

VOCABULARY NOTEBOOK ENTRY: value contrast, center of interest

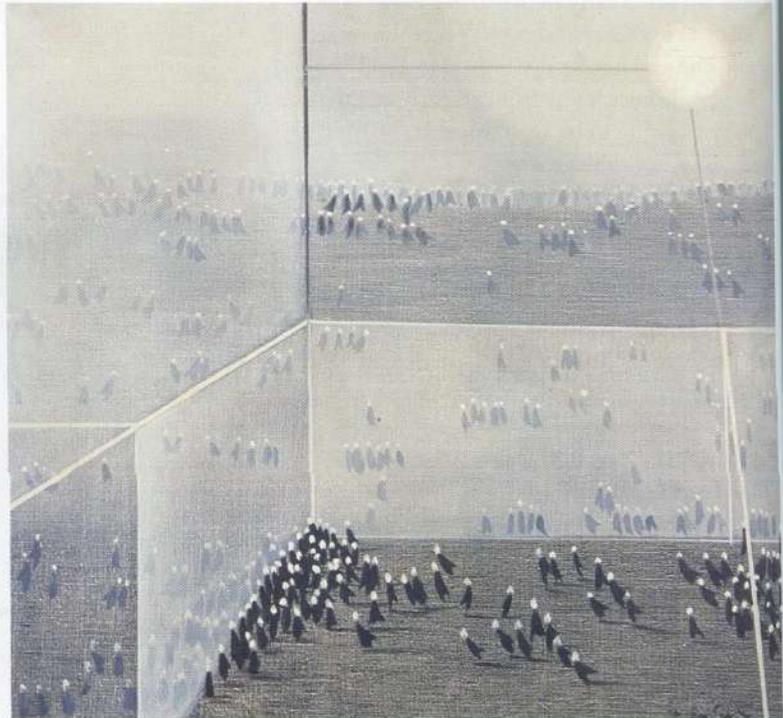
DO NOW: Page 65, Picture 3-18

Value

Value Contrast

Artists emphasize not only dark values or light values in their work, but also include values from all parts of the scale. Light values placed next to medium or dark values creates *value contrast*. This contrast may help viewers distinguish between different parts of a design. It also may make one area of a design stand out.

3-16 The stark contrast in value in this design gives the piece a sense of immediacy and simplicity. Michelle Spinnato (age 15). *Value Study*, 1998. Construction paper, newsprint, chalk, and magazine paper, 12" x 18" (30.5 x 45.7 cm). Atlanta International School, Atlanta, Georgia.



3-17 Describe how Nemesio Antúnez has used value contrast in this painting. Nemesio Antúnez (b. 1918). *New York, New York 10008*, 1967. Oil on canvas, 22" x 24" (55.9 x 61 cm). Courtesy of the Couturier Galerie, Stamford, Connecticut. Photo ©Patricia Lambert.

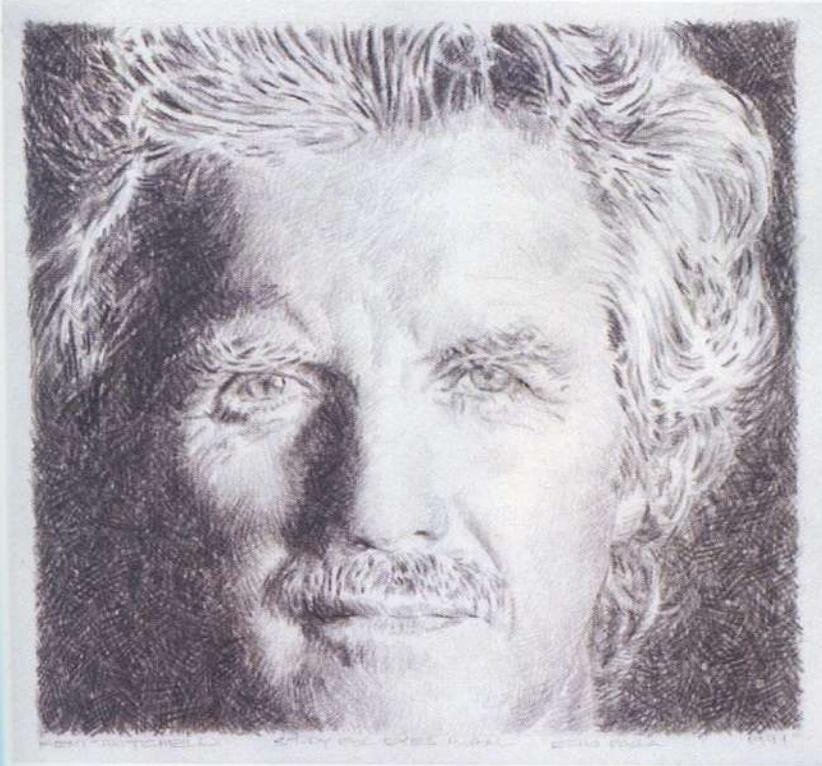
Try it



Cut out 1" squares of dark- and light-valued grays from a magazine. Arrange them to create a collage or other design that shows strong value contrast.

The greatest possible value contrast is between black and white. A woodcut or a linoleum-block print made with black ink on white paper uses such contrast. In fig.3-16, the artist's use of black helps the bird stand out from the nearby flower.

Some artists prefer to use strong value contrast only a little, perhaps saving it for a design's *center of interest*, a special area to which the artist wishes to draw the viewer's attention. The center of interest, usually where the artist wishes the viewer to look first, may also contain a design's most important object or figure, or other important information.



3-18 Kent Twitchell drew this self-portrait with graphite. He used dark values for the background and shadows on his face; he used the lightest value for highlights and the areas closest to the viewer. The medium grays bridge the light and dark values, and provide softer details within the face.

Kent Twitchell (b. 1942). *Study for Eyes Mural*, 1991. Graphite on paper, 9 1/2" x 8 3/4" (24.1 x 22.2 cm). Collection of Joseph A. Gatto, Los Angeles, California.

Note it

Look at several images in this book. Try to find the place in each image where the lightest and the darkest values come together. In which images is the center of interest created by this area of greatest value contrast? In which is the center of interest created differently? Explain.

3-18a Kent Twitchell.
Study for Eyes Mural, detail
of fig.3-18.



EXIT: Answer in a complete sentence: In Do Now Detective, what does the "Vocabulary" tell us –and what do we be needing to do with this information every day and why??????

VOCABULARY NOTEBOOK ENTRY: rhythm, regular rhythm, alternating rhythm, progressive rhythm

DO NOW: Page 77, “*Vega-Nor”

Lesson 4

Rhythm

Just like music, art has rhythm. **Rhythm** in art uses repeated elements to express a sense of visual or actual movement. Repeating the same element, such as a shape, creates **regular rhythm**. Two or more elements repeated on an alternating basis create **alternating rhythm**. To create **progressive rhythm**, a repeated element is changed in progression. For example, a shape may get larger each time it is repeated.

Look at the elements Chinese American artist Diana Ong (1940–) used to create alternating rhythm. The repeated symbols of the Statue of Liberty create a checkerboard effect. These elements also create a sense of movement. You might feel like your eyes are dancing around the composition. What other elements add to the sense of rhythm and movement?

Types of Rhythm

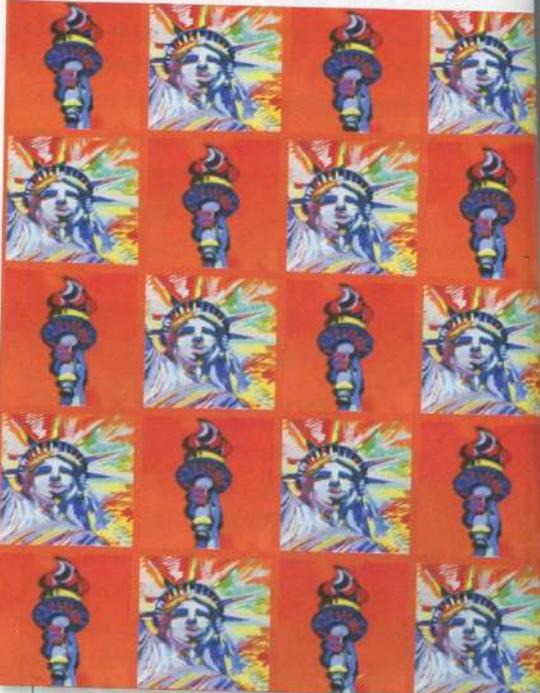
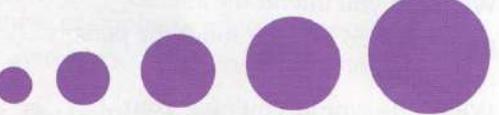
regular rhythm



alternating rhythm



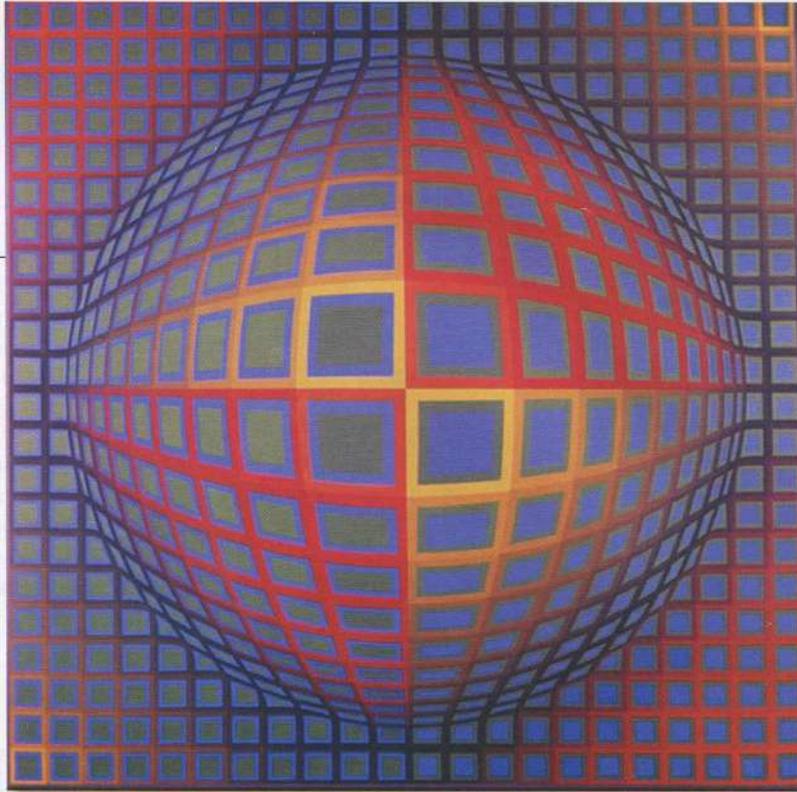
progressive rhythm



Diana Ong. *Miss Liberty III (Orange)*.
Computer Original, © Diana Ong.

What type of rhythm does this artwork show?

Victor Vasarely. *Vega-Nor*,
1969. Oil on canvas,
78 3/4 by 78 3/4 inches.
Albright-Knox Art Gallery,
Buffalo, NY.



Rhythm and Motion

Do you get a sense of motion or movement when you look at this painting? Hungarian artist Victor Vasarely (1908–1997) used progressive rhythm to make the center appear to be moving toward the viewer. Notice how Vasarely repeated lines and shapes, but each element changes each time it repeats. Lines become thicker and farther apart toward the center of the artwork. The squares become larger with curved sides, adding to the illusion of forward motion. Vasarely combined his knowledge of math, science, and the elements of art to trick the eye in his paintings. Look again at the center vertical and horizontal lines in *Vega-Nor*. Although they seem to curve, they are actually straight. How do the colors add to the visual rhythm?

Sketchbook Journal

Look for examples of each kind of visual rhythm in your environment. Draw and label examples of both natural and human-made objects and scenes that show visual rhythm. How might you use these objects and scenes in your artworks?

EXIT: Answer in a complete sentence: In Do Now Detective, what does the “Vocabulary” tell us –and what do we be needing to do with this information every day and why??????

VOCABULARY NOTEBOOK ENTRY: N/A

DO NOW: Page 67 , Picture 3-21

66

Value

In a generally light-valued design, a dark shape or line will stand out. Look at *The White Girl* (fig.3-19). Notice how your eyes are quickly drawn to the top of the work, where the subject's face is composed of dark features and framed by dark hair. This is the painting's center of interest.

In a generally dark-valued design, a light shape or area will become the focus. Look at the seventeenth-century painting *Newborn Child* (fig.3-21). The entire scene is dark, with a burning candle as the only source of light. The candle itself is hidden, but it beautifully highlights the face and right arm of the young woman. The artist, Georges de La Tour, is famous for such bold, candle-lit scenes.

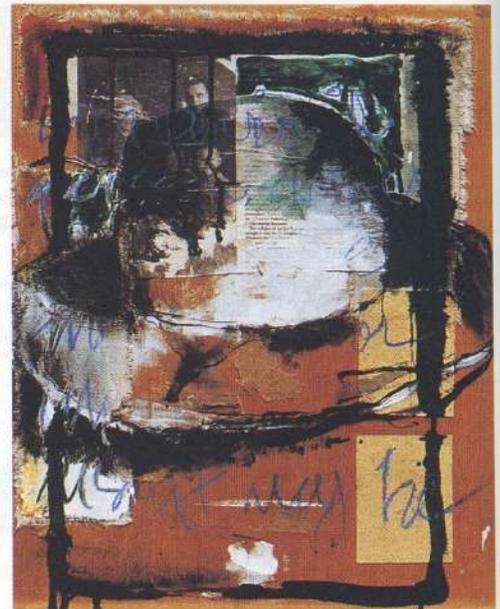


3-19 Though most know Whistler's painting of his mother best, *The White Girl* is what caused Whistler to become the first American painter after the eighteenth century to gain fame in Europe. Why do you think the artist called this painting *Symphony in White*?

James Abbott McNeill Whistler (1834-1903). *Symphony in White, No. 1: The White Girl*, 1862. Oil on canvas, 83 7/8" x 42 1/2" (213 x 107 cm). Harris Whittemore Collection ©1998 Board of Trustees, National Gallery of Art, Washington, DC.

3-20 How is value contrast used in this student work?

High school student (age 17). Los Angeles County High School for the Arts, Los Angeles.



Finding the contrasting values in a design is sometimes difficult. First, shut out tiny details by squinting your eyes. Then look only at the larger shapes of similar value. When you do this, the elements of dark and light will become more noticeable. You can also use this technique to balance the value contrasts in your own work more effectively.



3-21 How has the artist focused the light of the candle on the child?

Georges de La Tour (1593–1652). *Newborn Child* (*Le Nouveau-Né*), mid-1640s. Oil on canvas, 31 ¼" x 35 ⅞" (79 x 91 cm). Musée des Beaux-Arts, Rennes, France. ©Photo RMN, Ojéda/Hubert.

Try it



From a piece of medium-gray paper, cut four 1" squares. Then from white, black, and two different gray-valued papers, cut four 3" squares—one square of each value. Place the small gray shapes on the four larger shapes. What appears to happen to the value of the smaller shapes? Why do you think this occurs?

EXIT: Answer in a complete sentence: In *Do Now Detective*, what does the "Size" tell us?

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VOCABULARY NOTEBOOK ENTRY: pattern

DO NOW: Page 81, "North African Strip"

Lesson 5

Pattern

Patterns are everywhere. How many patterns can you see around you right now? In art, **pattern** is simply the regular repetition of a line, shape, or color. While rhythm conveys a sense of motion, and may

use a pattern to do so, patterns themselves may or may not show motion. Learning about pattern and its relationship with rhythm will help you discover patterns in the natural and human-made environments.

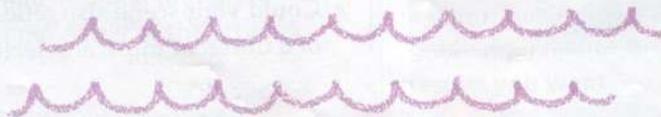


Artist unknown, Chinese, Yang-Shao Culture. Storage Jar, 2500 B.C. Clay, height 14 1/2 inches. The Lowe Art Museum, The University of Miami, Florida.

How did the maker of this jar create both rhythm and pattern?



Rhythm and pattern also appear in nature such as on this zebra.



Audio 5
Create a Wall Hanging
What you have to
understand your
artwork

Philip Taaffe. *North African Strip*, 1993. Mixed media on canvas, 113 1/2 by 89 inches. Gagosian Gallery, New York.



Patterns in the Environment

Patterns can be created using actual or implied lines, colors, shapes, and textures. They appear in the limbs of trees and in the feathers of birds. They may be simple or extremely complex. This artwork by American artist Philip Taaffe (1955–) includes complex patterns made with stencils.

The artwork's title provides a clue to the artist's inspiration. Taaffe borrowed patterns seen in metal-and-glass lanterns made in North Africa. What elements and objects did Taaffe repeat to create patterns? Are patterns found in the natural environment different from those in the human-made environment? Explain.

Visual Culture

Notice the many patterns in your environment. Look for patterns on the exterior of the homes in your neighborhood or the buildings in your city or town. Each time you enter a building, notice the pattern in the floor. Use your Sketchbook Journal to note how many different patterns you see in one day.

EXIT: Answer in a complete sentence: In Do Now Detective, what does the "Size" tell us?

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VOCABULARY NOTEBOOK ENTRY: N/A

DO NOW: Page 72 , Picture 4-2

4

Color

Key Vocabulary

spectrum
pigment
neutral
hue
primary colors
complementary colors
tint
shade
intensity
tone
color harmony

ONE OF THE MOST EXCITING AND POWERFUL ASPECTS of our environment is color. Color appeals directly to our senses and emotions. We walk along streets and shop in stores filled with color—and we often make purchases because of it. Perhaps some colors, such as school colors, cause you to cheer and feel pride. Other colors might affect your mood, making you feel happy or sad. Look around you at rusted signs, neon lights, patterned clothing, flowering plants, and other everyday objects. Color is a necessary part of our lives. Knowing where color comes from and its properties will help you learn how to use it in your artwork.

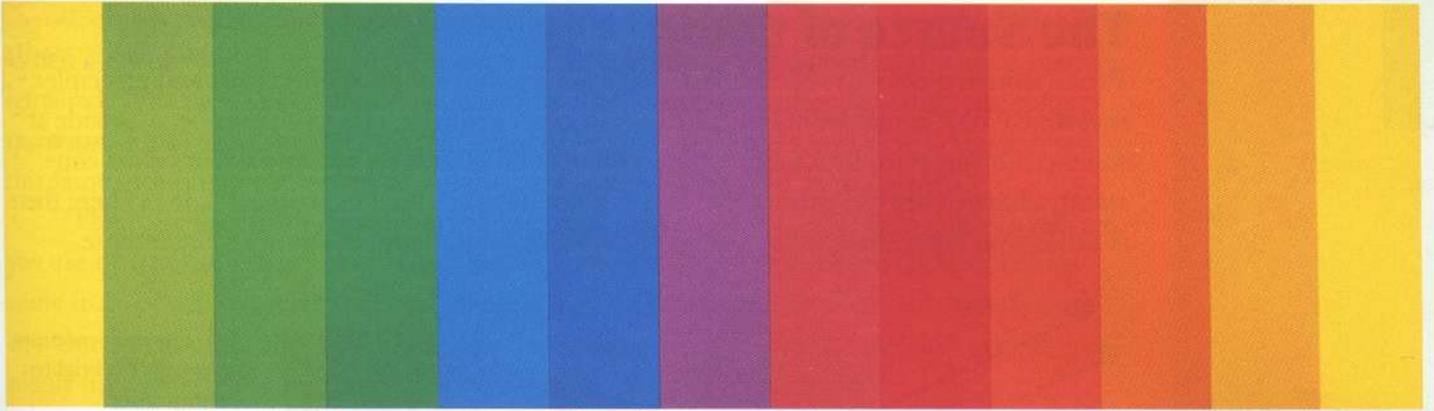
4-1 In some regions, fall is when we are most mindful of color in our natural surroundings.

Leaf in Lexington, Massachusetts. Photo by H. Ronan.



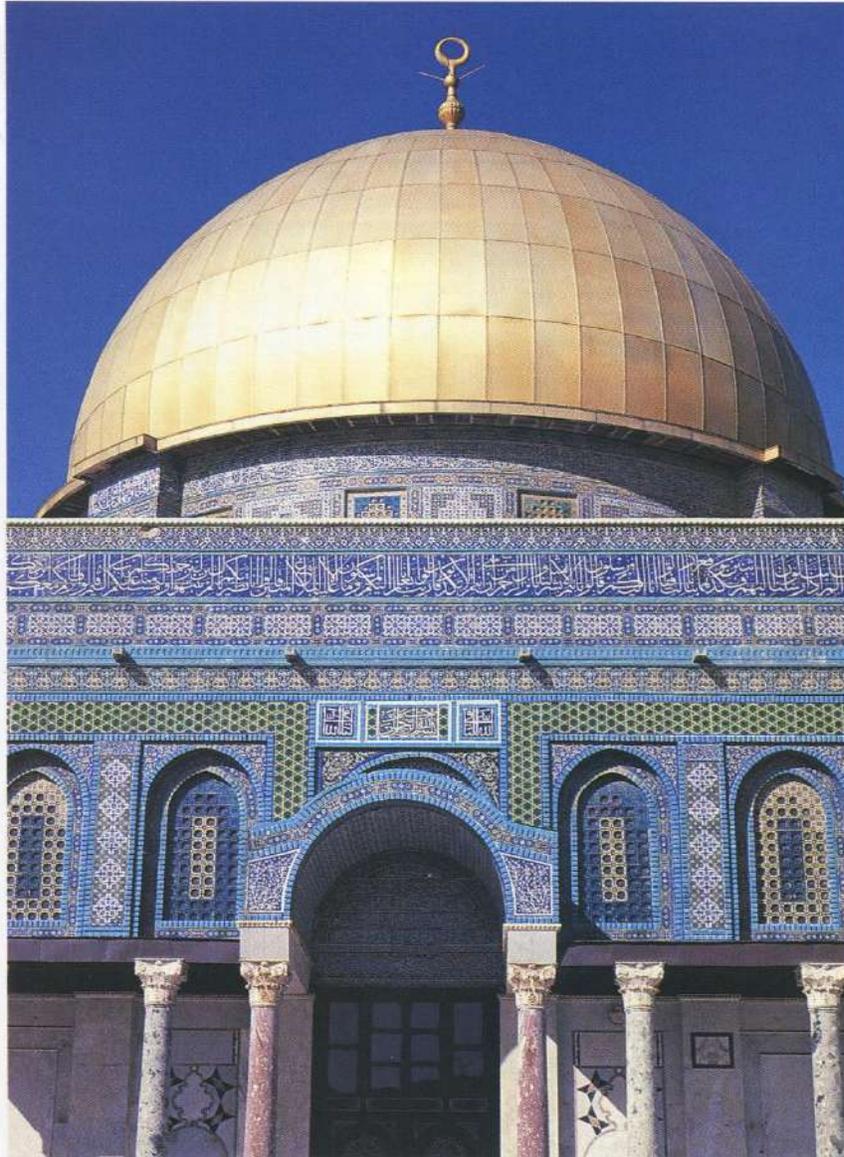
4-2 The brilliant combination of sunlight and bright colors on a sunny summer day is captured in this painting. Consider how these objects would look on a cold winter's day.

Janet Fish (b. 1938). *Jump*, 1995. Oil on canvas, 54" x 70" (137.2 x 177.8 cm). D. C. Moore Gallery, New York. Photo by Beth Phillips.



4-3 This painting can be seen as a color chart that shows the move from one color of the spectrum to the next.

Ellsworth Kelly (b. 1923). *Spectrum II*, 1966–67. Oil on canvas, 80" x 273" (203.2 x 693.6 cm). Funds given by the Shoenberg Foundation, Inc. 4:1967, The Saint Louis Art Museum (Modern Art) (ISM 15192).

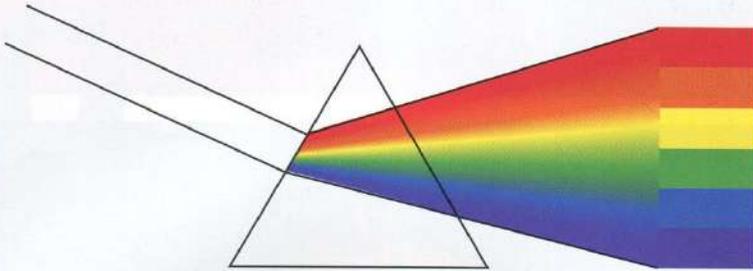


4-4 The exterior of this Islamic mosque is decorated with brightly colored ceramic tile. The tile and the dome's gold covering both take advantage of the direct, brilliant sunlight of the Middle East.

Dome of the Rock, Jerusalem, Israel, detail. Photo by L. Nelken.

The Source of Color

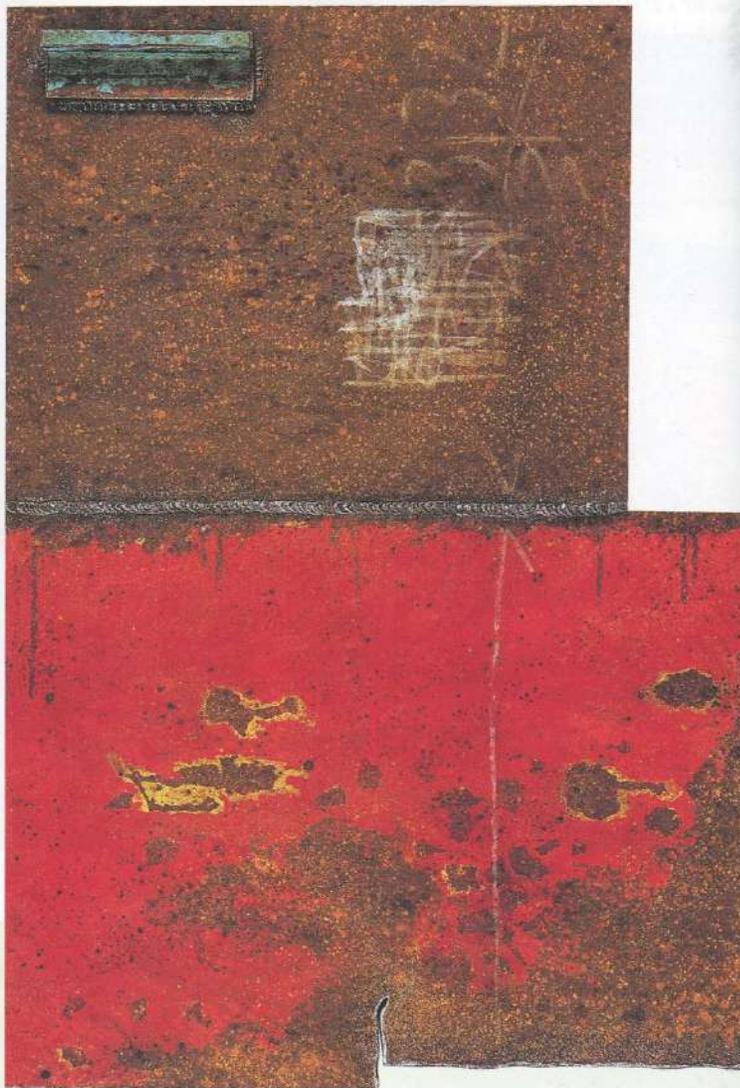
When studying color, it is helpful to understand some of the scientific facts and principles involved. Color comes from light, either natural or artificial. Have you ever been outside at sunrise? Or surprised by a sudden power failure at night? If so, you know that colors constantly change with the time of day and the amount of natural or artificial light. Where there is little or no light, there is little or no color. With bright light, colors are more intense.



4-5 The color spectrum represents the brightest colors possible.

4-6 This painting is meant to give the appearance of rusting. The artist saw weathered metal—objects that we barely notice—as a study in color.

Dan Douke (b. 1943). *Zep*, 1985. Acrylic on canvas, 24" x 35" (61 x 88.9 cm). Collection of Bruce Everett, Northridge, California.



EXIT: Answer in a complete sentence: What are the 3 most important things you can find in your Digital Arts Google Classroom?

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VOCABULARY NOTEBOOK ENTRY: N/A

DO NOW: Page 84 , Minnie Evans

Meet the Artist

Minnie Evans

Minnie Evans was born in a log cabin in North Carolina in 1892. She went to school for only a few years, and did not begin to make art until she was in her forties. Yet, she

became an internationally respected artist whom *Newsweek* magazine described as "breathtakingly gifted."



"I have no imagination. I never plan a drawing, they just happen."

—MINNIE EVANS

Minnie Evans has been described as a "beautiful dreamer."

A Quiet Childhood

Minnie Evans was born into a family that had come to the United States from Trinidad during the slave trade. Evans's grandmother, whom Evans called Mama Mary, was born a slave and freed when she was a girl. Mama Mary and Evans's mother, Ella, brought her up in Wilmington, North Carolina. Evans went to elementary school and then began working. She sold seafood door-to-door and later became a servant.

Visions and Fame

Evans got married when she was sixteen, and she raised three sons. In 1935, she began to draw the visions that she had seen in dreams and daydreams all her life. When she went to work as a gatekeeper at Airlie Gardens, Evans began selling her artwork to visitors. Her work was first shown in Wilmington in 1961 and in New York City in 1966. *Design Made at Airlie Gardens* was accepted by the National Museum of American Art in 1975, the same year that Evans had a solo show at the Whitney Museum of American Art. A documentary film about Evans and her artwork was made in 1983. Evans died in 1987 at the age of ninety-five.

Talk About It

- Why do you think Evans waited so long to begin drawing and painting?
- Look at *King* and *Design Made at Airlie Gardens* on pages 62 and 87. What clues do they give about Evans's visions?

The Life of Minnie Evans

1890

1892 —
Minnie Jones Evans
born in Long Creek,
North Carolina

Evans marries Julius
Caesar Evans

1908 —

1915

Evans draws her first
two pictures
1935 —

1940

Evans begins working
at Airlie Gardens
1948 —

Evans's husband dies
1956 —

First public showing of
Evans's artwork in Wilmington,
North Carolina
1961 —

First New York exhibition
of Evans's artworks

1965 —

Solo exhibition of Evans's
artworks at Whitney Museum
of American Art in New York;
National Museum of American
Art accepts *Design Made at
Airlie Gardens*

1975 —

Documentary film *The Angel
That Stands by Me: Minnie
Evans's Art* produced

1983 —

1987 —

Evans dies at age 95

1990



Airlie Gardens



Whitney Museum of
American Art

EXIT: Answer in a complete sentence: What are the 3 most important things you can find in your Digital Arts Google Classroom?

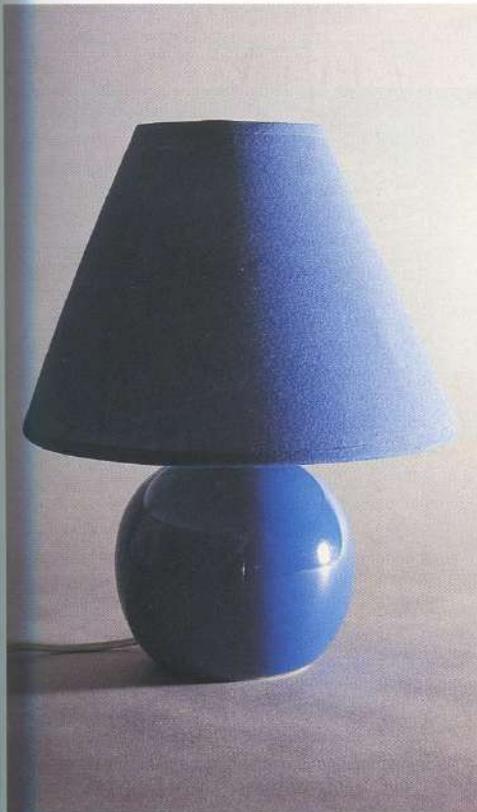
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VOCABULARY NOTEBOOK ENTRY: spectrum, pigments, neutrals

DO NOW: Page 75, Picture 4-10

Color is produced by the way our vision responds to different wavelengths of light. When a ray of white light (such as sunlight) passes through a glass prism, the ray is bent, or refracted. This ray of light then separates into individual bands of color, called the color *spectrum*. This spectrum includes red, orange, yellow, green, blue, and violet. You can see this same grouping of colors in a rainbow, in which raindrops act as the prisms.

The color spectrum represents the brightest colors possible. The coloring matter that you use in art class is neither as bright nor as pure as that in a ray of light. Artists' colors come from powdered substances called *pigments*. These natural or chemical materials are combined with other substances to make the various paints, crayons, inks, and pencils commonly used by artists.



4-7 When a ray of white light falls onto a blue lamp, the entire spectrum of colors hits the lamp. All the wavelengths except blue are absorbed into the surface of the lamp. The blue wavelengths bounce off the lamp and are perceived by our eyes as the object's color.

Photo by T. Fiorelli.

4-8 This artist has incorporated pure pigment into his artwork. The powdered substance is generally mixed with other materials for painting or drawing.

Anish Kapoor (b. 1954). *As If to Celebrate, I Discovered a Mountain Blooming with Red Flowers*, 1981. Three drawings and sculpture with wood, cement, polystyrene, and pigment, 38 ¼" x 30" x 63" (97 x 76.2 x 160 cm) and 13" x 28 ½" (33 x 71.1 cm) and 32" (81.3). Tate Gallery, London. Photo Tate Gallery, London/Art Resource, New York.



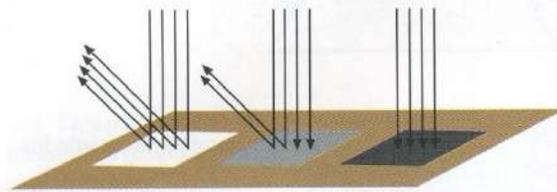
Neutrals

Not all objects have colors that are in the spectrum. Stars in the night sky appear white. Smoke may be gray. Ink is often black. Because we do not clearly see any one color in them, white, gray, and black are called *neutrals*. These three neutrals are created by different amounts of reflected light.

White is the sum of all colors. A white object reflects to our eyes all the wavelengths shining on it, absorbing none of them. What we see is the color of the original source of light.

Gray is created by a partial reflection. A gray object reflects part of all the wavelengths shining on it. It also absorbs part of all the wavelengths. The more light that is reflected, the lighter the gray; the more that is absorbed, the darker the gray.

Black is the total absence of reflected light. It results when an object absorbs all the wavelengths shining on it, reflecting none of them.



4-9 Pure white reflects all the wavelengths from a ray of light. Gray reflects some wavelengths and absorbs some. Pure black absorbs all the wavelengths.



4-10 Black-and-white photography is made only of neutrals.

Emil Schulthess (1913-96). *Candlelight Meeting in Peru*, 1961. Emil Schulthess Erben Photoarchiv, Zürich.



4-11 How has this student brought variety to her artwork which uses neutral colors and similar values?

Maryrose Mendoza (age 22). *Twin*, 1991. Fabric, wood, foam, and plastic. 12" x 12" x 20" (30.5 x 30.5 x 50.8 cm). Staff intern, Los Angeles County High School for the Arts, Los Angeles, California.

EXIT: Answer in a complete sentence: What are 3 reasons that the Screencasts of the demos can help us? Where can we find them (2)?

VOCABULARY NOTEBOOK ENTRY: N/A

DO NOW: Page 87, "Circle Limit III

Look and Compare

Designs from the Mid-Twentieth Century

American artist Minnie Evans (1892–1987) never received formal art training. She left the South only once in her long life. Dutch artist M. C. Escher (1898–1972) studied architecture and art in Holland, and lived in Italy, Switzerland, and Belgium. Yet from these two very different people came equally vibrant, rhythmic, and powerful images.



Evans's Vision

For years, Evans worked as a gatekeeper at Airlie Gardens in North Carolina, where she made this artwork. Although it is not a painting of the gardens, it's not hard to tell how the gardens influenced the artwork. Think about how Evans used the principles of design. You can easily see the symmetrical balance of the artwork. Find several elements that repeat. Which attract your eye the most?

Escher's Vision

Now look at *Circle Limit III* by Escher. Like Evans's painting, Escher's artwork was influenced both by things he had seen and by his imagination. Can you see evidence of the architecture he studied? Notice how the fish become smaller as they progress toward the outer edge. Although this print appears playful, Escher created it with mathematical precision, leaving no space in between the images of the fish. What types of balance did he show?

Though Evans and Escher lived very different lives, they lived during the same time period. Look at the similarities in their artworks. Both works combine observation and imagination, and both works provoke the imagination of the viewer. Both are colorful, symmetrically balanced, and pleasing to the eye, and each sets off thoughts and questions in the viewer's mind.

Both Evans and Escher were influenced by their environments.



Minnie Evans. *Design Made at Airlie Gardens*, 1967. Oil and mixed media on canvas board, 19 7/8 by 23 7/8 inches. Smithsonian American Museum, Washington, D.C.



M. C. Escher. *Circle Limit III*, 1959. Woodcut, diameter 16 3/8 inches. © 2003 Cordon Art B.V., Baarn, Holland. All rights reserved.

Compare & Contrast

- You see similarities in color and imaginative play. What are some ways that the paintings differ?
- Compare these artworks to the tilework on page 82 or the Chinese jar on page 80. What similarities and differences do you see?

EXIT: Answer in a complete sentence: What are 3 reasons that Mrs. Rothermel recorded Screencasts of the demos?

VOCABULARY NOTEBOOK ENTRY: N/A

DO NOW: Page 77, Picture 4-12

About the Artist

Georgia O'Keeffe

Born in 1887, Georgia O'Keeffe grew up on a large farm in Wisconsin. She first drew and painted with an eye to realism, but as her skill increased, her artistic path became clear. She wisely decided to focus on being true to her own vision, rather than creating art for "everyone else." This decision was marked by her choosing to destroy nearly all of her earliest work. Eventually, by following her inner voice, she became known as one of the foremost American abstract artists. Her long and prolific career lasted until her death at ninety-nine years of age.

Flowers were a favorite early subject of O'Keeffe: she often painted large, close-up views of flowers and flower parts. Some views were even closer than that in *The White Calico Flower* (fig. 4-12): the vibrating center of a flower was often the only shape on her canvas. O'Keeffe explained in 1939 that "nobody sees a flower—really—it is so small—we haven't time—and to see takes time, like to have a friend takes time." By magnifying the flowers, O'Keeffe tried to startle the viewer. She used a similar approach in depicting other forms found in nature; for example, a cornstalk or clamshell.

O'Keeffe combined her lively visual imagination with a passion for natural forms and



©Dan Budnik 1979. All rights reserved.

colors; she often gained inspiration from landforms, plants, and animal bones. By depicting the stark beauty of desert scenes or bleached animal skulls in her own way, she shared the power of her compositions with countless appreciative viewers.

4-12 How has the artist used neutrals in this painting? Where is the light most reflective? How do the neutrals influence the direction that your eyes take when viewing the painting?

Georgia O'Keeffe (1887–1986). *The White Calico Flower*, 1931. Oil on canvas, 30" x 36" (76.2 x 91.4 cm). Collection of the Whitney Museum of American Art. Purchase, 32.26. ©1999 The Georgia O'Keeffe Foundation/ARS, New York, NY.



Try it

Place a white swatch and a black swatch of fabric or paper in the sun or under a spotlight for several minutes. Then feel the two surfaces. The black one will be warmer because it has absorbed all the light rays from the sun. The white one has reflected them and absorbed none. Why do you think people often wear dark-colored clothes in winter? Why do people in warm climates often paint their houses white?

EXIT: Answer in a complete sentence: Where is the best place to save your digital art projects in your Google Drive and why?

VOCABULARY NOTEBOOK ENTRY: unity

DO NOW: Page 89, "The Monkey"

Lesson 6

Unity

What feeling do you get when viewing *Nataraja* by Bridget Riley? Her combination of repeated shapes and colors might give you a feeling of movement and energy.

Notice how these elements move your eye around the composition. They also provide **unity**, or the sense of belonging together.

Artists achieve unity in many ways. One method is to repeat a color, shape, or other element. Another is to use related colors. As you can see here, artists may use more than one technique to give their artworks unity. In addition to shapes and colors, what other element provides unity in this painting?

Bridget Riley. *Nataraja*, 1993. Oil on canvas, 64 1/3 by 88 3/4 inches. Tate Gallery, London.





Franz Marc. *The Monkey (Frieze)*, 1911. Oil on canvas, 29 ²/₃ by 52 ¹/₂ inches. Hamburg Kunsthalle, Hamburg, Germany.

Unity and Expression

Notice the elements that German artist Franz Marc (1880–1916) used to give unity to *The Monkey (Frieze)*. He repeated the shapes of the monkeys and combined them with the similarly repeated shapes of the foliage. He also used the monkeys to create a diagonal line, adding the feeling of movement. How did Marc add interest and distinction to the monkeys? What other elements did he use to unify the painting?

A frieze is a horizontal band that is often used around the upper part of a wall. This ornamental decoration was also used in ancient Greek architecture. Pottery and furniture can also include a frieze. Think about why this painting includes the word in its title.

Sketchbook Journal

Find a scene that shows unity. You might choose a garden that has different kinds of flowers in related colors, or a building with many similar lines and angles. Make a sketch of the scene using colored pencils to show unifying colors. Include notes about the elements that emphasize unity.

EXIT: Answer in a complete sentence: Where is the best place to save your digital art projects in your Google Drive and why?
