

# ***Drawing and Painting***

## ***1.1***

***(exercises)***

## ***Standard 1-Exercises***

**Refer to the “Elements of Art” key terms as you complete the following exercises**

1. Complete “Color Wheel” worksheet
2. Complete “Color Intensity” worksheet.
3. Complete “Color Values” worksheet
4. Practice drawing lines using “You Can Draw” handouts.
5. Practice drawing lines using “Boxes” handouts.

**Refer to the artwork of O’Keefe and Winslow, as well as “Elements of Art” key terms as you complete the following exercises.**

6. Analyze art by O’Keefe and Homer. Using key terms, write a paragraph comparing/contrasting elements of art used in the works of these two artists.
7. Create your own piece and discuss the elements of art that you have chosen to incorporate.

**Refer to the “Principles of Art” key terms as you complete the following exercises.**

8. Complete “Spreading Effects of Color” worksheet.
9. Complete “Harmonious Colors” worksheet.
10. Complete “Advancing Colors” worksheet.
11. Complete “Dimension with Intensity and Value” worksheet.

**Refer to the artwork of Giacometti and Graves, as well as “Principles of Art” key terms as you complete the following exercises.**

12. Analyze art by Giacometti and Graves. Using key terms, write a paragraph comparing/contrasting the principles of art used in the works of these two artists

**Think about all you have learned as you complete these two items**

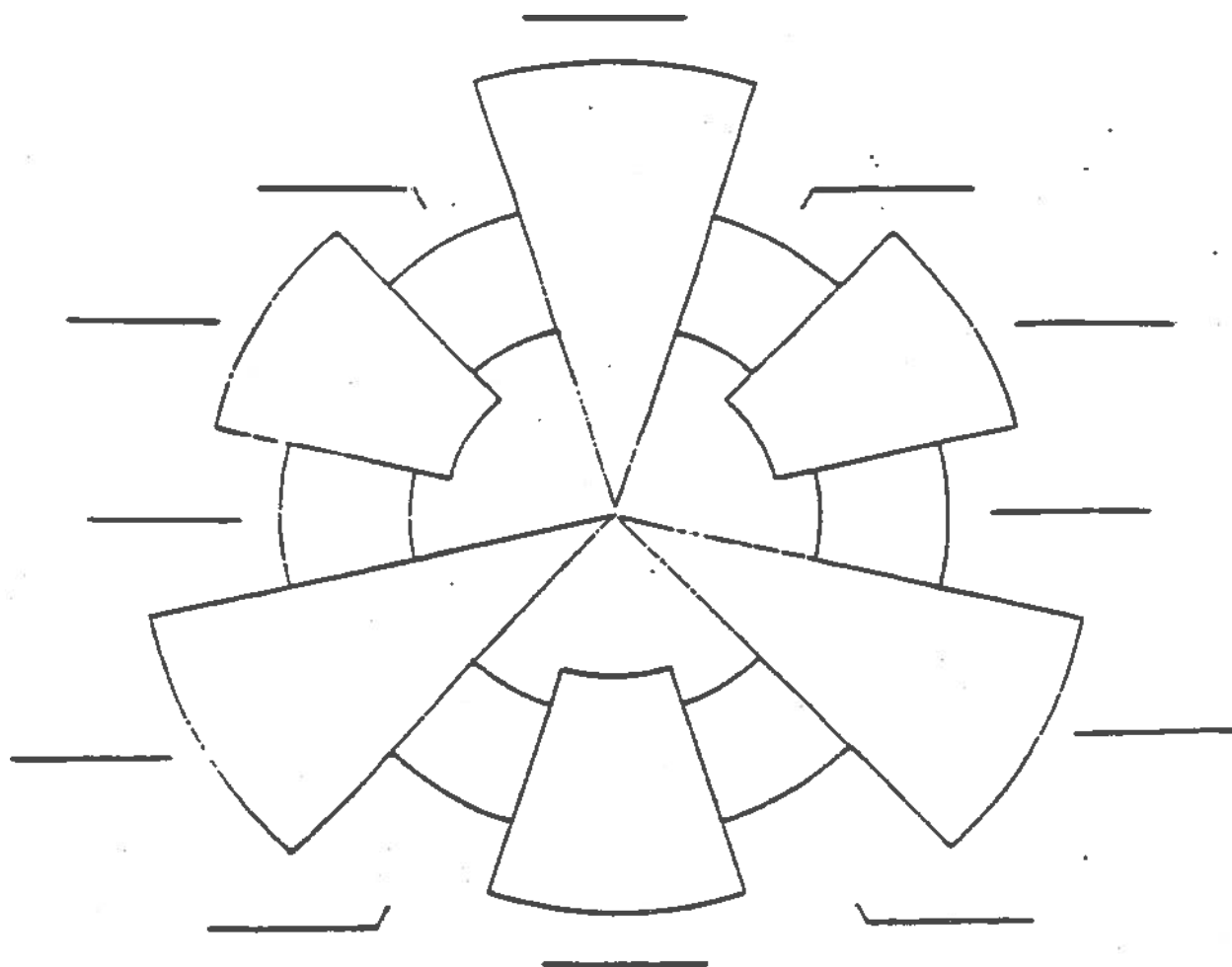
13. Take a “virtual tour” of a museum (<http://www.nortonsimon.org/collections>) Choose two pieces of art to analyze, then compare and contrast.
14. Create your own piece and discuss the elements and principles of art that you have chosen to incorporate

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### THE COLOR WHEEL

A color wheel helps organize colors into their logical relationships. The three largest shapes are for the primary colors; the larger shapes between them are for the secondary colors; and the smaller areas are for the intermediate colors. On the lines beside each of the colors write their names.



**ANALOGOUS** colors are those nearest one another on the color wheel. Name one set of three analogous colors. \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_

**COMPLEMENTARY COLORS** are those opposite one another on the color wheel and contrast most strongly with one another. Name two sets of complementary colors: \_\_\_\_\_ and \_\_\_\_\_; \_\_\_\_\_ and \_\_\_\_\_

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**COLOR INTENSITY**

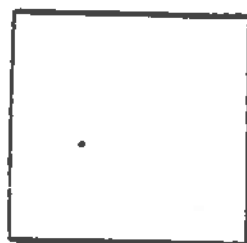
Color the top box in each column with the color indicated. Color the 3 boxes below it with that same color. Color the last box in the column as indicated. Using the color from the last box, color on top of the three smaller boxes, using different degrees of pressure. The idea is to create shades of redish-green, yellowish-purple etc.

|   |   |   |   |
|---|---|---|---|
| red   | yellow  | blue  | greenish-yellow                                   |
| $\frac{1}{2}$<br>r<br>+<br>$\frac{1}{2}$<br>g | $\frac{1}{2}$<br>y<br>+<br>$\frac{1}{2}$<br>p | $\frac{1}{2}$<br>b<br>+<br>$\frac{1}{2}$<br>o | $\frac{1}{2}$<br>g-y<br>+<br>$\frac{1}{2}$<br>p-r |
| $\frac{1}{2}$<br>r<br>+<br>$\frac{1}{2}$<br>g | $\frac{1}{2}$<br>y<br>+<br>$\frac{1}{2}$<br>p | $\frac{1}{2}$<br>b<br>+<br>$\frac{1}{2}$<br>o | $\frac{1}{2}$<br>g-y<br>+<br>$\frac{1}{2}$<br>p-r |
| $\frac{1}{2}$<br>r<br>+<br>$\frac{1}{2}$<br>g | $\frac{1}{2}$<br>y<br>+<br>$\frac{1}{2}$<br>p | $\frac{1}{2}$<br>b<br>+<br>$\frac{1}{2}$<br>o | $\frac{1}{2}$<br>g-y<br>+<br>$\frac{1}{2}$<br>p-r |
| green   | purple  | orange  | purplish-red                                      |

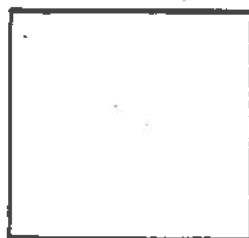
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 CLASS \_\_\_\_\_ TEACHER \_\_\_\_\_

### COLOR VALUES

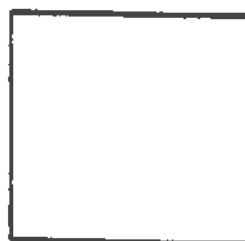
Color is not an exact science, especially as it is used by artists. Terms can help discuss the properties of color. Color VALUE generally means the degree of brilliance in a color. A full-value red means a pure, brilliant red color. The color loses VALUE as it becomes lighter. In the case of red, the color pink is simply a red of a lighter VALUE. You produce the VALUES of colors by adding more or less white to the pure, full VALUE color. In the top row of squares, color or paint the suggested color in full VALUE. In the squares below each, lighten the color VALUE until the bottom row is of very light VALUE colors.



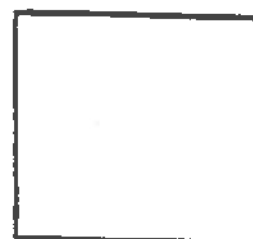
red



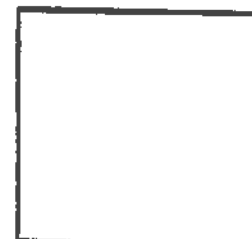
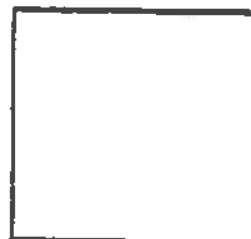
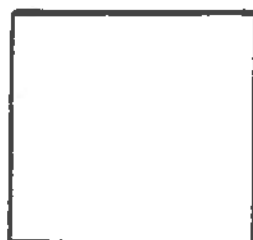
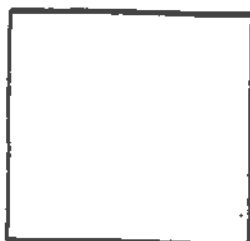
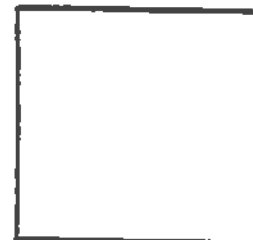
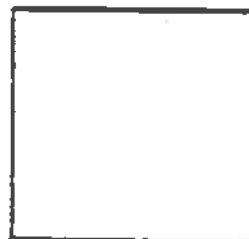
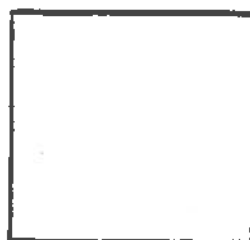
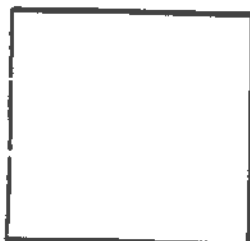
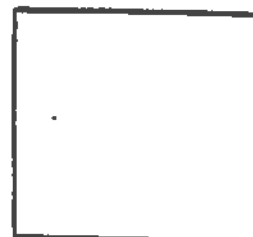
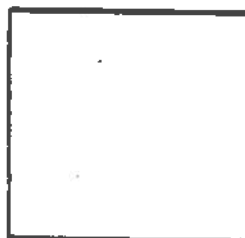
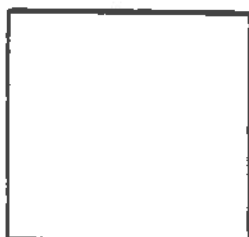
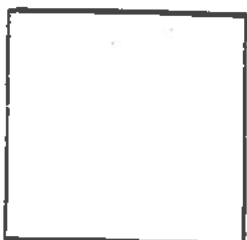
blue



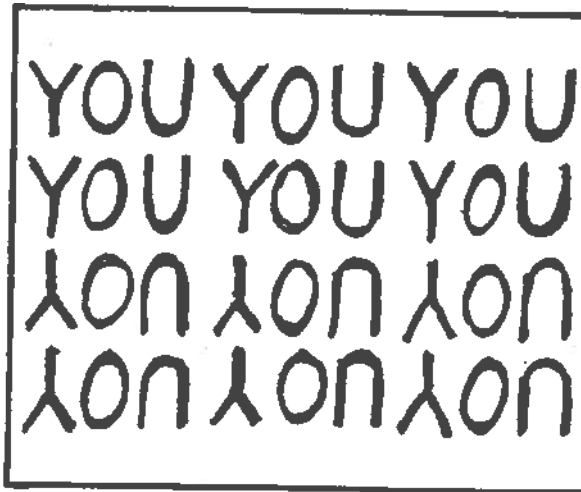
yellow



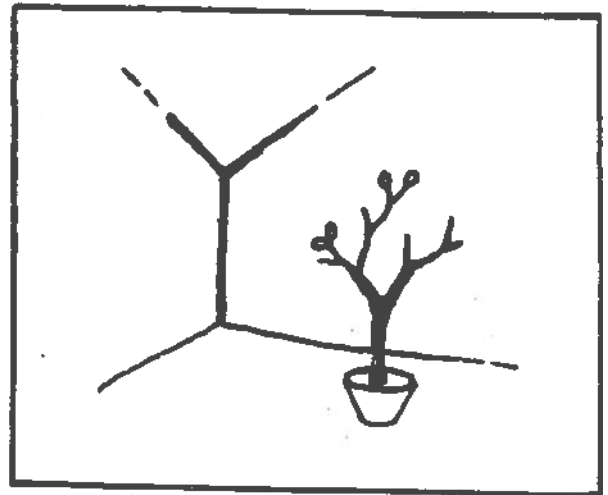
green



# You Can Draw



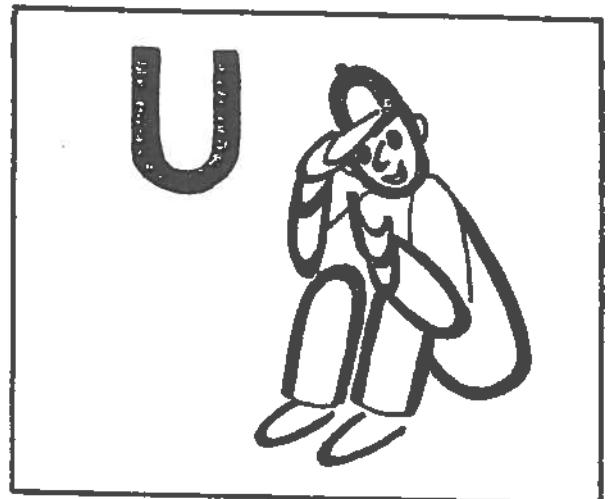
1. If you can print the word **you**, then you can draw. Both letters and drawings are made of lines and spaces.



2. Similar angles are in the letter **Y** as in the corner of a room and branches on a tree.



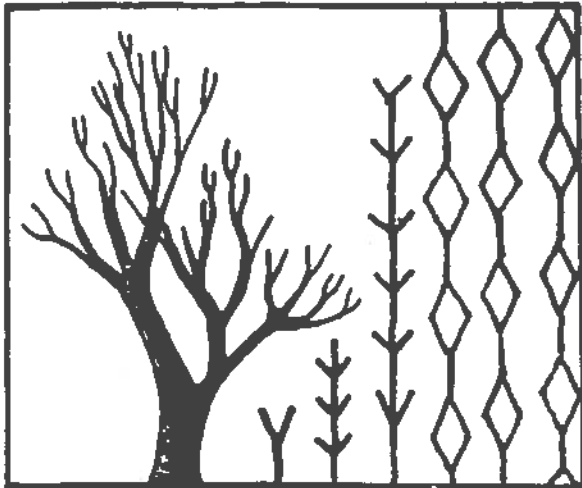
3. When you write the letter **O**, you make the same curves as those in a face or bowl.



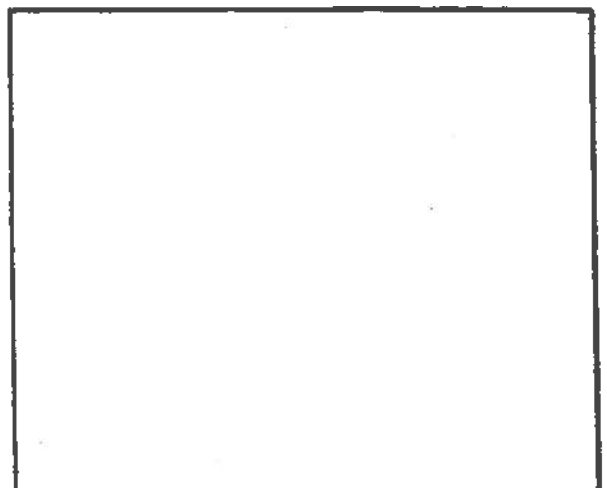
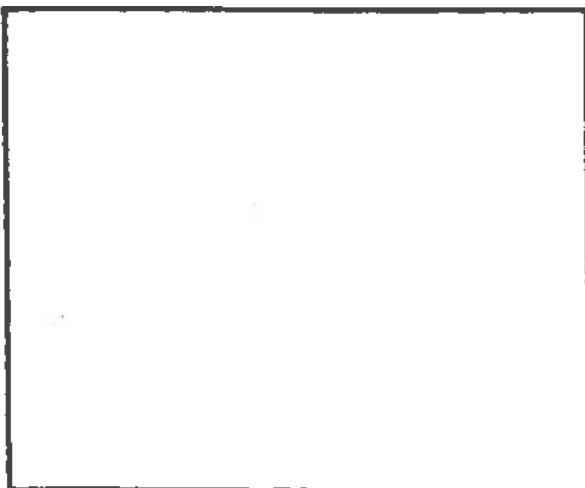
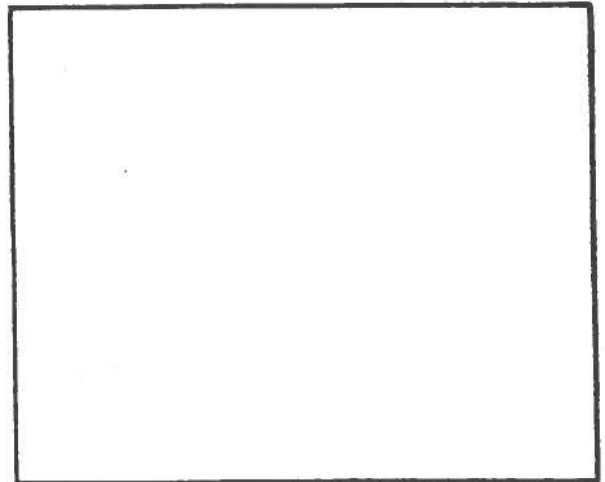
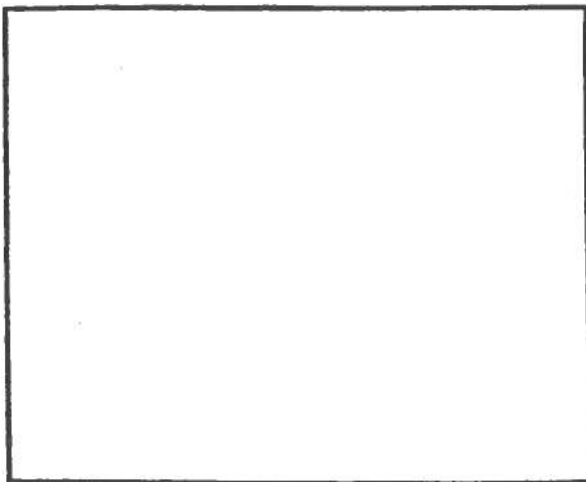
4. Straight lines and a curve are combined to make the letter **U**. Lines and curves can be used to draw almost everything you want to draw.

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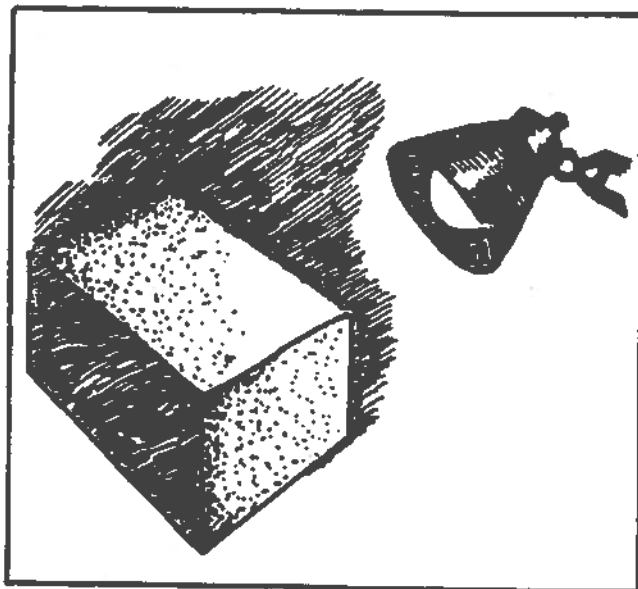
## You Can Draw



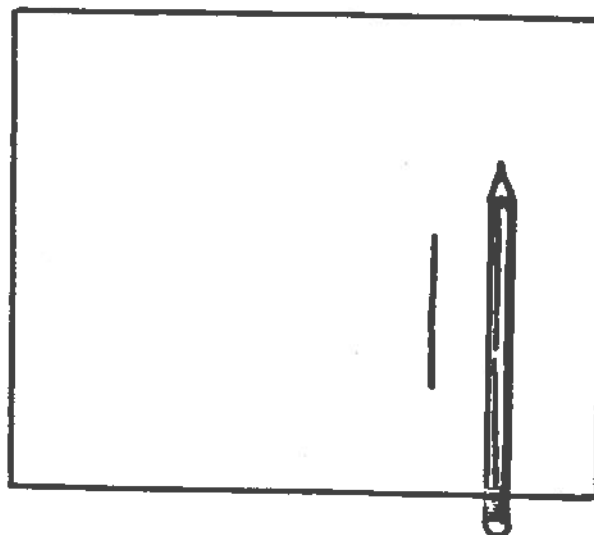
1. Try different combinations of the letters **Y**, **O**, and **U**. Use the blank spaces on this page to develop your ideas.
2. Don't be overly concerned about neatness. Your main goal should be to work imaginatively.



## Boxes



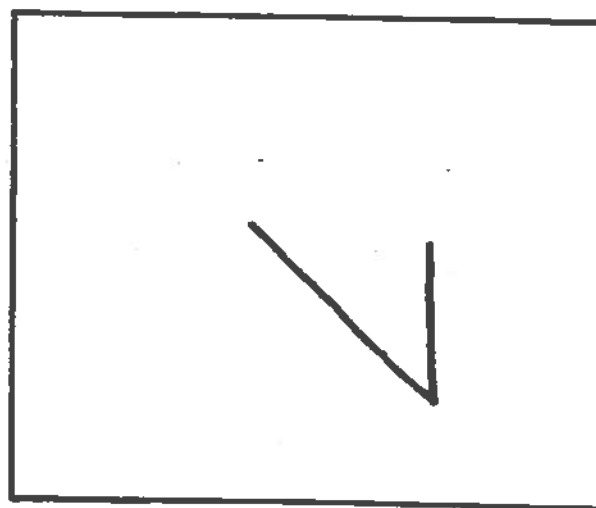
1. Set up a plain box with a light shining on it to make shadows.



2. Draw the upright corner of the box closest to you. Lay your pencil on the paper next to your line to help you see if it goes straight up and down with the edge of your paper.



3. Hold your pencil up in the air. Position it on the same angle as one of the bottom edges of the box. This should help you see the direction of the angle.



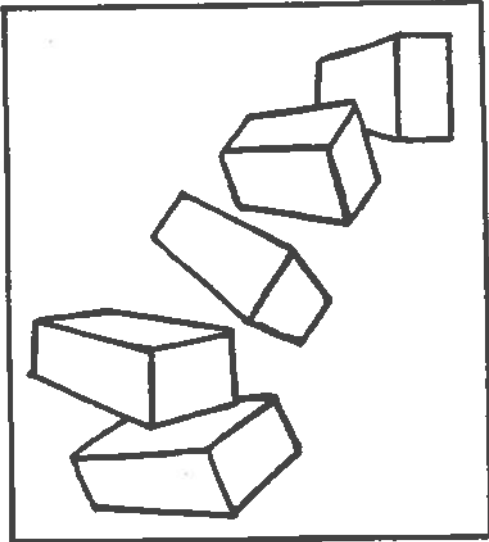
4. Draw the bottom line. You can lay your pencil on the paper to help you make certain the angle is correct. Continue checking all the angles as you draw them. Add the shadows you see to make the box look three-dimensional.



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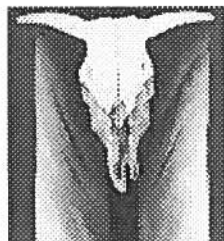
DATE \_\_\_\_\_

## Boxes



1. The picture on the left shows one box in several different positions.
2. When a box is set flat, the sides will be parallel with the edges of the paper. If the box is tilted, the edges are not straight with the edge of the paper.
3. Use the space on this page to draw a box or boxes.

## Georgia O'Keefe



### Describe

Color Intensity (Are the colors bright or dull?)

Color Value (Does the artist use lighter or darker hues?)

What types of lines are present? (Do you notice the lines are straight or do they curve?)

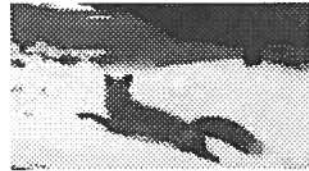
How would you describe the texture of O' Keefe's work? (What does the piece "feel" like?)

What basic shapes do you see in these paintings? Please be specific (Can you see circles, squares, rectangles, triangles?)

Do any of the shapes overlap? Explain.

How does O'Keefe use the "space" around the main figure in each painting?  
What illusion is she trying to create with this style?

## Winslow Homer



Color Intensity (Are the colors bright or dull?)

Color Value (Does the artist use lighter or darker hues?)

What types of lines are present? (Do you notice the lines are straight or do they curve?)

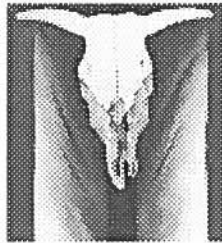
How would you describe the texture of Homer's work? (What does the piece "feel" like?)

What basic shapes do you see in these paintings? Please be specific (Can you see circles, squares, rectangles, triangles?)

Do any of the shapes overlap? Explain.

How does Homer use the "space" around the main figure in each painting? What illusion is he trying to create with this style?

## Georgia O'Keefe



## Winslow Homer



Review art by O'Keefe and Homer. Using key terms, write a paragraph comparing/contrasting the elements of art used in the works of these two artists.

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Create your own piece and analyze the elements of art that you have chosen to incorporate. Explain what idea or emotion you are trying to convey.

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### SPREADING EFFECTS OF COLORS

Colors appear to spread and affect adjacent colors. This spreading effect becomes more apparent the more removed the viewer is from the color surface. French impressionists of the late nineteenth century recognized the effect by using many small and differently colored dashes of paint. At a distance, the strokes merged into broader color areas.

Apply colors to the picture below according to the initials printed in each shape. Then decide at what distance the picture is most coherent. Leave white any areas without letters.



#### Color Key

Bk — black  
Bl — blue  
Br — brown  
G — green

O — orange  
Pi — pink  
Pu — purple  
R — red

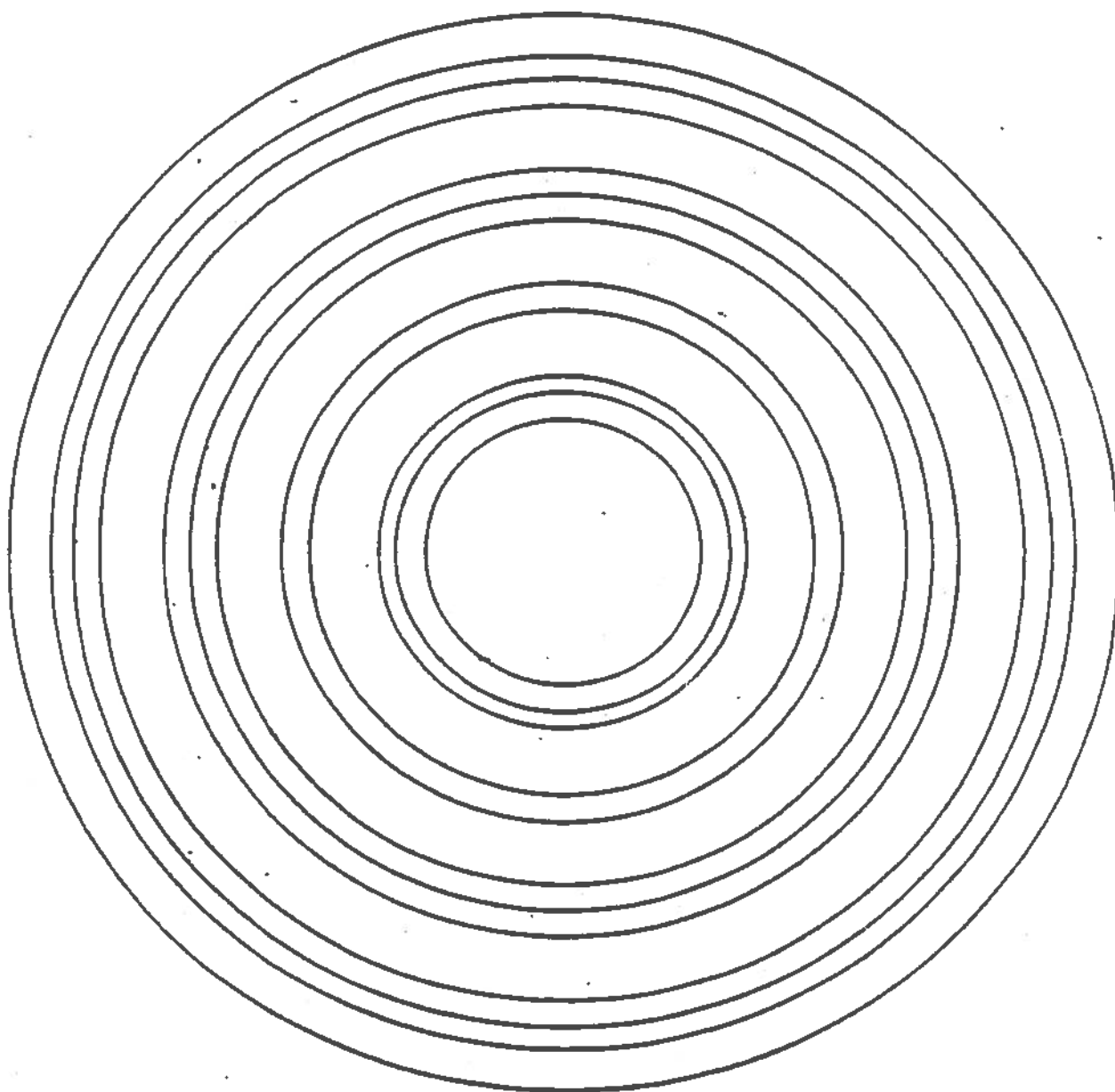
R-P — reddish purple  
Y — yellow  
Y-G — yellowish green  
Y-O — yellowish orange

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**HARMONIOUS COLORS**

A target presents an overall visual field good for making color experiments. Choose a single color and then color in the bands of this target with that color and others close to it on the color wheel. Include various values and intensities. If you are careful with your arrangement, you can make the circle appear as a ball or as a deep hole.

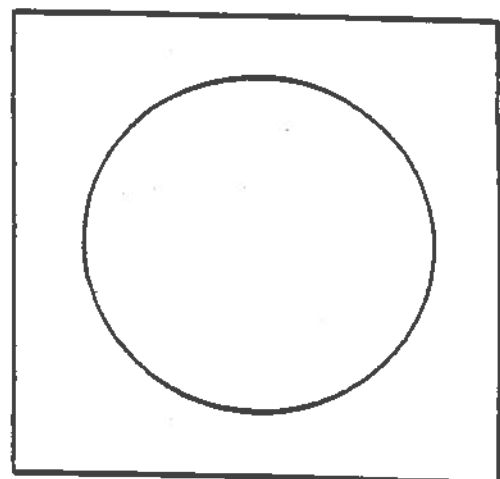
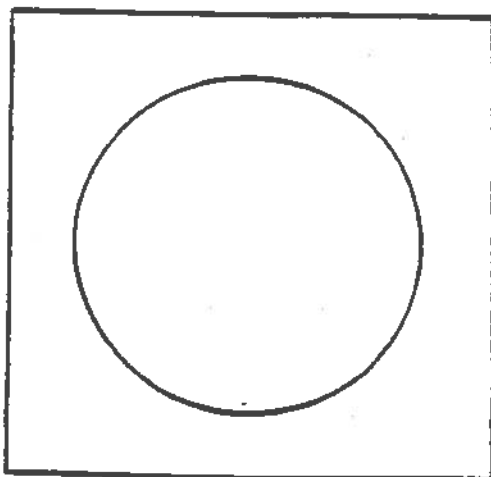
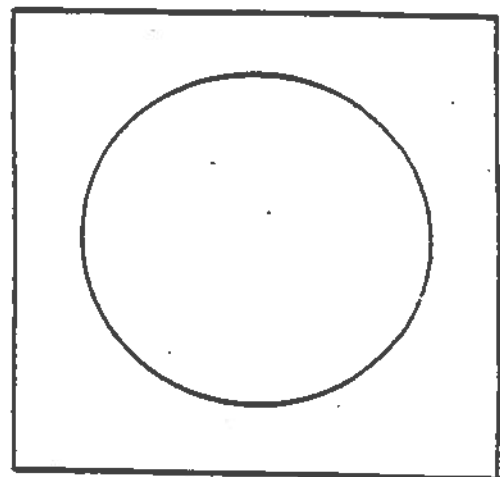
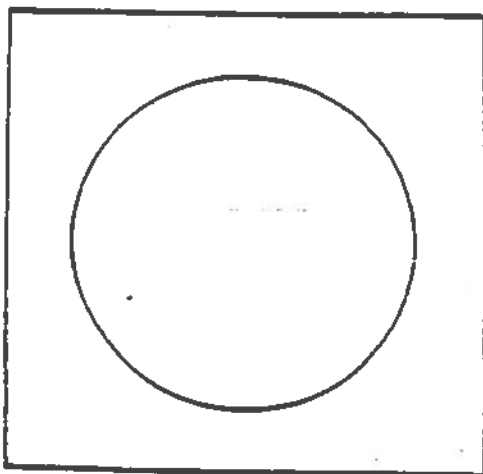


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## ADVANCING COLORS

Certain colors at their full intensity and value seem to hover in the foreground of other colors even though all cover the same surface. This is especially true of full-strength red, which appears to advance slightly ahead of any color next to it. In the following two squares, notice this effect when using red and blue in combination. In one square, make the disk solid red and the background blue. Reverse the two colors in the other square. In the other squares, experiment with other color combinations.



Which of the colors seem to advance? \_\_\_\_\_

Which of the colors seem to withdraw? \_\_\_\_\_

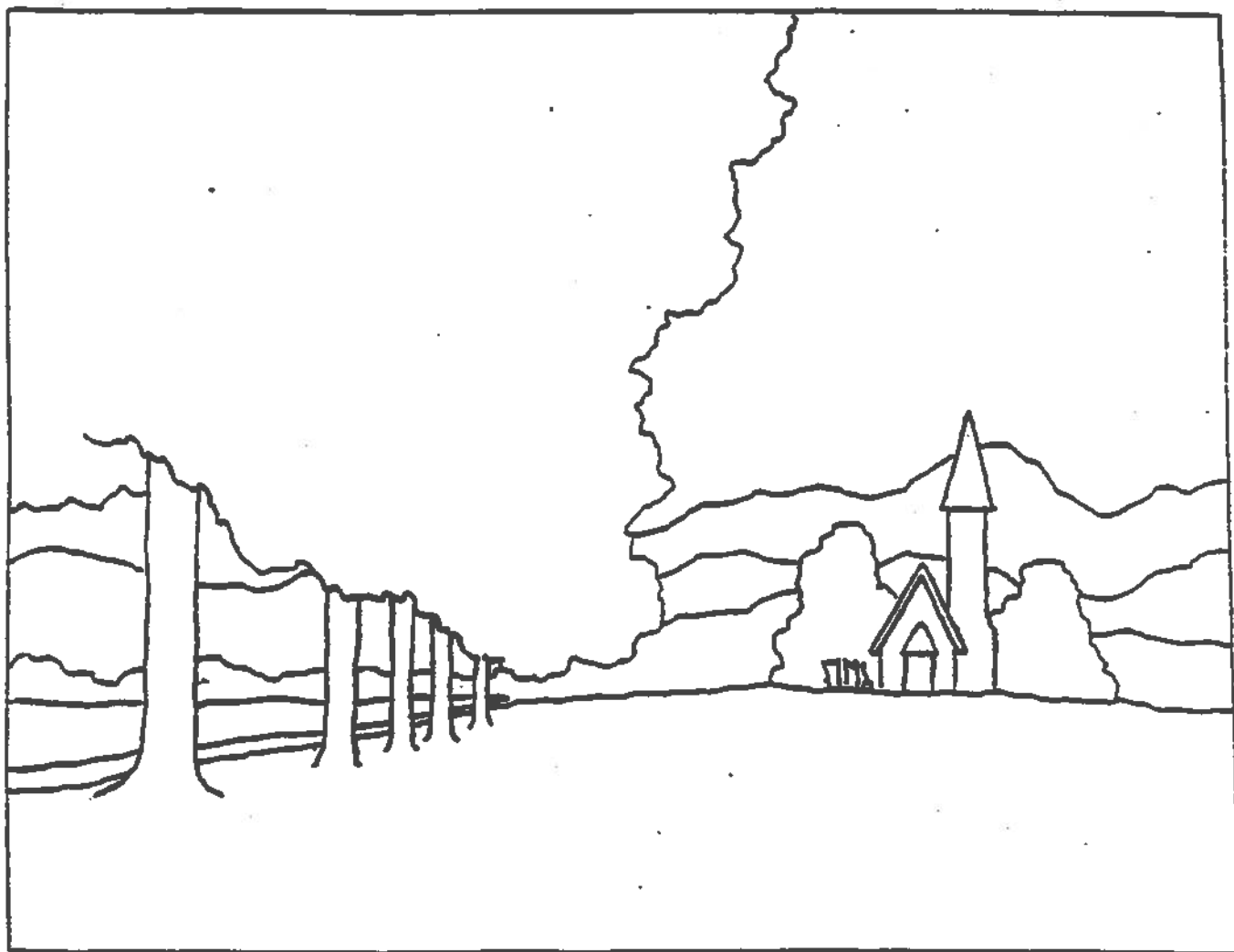


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### DIMENSION WITH INTENSITY AND VALUE

In realistic art, dimension is provided more through adjustment of color values and intensities than hue choice. The subject provides the color selection—green foliage and blue sky, for example. By weakening the values and intensities of those natural colors, objects will appear to recede into the distance. Strongest color values and intensities make objects in the foreground appear more advanced. In the drawing below of a country church before a mountain backdrop, color the objects to create a sense of natural dimension by varying the values and intensities of color.



## **Giacometti (Sculptures)**



Three Men Walking



Cat

What type of balance do you detect in these sculptures? Choose one of the following

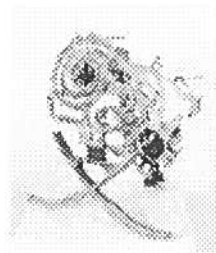
- Symmetrical (formal balance in which two halves of a work are identical)
- Asymmetrical (a feeling of balance is created when taking into account all qualities of the work including color, shape and size)
- Radial (objects are positioned around a focal a central point)

What "harmony" is evident in the works? What repetition do you see?

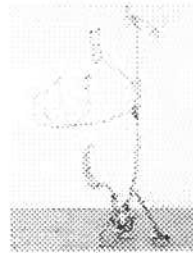
Discuss the type of movement you see in these sculptures. What helps to create this feeling?

Do the sculptures have a rhythm? Do they invite your eye to move gently and smoothly across each figure or jump rapidly from point to point?

## Nancy Graves (Sculptures)



Visage



Whiffle Tree

What type of balance do you detect in these sculptures? Choose one of the following

- Symmetrical (formal balance in which two halves of a work are identical)
- Asymmetrical (a feeling of balance is created when taking into account all qualities of the work including color, shape and size)
- Radial (objects are positioned around a focal or central point)

What "harmony" is evident in the works? What repetition do you see?

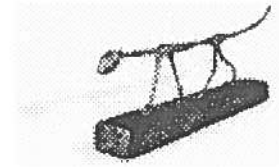
Discuss the type of movement you see in these sculptures. What helps to create this feeling?

Do the sculptures have a rhythm? Do they invite your eye to move gently and smoothly across each figure or jump rapidly from point to point?

## Giacometti (Sculptures)



Three Men Walking

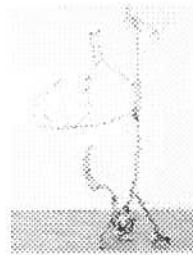


Cat

## Nancy Graves (Sculptures)



Visage



Whiffle Tree

Review art by Giacometti and Graves. Using key terms, write a paragraph comparing/contrasting the principles of art used in the works of these two artists.

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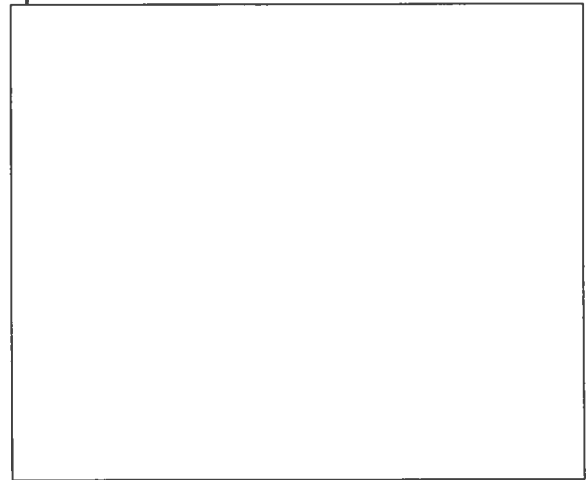
Choose a piece to analyze. Paste a picture of it here.

Title:

Artist:

Period:

Style:



Color Intensity (Are the colors bright or dull?)

Color Value (Does the artist use lighter or darker hues?)

What types of lines are present? (Do you notice the lines are straight or do they curve?)

How would you describe the texture of the work? (What does the piece "feel" like?)

What basic shapes do you see in the painting? Please be specific (Can you see circles, squares, rectangles, triangles?)

Do any of the shapes overlap? Explain.

How does the artist use the "space" around the main figure in each painting?  
What illusion is he trying to create with this style?

What type of balance do you detect? Choose one of the following

- Symmetrical (formal balance in which two halves of a work are identical)
- Asymmetrical ( a feeling of balance is created when taking into account all qualities of the work including color, shape and size)
- Radial (objects are positioned around a focal a central point)

What "harmony" is evident? What repetition do you see?

Discuss the type of movement that you see. What helps to create this feeling?

Does the piece have a rhythm? Does it invite your eye to move gently and smoothly or jump rapidly from point to point?

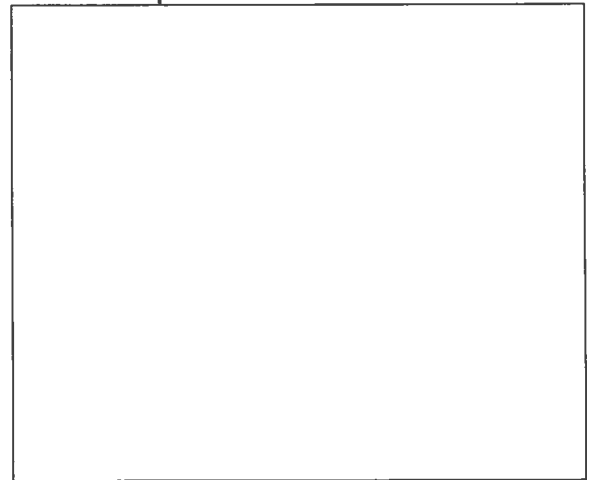
Choose a second piece to analyze. Paste a picture of it here.

Title:

Artist:

Period:

Style:



Color Intensity (Are the colors bright or dull?)

Color Value (Does the artist use lighter or darker hues?)

What types of lines are present? (Do you notice the lines are straight or do they curve?)

How would you describe the texture of the work? (What does the work "feel" like?)

What basic shapes do you see in the painting? Please be specific (Can you see circles, squares, rectangles, triangles?)

Do any of the shapes overlap? Explain.

How does the artist use the "space" around the main figure in each painting?  
What illusion is he trying to create with this style?

What type of balance do you detect? Choose one of the following

- Symmetrical (formal balance in which two halves of a work are identical)
- Asymmetrical ( a feeling of balance is created when taking into account all qualities of the work including color, shape and size)
- Radial (objects are positioned around a focal a central point)

What "harmony" is evident? What repetition do you see?

Discuss the type of movement that you see. What helps to create this feeling?

Does the piece have a rhythm? Does it invite your eye to move gently and smoothly or jump rapidly from point to point?

Using key terms, write a paragraph comparing/contrasting the elements and principles of art used in the works of the two artists that you chose.

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Create a drawing or painting that expresses an emotion such as anger, sorrow or joy. Analyze the elements and principles of art that you have chosen to incorporate.

**Describe the elements of art that you included in your work.**

**Color Intensity** (Are the colors bright or dull?)

**Color Value** (Did you use lighter or darker hues?)

What types of **lines** are present? (Are they straight or do they curve?)

How would you describe the **texture** of your work? (What does your piece "feel" like?)

What basic **shapes** did you use? Please be specific (Did you use circles, squares, rectangles, triangles?) Do any of the shapes overlap? Explain.

How do you use the "**space**" around the main figure in each painting? What illusion are you trying to create with this style?

**Analyze the principles of art you used.**

What type of **balance** did you incorporate? Choose one of the following.

- Symmetrical (formal balance in which two halves of a work are identical)
- Asymmetrical (a feeling of balance is created when taking into account all qualities of the work including color, shape and size)
- Radial (objects are positioned around a focal a central point)

Describe the **harmony** of your piece. (What repetition is evident?)

Discuss the type of **movement** you are trying to create. What helps to create this feeling?

Does the piece have a **rhythm**? Does it invite your eye to move gently and smoothly or jump rapidly from point to point?

## ***Standard 2-Exercises***

**Refer to "Key Terms" and the artwork of Barbara Kruger and Romare Bearden as you complete the following exercises.**

1. Describe the message and type of media that each artist presents.
2. Research artists that use different types of medium in their work. You can use <http://www.artcyclopedia.com/media/index.html> if you have trouble getting started. Choose 2 artists and describe their work and type of medium they have chosen.

**Refer to the "Choosing Subject Matter" and "Key Terms" as you complete the following exercises.**

2. Complete "I Can't Think of Anything to Draw" worksheet.
3. Complete "Composition" worksheet.
4. Watch the video "Art in the 21st Century: Season One: Identity"

**6. Final Project-** Develop a mixed media image to address a social issue that is important to you. Choose two different types of medium in which to produce your work. Analyze the piece using what you have learned so far.

## Kruger

1.



2.



What message is Kruger trying to get across in the image #1?

What message is she trying to convey in image #2?

Kruger used a combination of \_\_\_\_\_ and \_\_\_\_\_ to create these images.

How do the medium enhance the message?

## Bearden

1.



2.



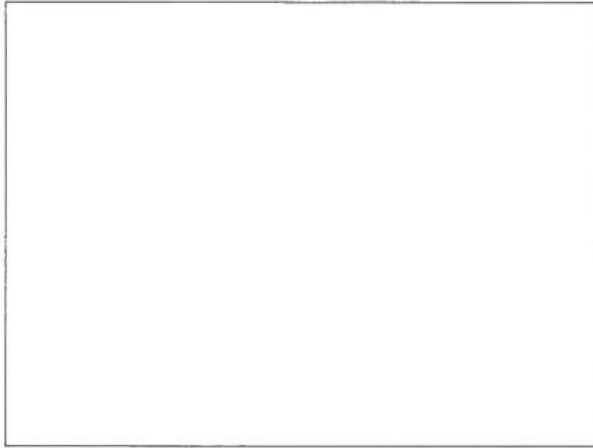
What message is Bearden trying to get across in the image #1?

What message is she trying to convey in image #2?

Bearden used a combination of \_\_\_\_\_ and \_\_\_\_\_ to create these images.

How do the medium enhance the message?

**Choose an artist to analyze. Paste a picture of his work here:**



**Artist:**

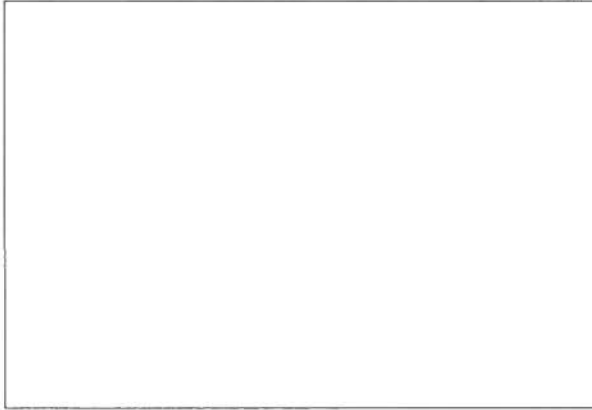
**Title:**

What message is the artist trying to get across?

What type of medium is the artist using?

How does the type of medium affect the message?

**Choose a second artist to analyze. Paste a picture of his work here:**



**Artist:**

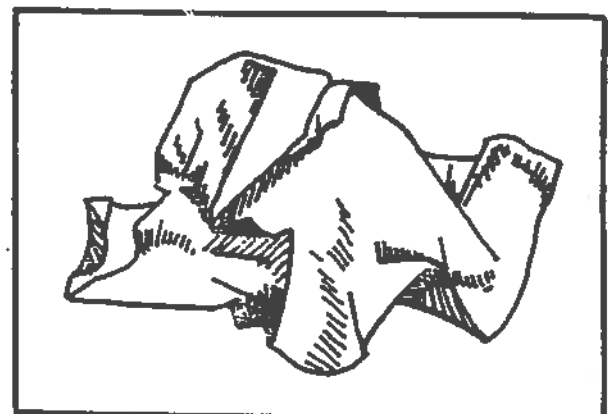
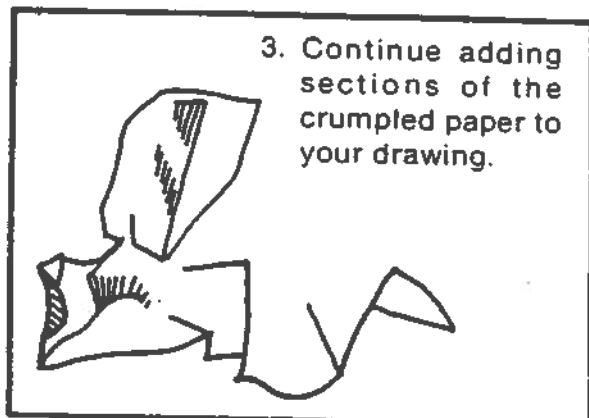
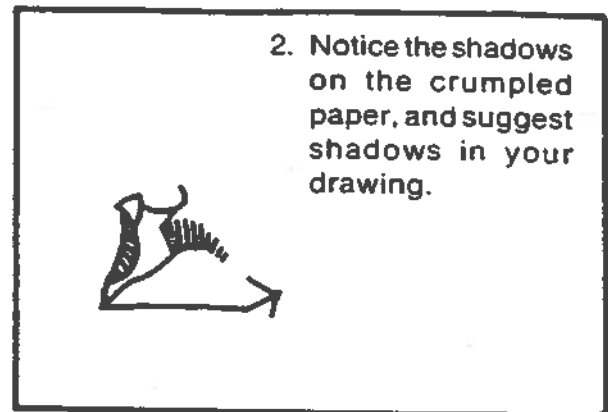
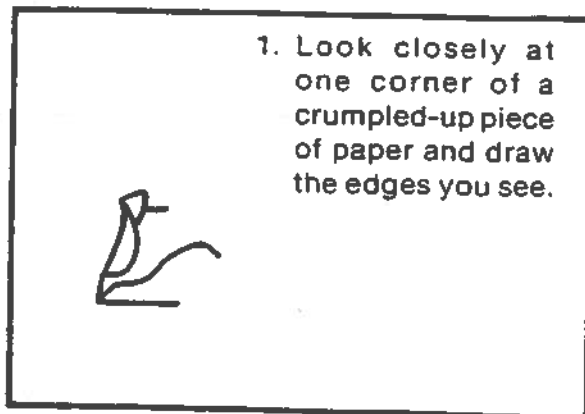
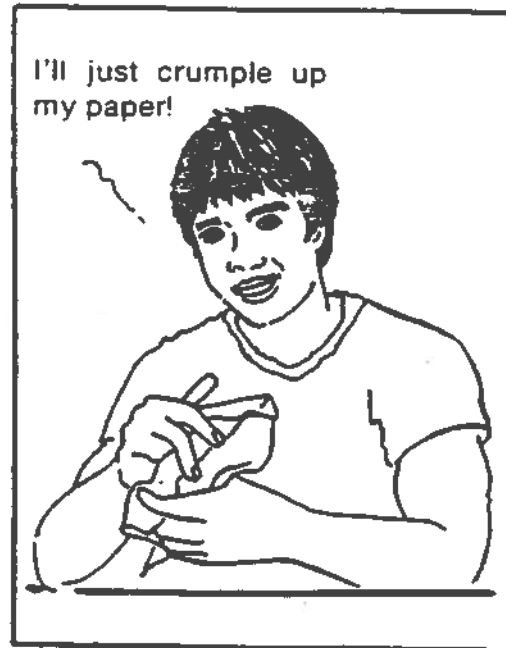
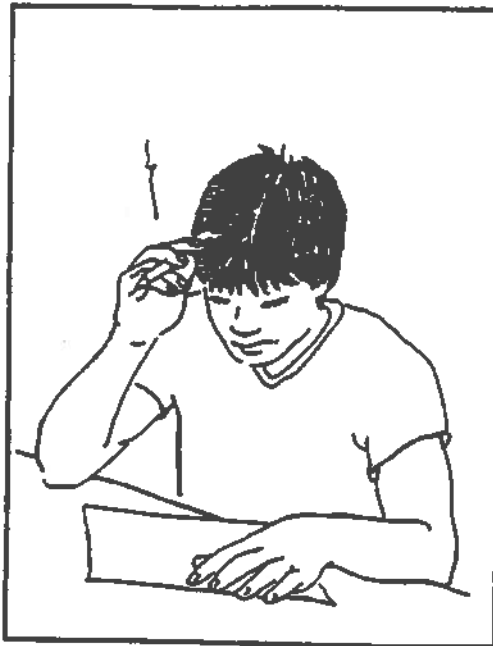
**Title:**

What message is the artist trying to get across?

What type of medium is the artist using?

How does the type of medium affect the message?

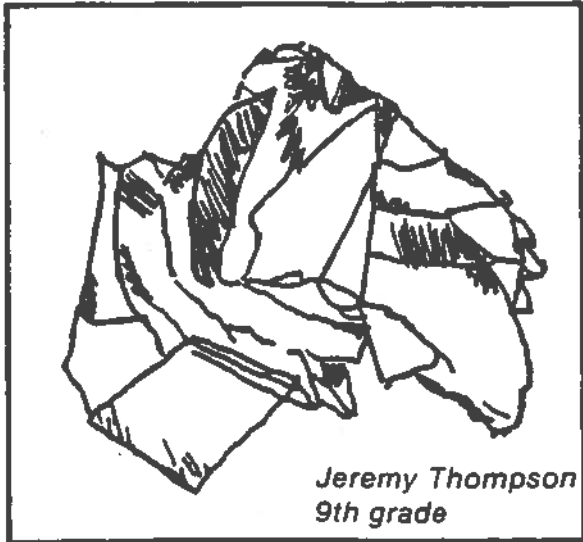
# I Can't Think of Anything to Draw





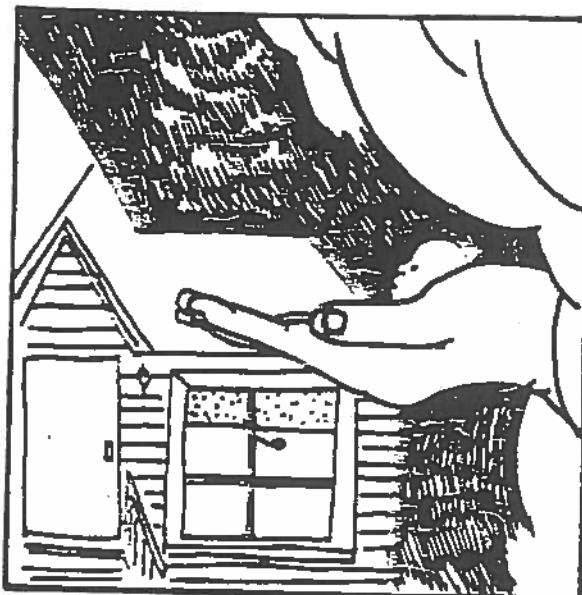
NAME \_\_\_\_\_ DATE \_\_\_\_\_

## I Can't Think of Anything to Draw



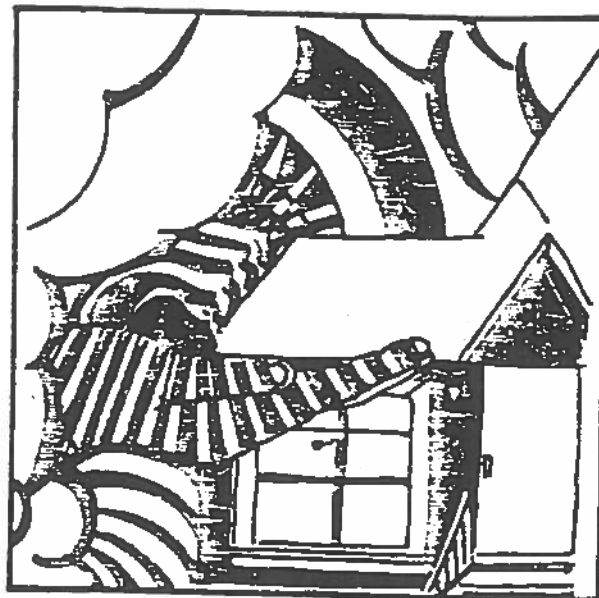
1. Crumple a piece of paper and place it so the light makes good strong shadows on it.
2. Look carefully at one corner of the crumpled paper and draw just that small corner area to start with.
3. You can use the space on this paper for your drawing.

## Composition



Cathy O'Toole  
12th grade

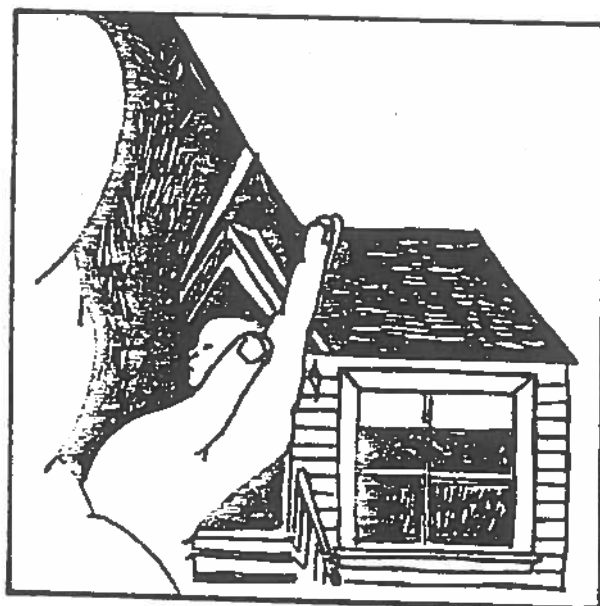
1. The word **composition** refers to the placement of the different parts of a work of art to form a whole.



2. Lines, shapes, shadows, and textures can all be rearranged countless times.



3. The hand and baby's head don't show up as well in the second arrangement. Do you know why?

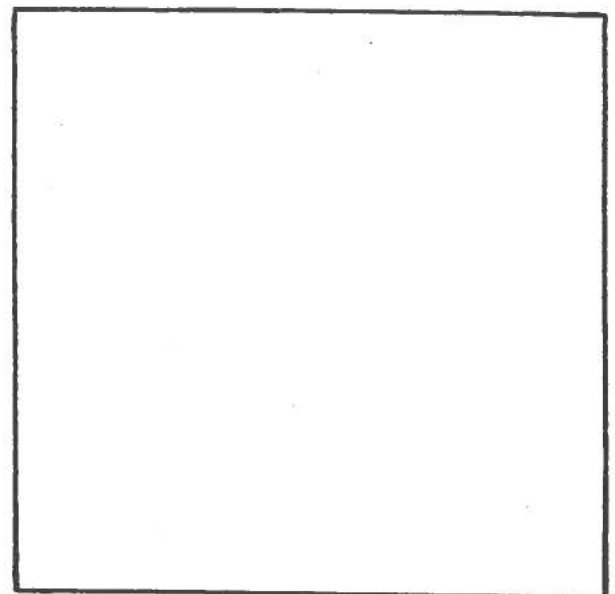
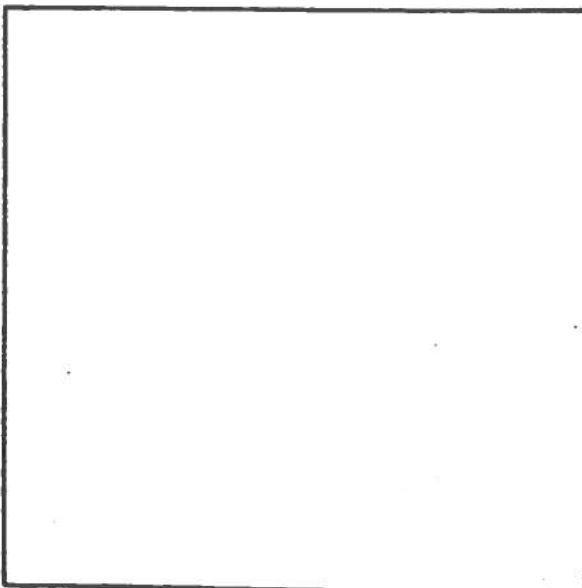
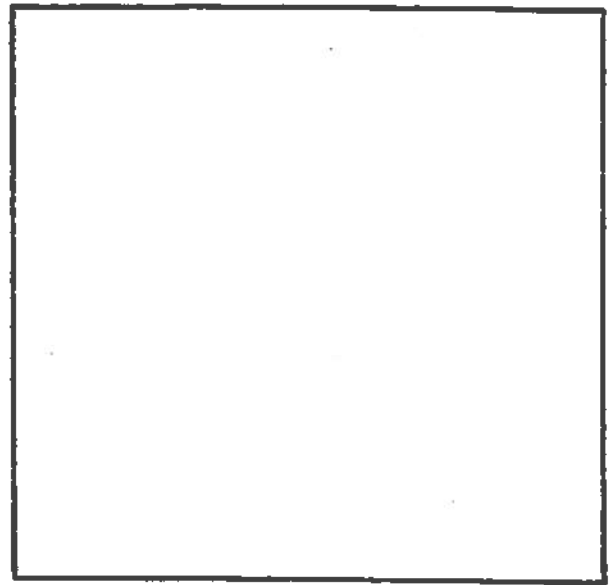
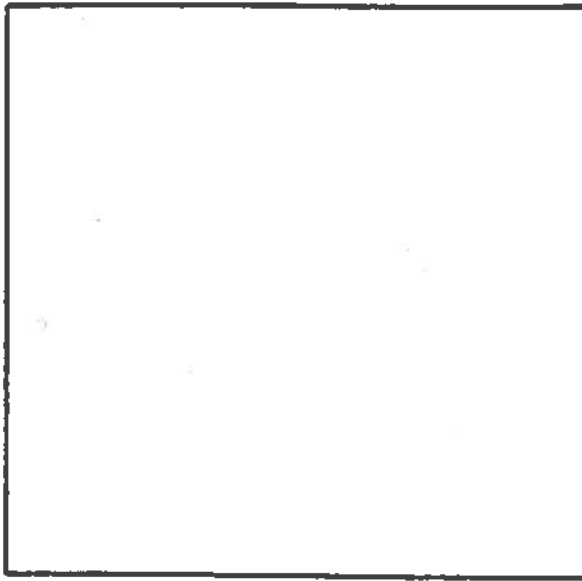


4. You may want to try more arrangements. Could the baby's head be placed some place besides the hand?

NAME \_\_\_\_\_ DATE \_\_\_\_\_

## Composition

1. Use this page to experiment with four different arrangements of the same shapes. *Remember to vary the lines, shapes, shadows, and textures.*
2. Remember to vary the lines, shapes, shadows, and textures.





### Quiz Questions For Art in the 21st Century: Season One: Identity

Use your browser's Print page function to print this quiz.

**1. What does artist Bruce Nauman think he, as an artist, has in common with cowboys?**

- A. Branding his work.
- B. Working outdoors.
- C. Trying to be efficient in what he does.
- D. Keeping tools in his studio the same way cowboys keep tools in a barn.

**2. What does Kerry James Marshall look for when he views art in a museum?**

- A. The name and date of the painter.
- B. Evidence of the artist's thinking and process.
- C. What materials the artist used.
- D. Which pieces are most popular.

**3. What idea did Maya Lin use to organize her design of the park in Grand Rapids, Michigan?**

- A. Showing water as a solid, liquid and gas.
- B. Making everything circular.
- C. Following the natural terrain of the site.
- D. Bringing the stars down to earth.

**4. How does Maya Lin want to be known?**

- A. As an architect and an artist.
- B. As a monument designer.
- C. As a landscaper and an architect.
- D. As someone who is good at cutting into books.

**5. Whose hands were used to make the Louise Bourgeois' installation "Helping Hands."**

- A. Jane Addams' hands.
- B. The hands of a model from Chicago.
- C. Bourgeois' own hands.
- D. The hands of a textile worker.

« [Back to Search Results](#)

[View Answers to Quiz](#)

## Final Project

**On a separate surface, develop a mixed media image to address a social issue that is important to you. Choose two different types of medium in which to produce your work.**

What did you choose as a **subject**?

How did you choose this subject?

What **medium** did you choose for your project?

**Complete the following in order to describe the elements of art that you included.**

**Color Intensity** (Are the colors bright or dull?)

**Color Value** (Did you use lighter or darker hues?)

What types of **lines** are present? (Are they straight or do they curve?)

How would you describe the **texture** of your work? (What does your piece “feel” like?)

What basic **shapes** did you use? Please be specific (Did you use circles, squares, rectangles, triangles?) Do any of the shapes overlap? Explain.

How do you use the “**space**” around the main figure in each painting? What illusion are you trying to create with this style?

Answer the following questions to analyze the **principles of art** you used.

What type of **balance** did you incorporate? Choose one of the following.

- Symmetrical (formal balance in which two halves of a work are identical)
- Asymmetrical ( a feeling of balance is created when taking into account all qualities of the work including color, shape and size)
- Radial (objects are positioned around a focal a central point)

Find **contrasting elements** within the piece. How do these elements help the viewer focus?

What "**harmony**" is evident? (What repetition is evident?)

Discuss the type of **movement** you are trying to create. What helps to create this feeling?

Does the piece have a **rhythm**? Does it invite your eye to move gently and smoothly or jump rapidly from point to point?