrical, asymmetrical or radial.

In symmetry, a formal kind of balance, both halves of a work are like mirror images of each other. They are exactly alike or so similar that you see them as matched. _____ balance is used to express ideas such as stability, uniformity and formality.

In asymmetrical, or informal balance the halves of a work are balanced like a seesaw. A large shape on the left side might be balanced by two smaller ones on the right side. The feeling of balance comes from the importance or “_____” of the things in each half of the work. For example, a small area with bright colors can have as much visual weight and interest as a large area with a dull color. Rough textures and dark colors seem to be visually heavier than smooth textures and light colors. Asymmetrical balance is used to express action, variety and informality.

In radial balance, parts of a _____ seem to move toward or away from a central point. Radial balance is often symmetrical. Restful, quiet wheel-like church windows are one example. Radial balance can also be asymmetrical. In an explosive fireworks display, sparks fly from a center point, but some may shoot farther than others. Can you think of other examples of radial design?



Picasso, Girl before a Mirror

DESIGN PRINCIPLES

Narbonne High School
Art Dept. Mr. Wahlmeier

Name _____

Date ____/____/____ Per. ____

Level: A B

Instructions: *Fill in the blanks with the following words:*

focal

flow

strongest

Emphasis

Emphasis is a principle that artists use to control what you first notice about a work. Emphasis can be achieved in several ways. One way is dominance, making one element the _____ or most important thing in work. The dominant element might be a certain kind of brushstroke, color or shape.

A second method is to set up a _____ point or center of interest. This may be done by isolating an important element from the space around it. The most important element might be larger than others or be placed near the center of a work. A contrasting element - one bright



Georges Seurat, *Invitation to a Sideshow*

In this pointillist painting Seurat emphasizes the central figure. What techniques does he use?

element in a dark area – and also be a center of interest or focal point. An arrangement of lines or paths that come together can seem to _____ toward one main point in the work.

On the other side of this paper write how Seurat uses emphasis in his painting *Invitation to a Sideshow*.

DESIGN PRINCIPLES

Narbonne High School
Visual Art Department

Name _____

Date ____/____/____ Per. ____
Level: A B

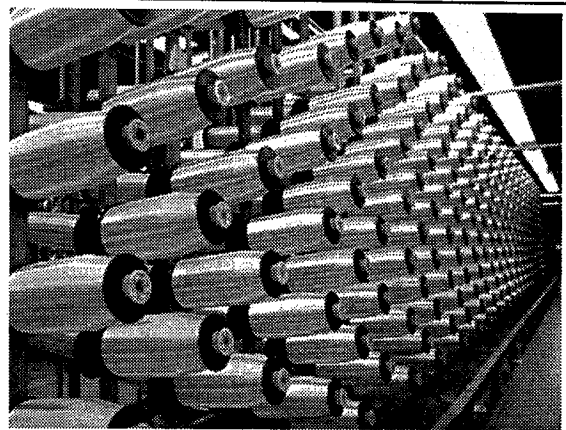
Instructions:

1. Fill in the blanks with the following words:
module motif unify
2. Underline the sentence which best elucidates the meaning of pattern.
3. In the space below the illustration, draw a ceramic vase or pitcher and decorate it by drawing an all-over pattern on it.

Pattern

A pattern is a repeated use of lines, colors or other elements. A familiar example is a repeated pattern of dots in a piece of polka dotted cloth. Each dot is part of the pattern. Two-dimensional patterns are created by using a motif over and over again. A _____ is one complete unit in a larger design. A motif might be a simple flower-like design or a geometric shape used in a fabric pattern.

In three-dimensional art, a module is one complete unit. A brick is one kind of _____. Others might be columns on a building or cylinders made of clay or a sculpture. Patterns tend to _____ a work of art. When the motifs or modules are arranged in a regular pattern, the design is often called an all-over pattern.



Roberts' photograph of spools shows pattern.

DESIGN PRINCIPLES

Narbonne High School
Art Dept. Mr. Wahlmeier

Name _____

Date ____/____/____ Per. ____

Level: A B

Instructions: *Fill in the blanks with the following words:*

repeated

flowing

movements

Rhythm and Movement

Visual rhythms, like rhythms in music, are created by repeating elements in a regular beat or order.

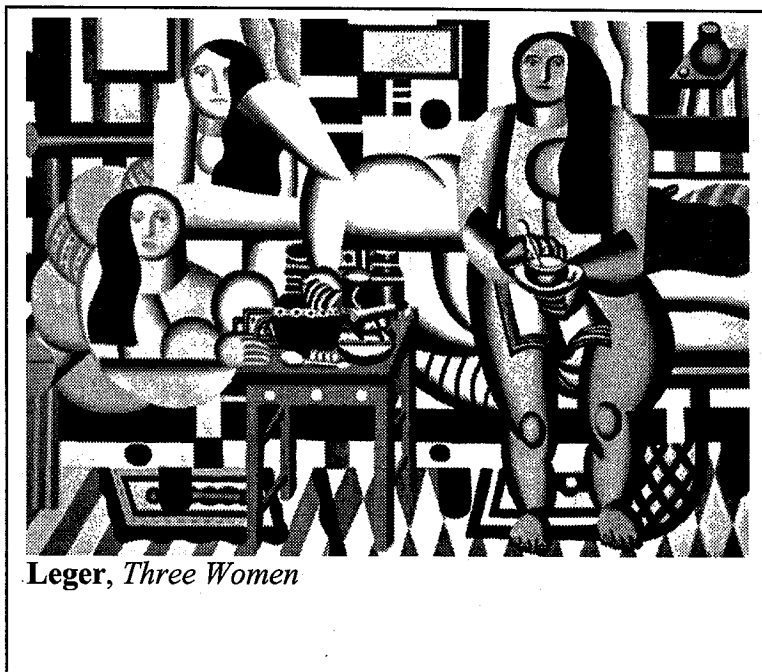
Several types of rhythms are commonly used in visual art.

Visual rhythms can be very simple, as in a regular one-beat rhythm. An example might be a series of identical circles _____ one after another. An alternating rhythm is like a regular series of visual changes - circle-square, circle-square, circle-square and so on. A progressive rhythm is built on regular changes in a repeated element. An example would be a series of squares, each slightly larger than the next.

A _____ rhythm has a graceful path of repeated movements with no sudden changes. In a jazzy rhythm, the repeated elements are varied in complicated patterns and combined with unexpected elements.

Can you give examples of visual rhythms in nature, everyday life or dance?
Not all of the visual _____ in an artwork are rhythmic. Sometimes a work has a

dominant path of movement that adds to a mood. The sense of movement may come from a tall, vertical form reaching upward. Sometimes there is a path of motion leading to a center of interest. Even the absence of motion can be expressed. For example, a quiet, still, calm feeling may come from the use of many horizontal lines or forms.



On the other side of this paper write about the rhythms in this painting by Leger.

DESIGN PRINCIPLES

Narbonne High School
Visual Art Department

Name _____

Date ____/____/____ Per. ____
Level: A B

- Instructions:**
1. Fill in the blanks in the text below with the following words:
disunity element order subtle
 2. Underline the sentences that best elucidate the terms "unity" and "variety."
 3. On the other side of this paper write about how Van Gogh balances variety and unity in "*Starry Night*."

Unity and Variety

Unity is the feeling that everything fits together. It is a feeling of oneness. The opposite of unity is _____, a feeling of disorder. In art, unity is often achieved by the repetition of a shape, a color or another visual element. Another method is simplicity. Simplicity is the use of one major color, kind of shape or element to unify a work.

In a third technique, called harmony, related colors, textures, materials might be combined. A fourth technique is theme and variation. In this case, an artist might organize a work around one major _____ like a circle, then include variations on the circle - showing it in different sizes and colors, or including some half-circles.

Sometimes works are unified by proximity or continuity. Proximity means that parts are grouped together, enclosed or clustered into sets. Continuity means that edges of forms are lined up so your eye moves from one part to another in a definite _____.

Variety is often said to be "the spice of life."

In art, variety is like a spice. A totally unified work is likely to be boring if it has no variety. Variety is



Vincent Van Gogh. *Starry Night*.
Does Van Gogh create variety and unity?

the use of contrasting elements to make something interesting. The contrast, or difference, may be _____, such as a slight change in texture or color within an area. It may be more obvious, such as a sharp difference in the materials, sizes of shapes, color or lighting. Just as we appreciate unity and variety in nature, we seem to want unity and variety in our lives - and in our art.

DESIGN PRINCIPLES

Narbonne High School
Art Dept. Mr. Wahlmeier

Name _____

Date ____/____/____ Per. ____

Level: A B

Instructions: Fill in the blanks with the following words:

exaggerated

formula
mathematical

monumental
ratio

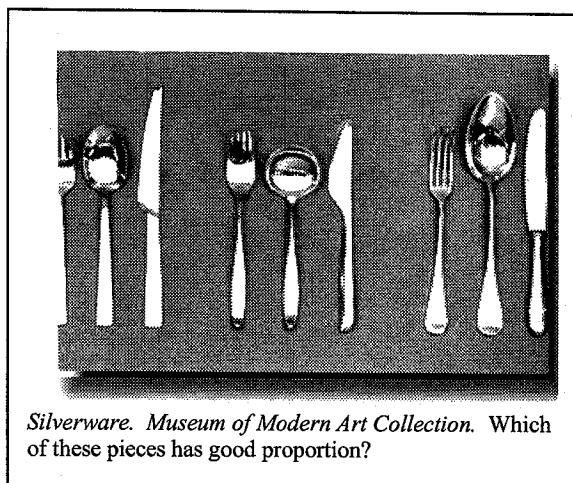
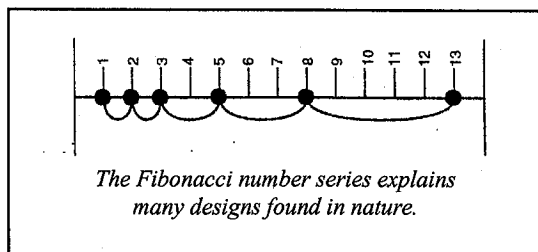
Proportion

Proportion refers to the relationships of parts to a whole. Our sense of proportion in art relates to the proportions of the human body. We say artworks are life-sized, _____ (much larger than life-size) or miniature (very small). Proportions are often normal and expected. They can also be exaggerated and distorted. Sometimes proportions are idealized - more perfect than you might see in nature.

Systems of _____ proportions fascinate artists. The ancient Greek sculptor Polykleitos used a mathematical formula for his idealized sculptures of athletes. The height of the body was eight times the length of the head.

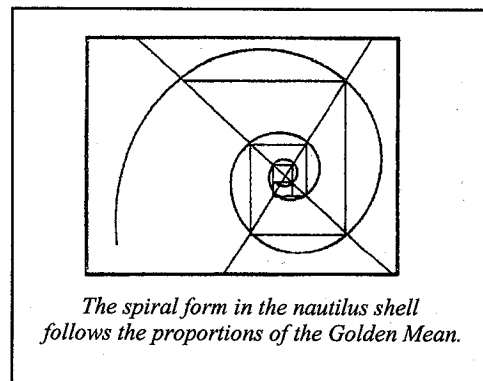
Another system, known as the Golden Section or Golden Mean, states that the dimensions of the small part (a) must relate to a larger part (b) as the larger part (b) relates to the whole (b + a). In artwork, you can use the _____ of 1 to 1.6

to draw shapes
with proportions
like the Golden
Mean.



A related _____ of proportion, discovered by the medieval mathematician Fibonacci, is a progression of numbers often seen in nature. Each number is the sum of the two numbers that go before it. The numbers are 1, 1, 2, 3, 5, 8, 13, 21, 34 and so on. These numbers grow in size but not in proportion.

Scale is the relative size of something compared with what you expect. You do not expect to see a toothbrush bigger than a bed. Artists often change the normal size, scale or proportion of things to show their importance in artworks. *Caricature* is the use of _____ proportions, usually for humor and satire.



Design Vocabulary**Elements of Design****1) Line**

- a) path or movement
- b) active - passive
- c) bold - delicate
- d) flowing - light
- e) straight - curved
- f) thick - thin
- g) dark-light
- h) broken - continuous
- i) geometric - organic
- j) implied - actual
- k) precise - irregular
- l) contour - outline
- m) calligraphy
- n) caricature

2) Shape/Form

- a) 2D - 3D
- b) solid - void
- c) concave - convex
- d) positive - negative
- e) figure - ground
- f) ambiguous - complete
- g) organic - geometric - free-form
- h) circle - sphere
- i) square - cube
- j) triangle - pyramid - cone

3) Space

- a) 2D - 3D
- b) positive - negative
- c) open - closed
- d) filled - empty
- e) actual - implied
- f) interior - exterior
- g) scale
- h) orientation
- i) spacing
- j) illusion of space
- k) systems of perspective

4) Light/Color/Value

- a) visible color spectrum
- b) color wheel
- c) value
- d) shading
- e) contrast
- f) chiaroscuro
- g) tint
- h) shade
- i) hue
- j) pigment
- k) primary
- l) secondary
- m) intermediate
- n) neutral
- o) color interactions
- p) simultaneous contrast
- q) color schemes
- r) warm
- s) cool
- t) neutral
- u) monochromatic
- v) analogous
- w) complementary
- x) split complementary
- y) triad
- z) intensity
- aa) bright - dark
- bb) high key- low key
- cc) local
- dd) optical (or atmospheric)
- ee) symbolic

5) Texture

- a) actual (tactual) - visual
- b) simulated - invented
- c) matte - semi-gloss - glossy
- d) techniques
 - i) impasto
 - ii) rubbings
 - iii) frottage
 - iv) grattage
 - v) trompe l'oeil

Principles of Design**1) Balance**

- a) symmetrical
- b) asymmetrical
- c) radial

2) Rhythm, Movement

- a) types
- b) regular
- c) alternating
- d) progressive
- e) flowing
- f) jazzy
- g) dominant path of movement
- h) vertical
- i) horizontal
- j) diagonal
- k) curving

3) Proportion

- a) life-size
- b) monumental
- c) miniature
- d) normal - exaggerated - idealized
- e) Golden Section or Mean
- f) scale
- g) caricature

4) Emphasis

- a) by dominance
- b) by focal point
- c) by center of interest
- d) by isolation
- e) by size
- f) by contrast
- g) by converging lines

5) Pattern

- a) repetition
- b) motif (2D)
- c) module (3D)
- d) all over

6) Unity and Variety

- a) by repetition
- b) by simplicity
- c) by harmony
- d) by theme and variation
- e) by proximity
- f) by continuity
- g) by contrast