

VOCABULARY NOTEBOOK ENTRY: hue, primary colors, complementary colors, intermediate colors, tint

DO NOW: Page 78 , Picture 4-13

78

Color

## The Properties of Color

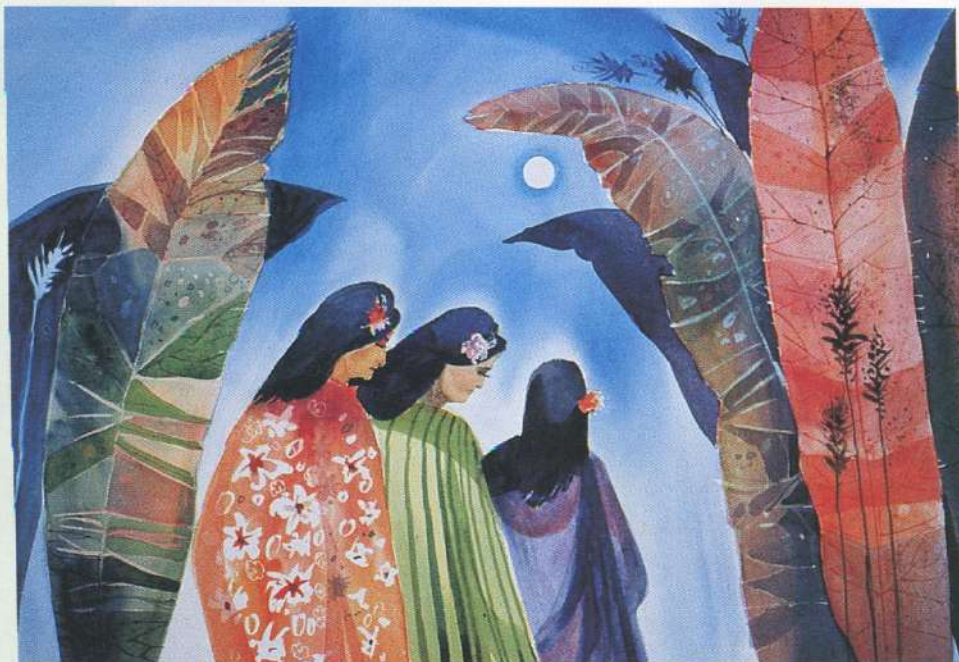
When artists discuss color, they talk about three properties that can be defined and measured: hue, value, and intensity. These properties are sometimes called qualities or characteristics of color.

### Hue

**Hue** is the name of the color itself, such as “blue” or “red,” and it refers to the color’s position in the spectrum. The wavelength of blue, for example, is 19 millionths of an inch long. The wavelength of red is 30 millionths of an inch long. Each hue has a definite wavelength and position in the spectrum.

For easy study, the colors of the spectrum are usually arranged in a circle called a color wheel. Look at the color wheel in fig.4-14. Red, yellow, and blue are the three **primary colors** or hues. All other pigment hues are made by mixing different amounts of these three colors.

If you mix the pigments of any two primary colors, you will produce one of the three secondary colors or hues. From experience, you probably know that red and blue make violet, red and yellow make orange, and blue and yellow make green. These are the three **secondary colors**. Notice their location on the color wheel.



4-13 In this set of illustrations, you can see how the full-color printing process uses the three primary hues plus black to “create” all the colors of the original painting. One printing plate is produced, by electronic scanning and color separation, for each color shown. The printing press contains a separate area for each ink color to be printed onto the paper. When the paper completes its pass through the press, the result is the full-color image. The neutral values of the black plate add value contrast to the primary colors.

Albert W. Porter (b. 1923).  
*Hawaiian Mood*, 1987.

Watercolor, 15" x 22" (38.1 x 55.9 cm). Courtesy of the artist.



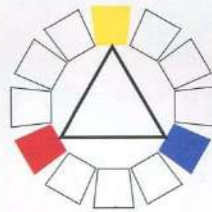


The color wheel also shows six *intermediate colors* or hues. You can create these by mixing a primary color with a neighboring secondary color. For example, yellow (a primary color) mixed with orange (a secondary color) creates yellow-orange (an intermediate color). Mixing the primary and secondary colors creates the six intermediate colors shown. Mixing different amounts of these colors produces an unlimited number of hues.

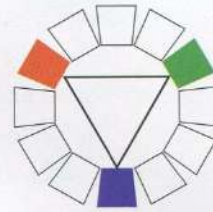
A color wheel also illustrates other relationships among colors. One of the most important is the pairing of complementary colors. **Complementary colors**—such as blue and orange or yellow-green and red-violet—appear opposite each other on a color wheel. These pairings show the maximum visual contrast between colors. The line where two complementary colors meet seems to vibrate. Artists sometimes place complementary colors side by side to produce just such an effect.



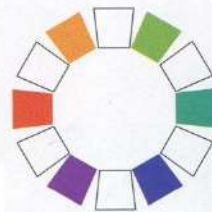
4-14 Color wheel.



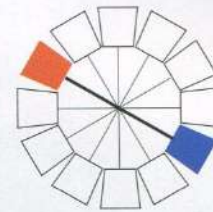
4-14a The primary colors.



4-14b The secondary colors.



4-14c The intermediate colors.



4-14d An example of complementary colors.

4-15 How has Grant Wood used complementary colors to heighten the drama of this scene?

Grant Wood (1892–1942). *Death on the Ridge Road*, 1935. Oil on masonite panel, 39" x 46 1/16" (99 x 117 cm). Gift of Cole Porter, Williams College Museum of Art, Williamstown, Massachusetts.

### Try it



Mix tempera or watercolor paints to make your own color wheel. Start with the primary colors. Then mix the secondary and intermediate colors. Paint the colors on posterboard or heavy white paper. Are the mixtures what you expected? If not, perhaps the primary colors were not pure or clean.



## Value

In Chapter 3, you learned that value is the range from white to black or light to dark. When discussing colors, value refers to the lightness and darkness of a color, or the quantity of light that a color reflects. There may be as many value steps between the lightest and darkest appearance of a color as there are between white and black.

Adding white to a hue produces a *tint*, which is a lighter version of the color. Pink, for example, is a tint of red. There are many possible tints of each color. Each tint depends on the amount of white added. The left side of fig. 4-17 shows two possible tints of the original hue.



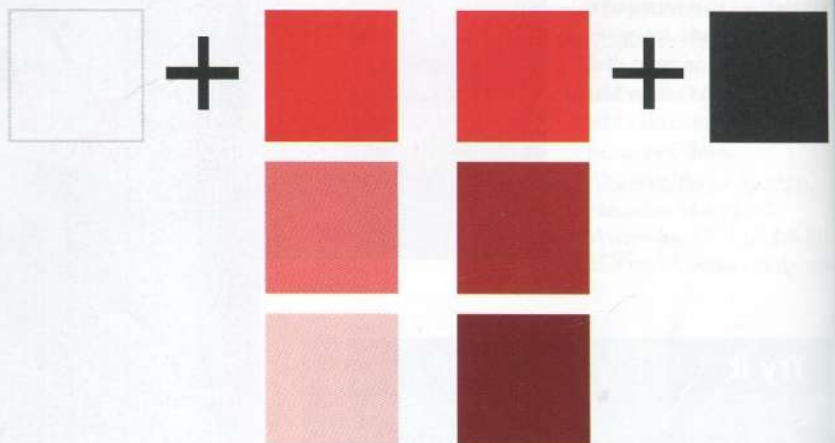
4-16 In this photograph, sunlight shines on the red surface of a motorcycle. The parts that reflect the most light are the lightest in value. Those opposite the light source, or in shadow, are darker in value.

*Motorcycle.* Photo by J. A. Gatto.

## Note it

When you mix certain combinations of complementary colors, you might create a range of browns instead of grays. This occurs when there is more red and yellow in the mixture than blue. Remember this when the color brown is not available!

4-17 Adding white results in tints. Adding black results in shades. The value changes, but the hue remains the same.



**EXIT: Answer in a complete sentence: Describe how the artist used color in today's Do Now Image.**

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**VOCABULARY NOTEBOOK ENTRY: variety, assemblage**

**DO NOW: Page 94, "The Red Bull"**

## Lesson 7

# Variety

While unity holds a visual composition together, variety gives it interest and energy. As an art term, **variety** means the combination of elements of art that makes a composition lively and interesting. Did you ever see a photograph of a crowd at a sports event? Among the unity of people, the variety of expressions and colors adds interest to the repeated element of the figures.

Artists may combine organic and geometric shapes, or contrast warm and cool

colors. They may show differences among similar objects, as in the sports photograph example. Consider how you might apply the elements of art to create variety in your artworks. You may choose to use a unique combination of shapes and textures. Or, you may want to use a monochromatic color scheme, and then add a splash of excitement with a complementary color!



The variety that exists in nature is often a source of ideas for artworks.



Franz Marc. *A Red Bull*, 1912. © Pushkin Museum of Fine Arts, Moscow, Russia.

## Unity and Variety

You have read how artists often repeat elements to create unity. This painting by German artist Franz Marc (1880–1916) is an example of how an artist combines unity and variety in a single work. Notice the elements Marc used to create unity. He repeated rounded shapes in the bull and in the background. He included angular lines and geometric shapes to add interest and variety. While these elements help unify the painting, their differences help create variety. How does the area of white in the center add variety and interest?

### Sketchbook Journal

Draw the same animal or object three times. Attempt to create unity and variety in all three sketches. Vary the ways in which you create unity or variety. For example, one sketch may use similar colors to create unity, while another uses differing colors to create variety.



## Studio 7 Setup

# Unifying *with Variety*



Joseph Cornell. *Box with Objects*, 1941.  
Mixed media. Private collection.

How did the artist create variety in this artwork?

American artist Joseph Cornell (1903–1972) is known for his assemblage artworks. An **assemblage** is a collection of found or recycled objects arranged into a unified composition. Look closely to discover how Cornell expressed both unity and variety. Notice these details:

- The assemblage includes a combination of mostly geometric shapes and forms.
- The organic-shaped piece of wood adds variety and repeats the horizontal lines of the frame.

- Circular shapes and forms are repeated in each compartment.

## Variety and Theme

Cornell used unusual and common objects in this composition. His use of repeated geometric shapes provides a unifying theme. He created variety by using circular shapes and forms of different materials. Notice how the materials also create variety in tactile and visual textures. Think about some of the objects you may have collected. How could you arrange them to show unity and variety?

## Technique Tip

### Cardboard Boxes

When using a cardboard box or shoebox in your artworks, it sometimes helps to reinforce the corners and seams. To keep the box firm and help it hold its shape, apply masking tape to the corners and seams. This will prevent these areas from separating or tearing. If you don't like the appearance of the tape, you can either paint it or apply designs with markers.

**EXIT: Answer in a complete sentence: Describe how the artist used color in today's Do Now Image.**

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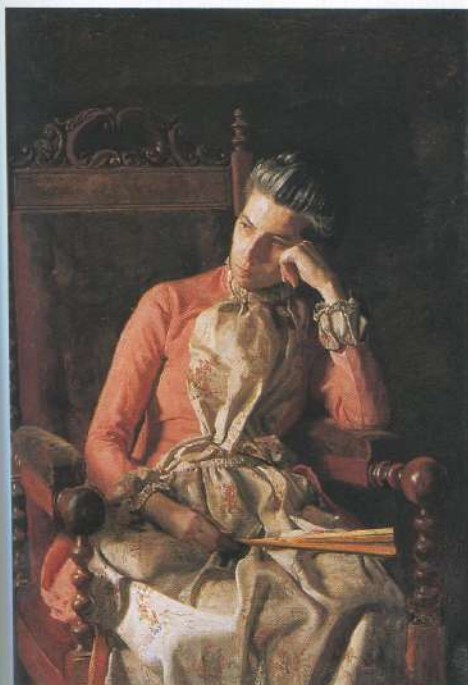
**VOCABULARY NOTEBOOK ENTRY: shade, intensity, tone, pointillism**

**DO NOW: Page 83 , Picture 4-23**

Adding black (or a darker complementary color) to a hue produces a *shade*, which is a darker version of the color. There are many possible shades of each color. Each shade depends on the amount of black added. The right side of fig.4-17 shows two possible shades of the original hue.

In the example shown, a neutral—white or black—is added to a color (in this case, red). The value is changed, but the hue remains the same. You also can change a color by mixing it with a lighter or darker hue (such as in fig.4-18, by adding blue to purple). In that case, both the value *and* the hue will change.

4-18 Both value and hue are changed if a lighter and darker hue are mixed.



4-19 Notice how the black-and-white reproduction allows you immediately to see the range of values used by the artist. The contrast between sunlit and shadowed areas is obvious. How does the black-and-white image help you better understand and appreciate the range of values?

Thomas Eakins (1844–1916). *Miss Amelia Van Buren*, c. 1891. Oil on canvas, 45" x 32" (114.3 x 81.2 cm). The Phillips Collection, Washington, DC.



4-19a *Miss Amelia Van Buren*



## Intensity

The third property of color is *intensity*. Intensity refers to the quality of light in a color. Intensity is different from value, which refers to the quantity of light that a color reflects. Intensity refers to the brighter and duller colors of the same hue. For an example, look at the two squares in fig. 4-20. The top one has a higher degree of saturation, or strength. It is more intense than the one below it. Your investigations with color will show you that you cannot change value without changing intensity, even though these two properties of color are not the same.

You already know two ways to change the intensity of a color when mixing pigments: adding black to produce shades, or adding white to produce tints. After adding either of these neutrals, the resulting hue loses its intensity. The color becomes less and less intense as more black or white is added. A third way to change intensity is to mix any shade of gray with the hue. This is called a *tone*.

Mixing a color with its complementary color will also change intensity. As you mix complementary colors, bit by bit, a neutral gray is formed. This is because the complementary colors represent an equal balance of the three primary hues. In theory, the mixture should produce white, but the pigments in artists' materials are not as pure as the colors in a ray of light.



4-20 The top square has a higher degree of intensity than the bottom square.



4-21 How would you describe the intensity of the colors in this blouse?  
Panama (Cuna People).  
*Child's blouse*, 20th century.  
From San Blas Island, Cuna  
Yala region. Private  
Collection, Orlando,  
Florida.



4-22 Analyze the blues in this painting. Which blue is most intense? Can you suggest what the artist did to the other blues in order to change their intensities?  
William H. Johnson (1901-70). *Going to Church*, c. 1940-41.  
Oil on canvas, 38 1/4" x 44 1/8" (97 x 112 cm). National Museum of American Art, Smithsonian Institution, Washington, DC.  
Photo National Museum of American Art, Washington, DC/Art Resource, New York.



## About the Artwork

Georges Seurat

# Le Pont de Courbevoie

How is it that we can know a great deal about how artists from previous centuries worked? One way is to analyze clues they might have left behind. In the case of *Le Pont de Courbevoie*, Seurat made a careful sketch of the water scene he planned to paint.

The conté crayon study for the work shows that Seurat planned the composition of *Le Pont de Courbevoie* thoughtfully. The slight tilt of the sailboat masts, the position of the bridge and shoreline, and the curved tree on the right are found in the study and the painting. Seurat added items to the composition as he painted the canvas. These include the foreground sail, the two fishermen in the distant boat, and the two isolated figures in silhouette. The angled figure on the dock adds a sense of movement to the otherwise quiet composition. Seurat probably worked on the painting both in his studio

and at Courbevoie, perhaps during several visits to the riverside.

Through extensive research, scholars have also learned about Seurat's use of color. Scholars disagree about how he worked. Some say that Seurat based his decisions on a scientific color theory. Others believe that he worked instinctively, his brush creatively flowing with colors that interlock with those underneath.

Most scholars believe, however, that Seurat's palette contained an assortment of pure colors (hues), an assortment of colors mixed with white (tints), and various whites. Because Seurat could not always obtain pure pigments, he was forced to use some colors that were only close to what he wanted. Today, we do not see the painting as Seurat planned or painted it: within a few months of its completion, some of the pigments faded. We can only imagine the original effect.

4-23 Georges Seurat used a painting technique called *pointillism*, in which paint is applied to the canvas in small dots or dabs. From a distance, the eye blends these dots to make an array of colors and values. The stillness throughout this work is a result of both the painting technique and the low intensity of the colors.

Georges Seurat (1859–91). *Le Pont de Courbevoie*, 1886–87. Oil on canvas, 18" x 21" (45.7 x 53 cm). Courtauld Gallery, London.

4-23a

*Le Pont de Courbevoie*  
(detail).



## Try it

Mix two of the primary colors to make a secondary color. Then add a small amount of this new color to its complementary color. To study the range of intensities, continue adding a little more of the complementary color.



**EXIT: Answer in a complete sentence: Describe how the artist used line in today's Do Now Art Image.**



VOCABULARY NOTEBOOK ENTRY: art media, techniques

DO NOW: Page 102, "Violin "



Pablo Picasso. *Violin*, 1913–1914. Cardboard box, pasted papers, gouache, charcoal and chalk on cardboard, 20  $\frac{1}{10}$  by 11  $\frac{9}{10}$  inches. Musée Picasso, Paris.



## Unit 3

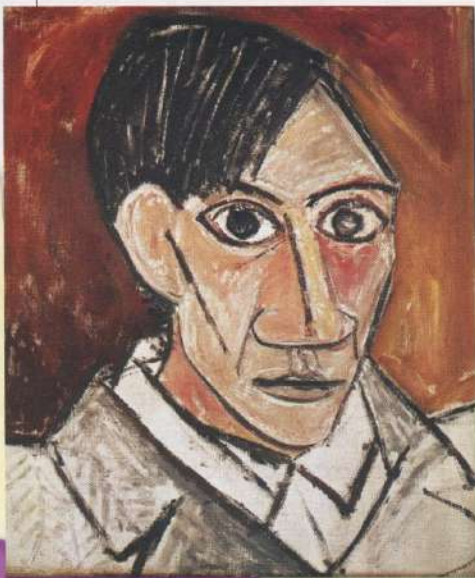
# Art Media and Techniques

Artists use **art media**, or materials, to create artworks. In the same way musicians use their voices or play instruments, artists use methods, or **techniques**, to apply their media to create the artworks that you see.

Pablo Picasso used a variety of media and techniques to create his artworks. His techniques for applying these media included drawing, painting, and collage.

Many of the media and techniques you will learn about in this unit have been used for centuries. Most are still used by many of today's artists. You will discover how you can use and apply these media and techniques to create your own works of art.

Pablo Picasso. *Self-Portrait*, 1907.



## About *the Artist*

**Pablo Picasso** is a well-known artist of the twentieth century. He had his first art exhibition when he was only sixteen. In his long career, Picasso explored a wide variety of art media and techniques. Discover more about the life and art of Picasso on pages 120–121.

**EXIT:** Answer in a complete sentence: Describe how the artist used line in today's Do Now Art Image.

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VOCABULARY NOTEBOOK ENTRY: color harmonies, analogous colors, split complementary

DO NOW: Page 84, Picture 4-24

Color

## Color Harmonies

Have you ever said that certain colors “go well together”? Or that other colors “clash” when placed side by side? When designers and artists use combinations of colors to get certain results, they are using **color harmonies**. You have already read about one example of color harmony: complementary colors. Following are descriptions of other color harmonies that you might see in a design or wish to use in one of your own.

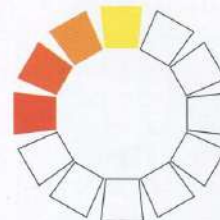
**Analogous colors** are next to each other on the color wheel. They have a single color in common. Because of this common color, they naturally relate well to each other. Fragonard used analogous colors in *A Young Girl Reading* (fig. 4-24). The color group is yellow, yellow-orange, and orange. These analogous colors give a warm and soothing quality to the work. What additional color is shown in the color wheel in fig. 4-25?

Another color harmony is **split complementary**. This is made up of a color plus the two hues on either side of that color’s complement (see fig. 4-27). For example, blue with yellow-orange and red-orange forms a split complementary. Such a combination forms a sharp contrast within a design. In fig. 4-26, the blue urn creates a startling contrast to the yellow-orange of the ceiling and red-orange of the floor.

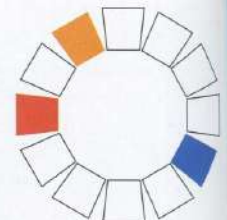


4-24 What are the analogous colors in this painting?

Honore Fragonard (1732–1806). *A Young Girl Reading*, c. 1776. Oil on canvas, 32" x 25 1/2" (81.1 x 64.8 cm). Gift of Mrs. Mellon Bruce in memory of her father, Andrew W. Mellon ©1998 Board of Trustees, National Gallery of Art, Washington, DC.



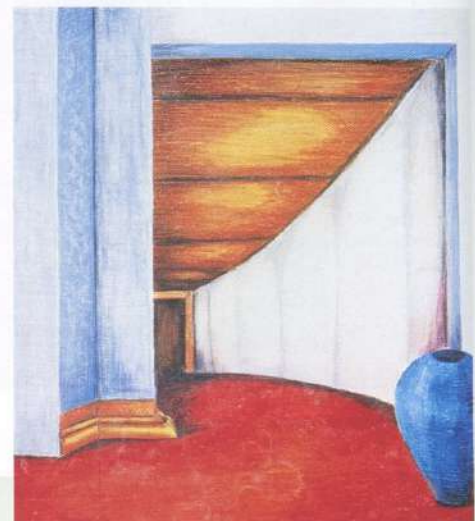
4-25 An example of analogous colors.



4-27 An example of split complementary colors.

4-26 Color studies such as this student work heighten our awareness of how color can help create a dynamic environment.

Iza Wojcik (age 17). *Down the Hall*, 1996. Oil on matte board, 18" x 24" (45.7 x 61 cm). Lake Highlands High School, Dallas, Texas.

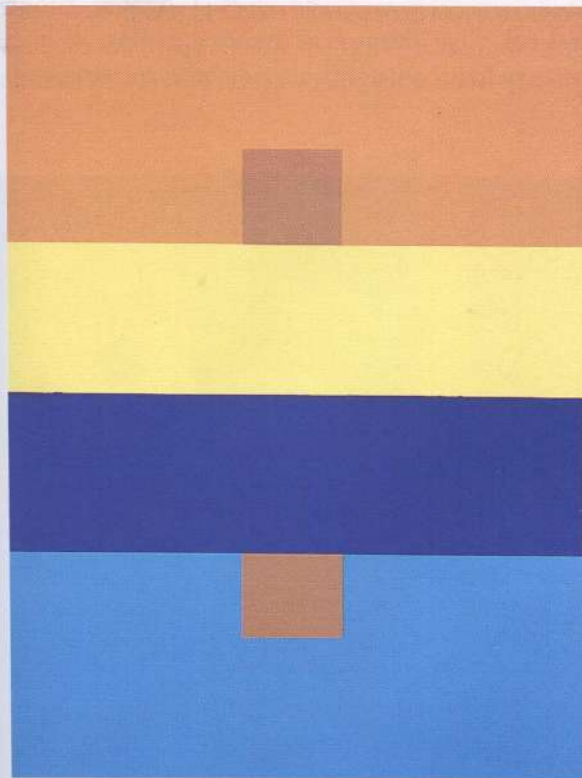


### Try it



How many groups of analogous colors can you discover on the color wheel? Make a painting or design, using only analogous colors. You may add black, white, and gray to make shades, tints, and tones.





## The Interaction of Color

Artist Josef Albers began a study of color in the 1950s called *Homage to the Square*, which he continued to develop until his death in 1976. His series showed that a color can produce unpredictable effects upon the colors in close proximity to it. For example, in this painting, Albers caused three colors to appear as two. The vertical ochre stripe, interrupted by yellow and dark blue stripes, appears to be two squares of different brown hues.

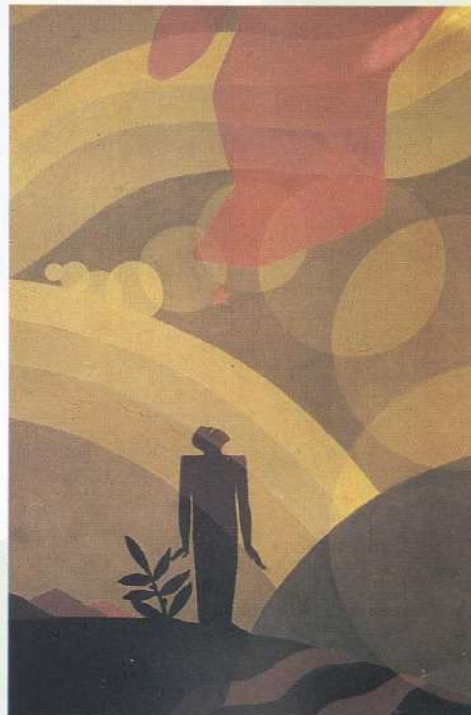
Josef Albers (1888–1976). First plate of *The Interaction of Color*, 1963. Bauhaus-Archiv Museum für Gestaltung, Berlin. ©1999 The Josef and Anni Albers Foundation/ARS, New York.

### Try it

Depending on the color next to it, any color may vary in appearance. Cut a square of bright color from a magazine, or use paint to create a 2" x 2" sample of color. Place this color swatch in different color environments: on darker and lighter solid colors, on neutrals, on patterned paper. Observe how the color appears to change when placed against different environments.

### 4–28 Describe the colors used in this work.

Aaron Douglas (1899–1979). *The Creation*, 1935. Oil on masonite, 48" x 36" (121.9 x 91 cm). The Gallery of Art, Howard University, Washington, DC.



**EXIT: Answer in a complete sentence: Describe how the artist used value in today's Do Now Art Image.**

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**VOCABULARY NOTEBOOK ENTRY: study, medium**

**DO NOW: Page 105, "Ironing (Study)"**

## Lesson 1

# Drawing

Drawing is probably the first art process you tried as a child. Whether you simply doodle or create finished drawings, you may continue to draw all your life. People make drawings for many reasons. Have you ever made a quick drawing to show an idea that was hard to explain in words?

Artists often make drawings to help them plan other kinds of artworks, such as paintings or sculptures. A drawing made for

this purpose is called a **study**. Inventions sometimes begin as drawings or studies. Certainly, there was a drawing of an airplane before there was an airplane.

Pencils, crayons, charcoal, markers, ink, and pastels are just some of the media that artists use for drawing. Using one **medium** or several media, an artist can express almost any subject, idea, or feeling through drawing.



**Käthe Kollwitz. *Hand Studies*.** Pen and ink and wash, 11 1/2 by 9 inches. British Museum, London.

How did the artist use lines to create dark values?





Roy Carruthers. *Ironing (Study)*, 1976. Sepia drawing. © Roy Carruthers.

## Drawing and Observing

Artists experiment with all kinds of media. South African artist Roy Carruthers (1938– ) made the drawing above using sepia ink. Sepia was first made from ink produced by the cuttlefish.

Notice the subject of this drawing. Carruthers showed common objects familiar to most viewers. Notice his use of value and contrast. Why might an artist draw everyday scenes? Artists develop their skills by observing and drawing their surroundings. This practice improves artistic perception and awareness of the environment. You will find that observing your environment will also help you develop your drawing and artistic skills.

### Sketchbook Journal

Make value charts using five different drawing media. Include pencil, crayon, charcoal, chalk pastel, and oil pastel. Divide a page into five sections. Use a different medium in each of the five sections to show value. Use the shading techniques of blending, hatching, cross-hatching, and stippling.

**EXIT: Answer in a complete sentence: Describe how the artist used value in today's Do Now Art Image.**

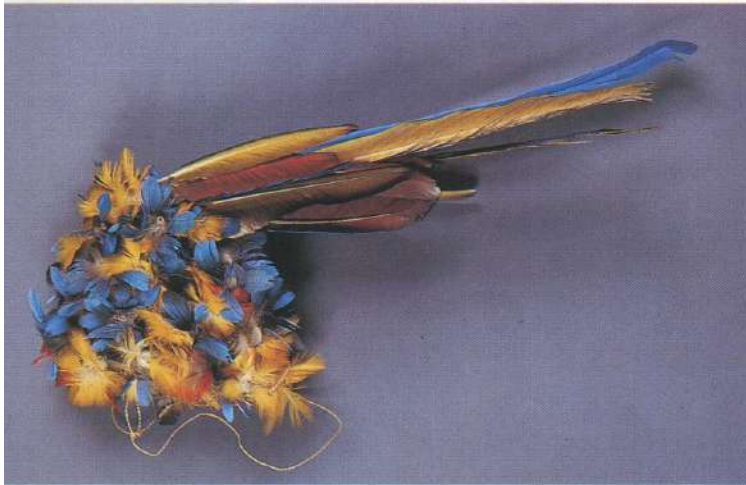
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**VOCABULARY NOTEBOOK ENTRY: triadic color harmony, monochromatic**

**DO NOW: Page 87, Picture 4-32**

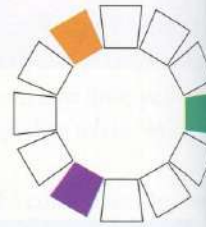
Color

*Triadic harmony* involves three equally spaced hues on the color wheel. The group of blue-green, red-violet, and yellow-orange is one example of a triadic harmony. Red, yellow, and blue (seen in fig. 4-29) is another. Notice that Willem de Kooning used this combination in the painting *Untitled V* (fig. 4-31). Look at the color wheel in fig. 4-14. Which other triadic harmonies can you find?



4-29 This headdress is worn by men during various rituals. The breast feathers are arranged in the shape of rosettes around a bamboo center. With the help of a color wheel, name the triadic color harmony used in this work.

Amazon. Karajá tribe (Araguaia River, Mato Grosso, Brazil). *Lori-lori*, c. 1920. Tail and breast feathers of the blue and gold macaw, bamboo, and various plant fibers. Mekler Collection. Courtesy of Adam Mekler. Photo by E. Z. Smith, Fresno, California.



4-30 An example of triadic color harmony.

4-31 Compare this painting to the feather cap in fig. 4-29. Consider the decisions about color that each artist must have made when selecting feathers and paint.

Willem de Kooning (1904-97). *Untitled V*, 1983. Oil on canvas, 88" x 77" (223 x 195 cm). Courtesy of the Anthony d'Offay Gallery, London. ©1999, Willem de Kooning Revocable Trust/ARS, New York, NY.





An artist may sometimes use only one color or hue within a design. If a painting is made using only one hue, plus black and white, it is called *monochromatic*. In a monochromatic work, contrast is created by the use of lights and darks. Because only one hue is used, all the parts of a monochromatic design work well together.



4-32 Why might the artist have chosen blue as the principle color in this work?

Lyonel Feininger (1871–1956). *Blue Coast*, 1944. Oil on canvas, 18" x 34" (45.7 x 86.4 cm). Columbus Museum of Art, Ohio: Museum Purchase, Howald Fund. ©1999 ARS, New York/VG Bild-Kunst, Bonn.

### Discuss it

If you were a designer (interior, industrial, graphic, or fashion), what use would you make of color harmonies? Would you always use the hues at their full intensity? What might you mix with them to lessen their intensity?

### Try it



Make a design with a triadic color harmony. Select the brightest hue for the smallest area of the design.

Use the same triadic color harmony to create a different design, in which you use the brightest hue for the largest area. Then compare the moods or feelings produced by the two designs.

**EXIT: Answer in a complete sentence: Describe how the artist used shape in today's Do Now Image.**

7<sup>TH</sup> GRADE, WEEK 6, DAY 4---pages 106 & 108

VOCABULARY NOTEBOOK ENTRY: landscape, subject, oil-based paint, water-based paints

DO NOW: Page 108, "Gestalt-Zoeld "

Studio 1 Setup

Combine *Drawing Media*



Vincent van Gogh. *Olive Trees at Montmajour*, 1888. Pencil, quill and reed pen with brown and black ink, 18 3/4 by 24 1/5 inches. Musée des Beaux-Arts, Tournai, Belgium.

Why did the artist use more than one medium in this drawing?

This drawing by Dutch artist Vincent van Gogh (1853–1890) shows a **landscape**, or outdoor scene. To draw his **subject**, an olive grove, Van Gogh combined several drawing media. Read the credit line to see what media he used, and then notice these details:

- Van Gogh used black ink to draw the main objects and brown to add details.
- By using two colors, Van Gogh added depth, making the drawing more detailed and realistic.

**Matching Medium and Subject**

Review what you read about value and shading techniques in Unit 1, Lesson 6. Then look again at the drawing above. Describe

the shading techniques Van Gogh used to create a range of values. Different drawing media allow the artist to make different types of lines. What makes ink a good medium for this subject?

**Technique Tip**

**Using Markers**

To avoid markers “bleeding,” or spreading into unwanted areas, choose the right kind of drawing paper. Rough or porous papers, such as newsprint, are great for drawing with pencil, charcoal, and pastels. But these papers allow markers to spread. When using markers, choose a paper with a smoother surface.



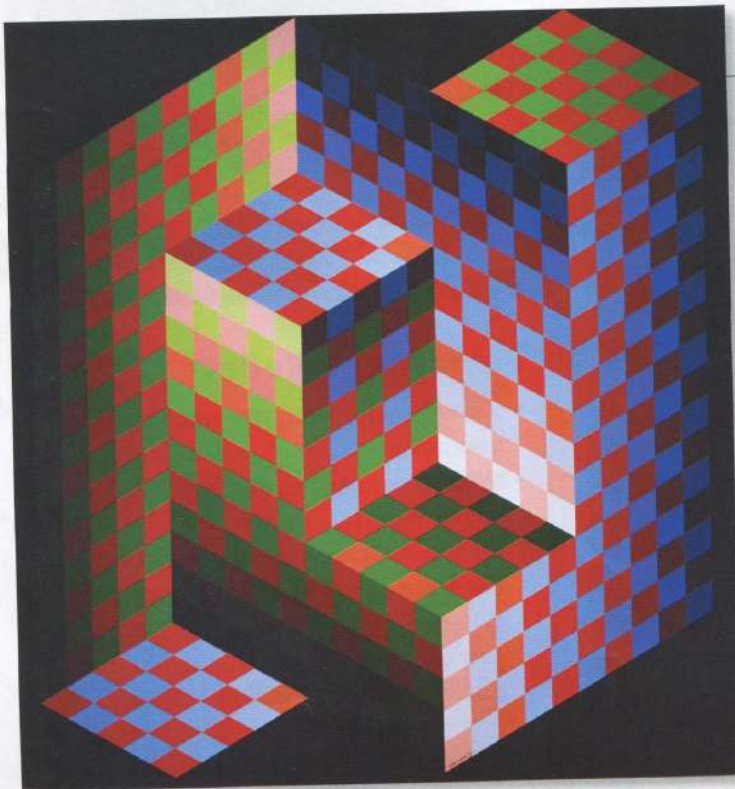
## Lesson 2

# Painting

Thousands of years ago, animal fat was mixed with crushed, colored minerals to make the first paint. Today, paints are made by mixing pigments, or coloring agents, with a binder such as oil, wax, or glue. Binders make pigments stick together and to a surface. **Oil-based paint** has oil as a binder. **Water-based paints**, such as tempera, acrylics, and watercolors, have various binders that dissolve in water.



The cave paintings at Lascaux, France, are among the earliest known paintings.



Victor Vasarely. *Gestalt-Zoeld*, 1976. Acrylic on canvas, 93  $\frac{3}{5}$  by 87  $\frac{3}{4}$  inches. Private collection, Paris.

This painting uses pattern, color contrast, and value to show depth and directional change through shapes.

**EXIT: Answer in a complete sentence: Describe how the artist used shape in today's Do Now Image.**

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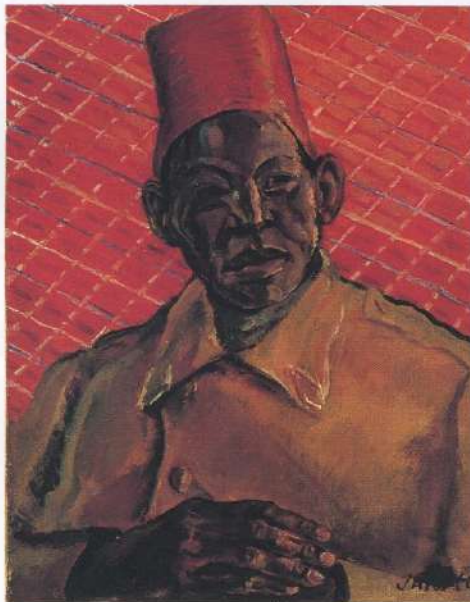
**VOCABULARY NOTEBOOK ENTRY: warm colors, cool colors**

**DO NOW: Page 89, Picture 4-37**

## Warm and Cool Colors

*Warm colors* are the hues that range from yellow to red-violet. These colors are associated with warm objects or circumstances. The colors of fire, the sun, and desert sand, for example, are in the warm-color range. Look at the color wheel (fig. 4-33) and the line that divides it in half. This line separates the warm colors from the cool colors. The *cool colors* are the hues that range from yellow-green to violet. What are some examples of things that have these colors?

We react in certain ways to these colors. We sense that warm colors, especially reds and oranges, seem to come forward in a painting or photograph. These colors also make shapes and forms appear larger. We sense that cool colors, especially greens and blues, seem to recede, or move backward, in a design. These colors make shapes and forms appear smaller. Notice how Chagall contrasts warm and cool colors in *The Farm, The Village* (fig. 4-37).



4-34 Notice how the artist picked up the warm reds, yellows, and oranges of the background and clothing, and used them to create accents on the brown skin of the figure.

James A. Porter (1905-71). *Soldado Senegales*, 1935. Oil on canvas, 38 1/4" x 30" (97.2 x 76.2 cm). National Museum of American Art, Smithsonian Institution, Washington, DC. Photo National Museum of American Art, Washington, DC/Art Resource, New York.



4-33 Warm and cool colors.

4-35 Raffia is a fiber product of the raffia palm of Madagascar, and is used as a textile.

Baule (Avikam or Dida), Ivory Coast. *Raffia work* with plangi and tritik decorative technique, fragment, 68 1/4" x 70 1/2" (173 x 179 cm). Second half of 20th century. Depot Museum voor Volkenkunde, Rotterdam.





A painter's use of cool colors might emphasize the icy feeling of a wintry seascape. On the other hand, warm colors might express heat in a photograph of workers at a blast furnace. These examples are obvious, but artists and designers do use these characteristics of color to help communicate their feelings and ideas. Look at the painting *Russian Beauty in a Landscape* (fig.4-36). What do you think the artist hoped to convey by using such colors?



4-36 Compare and contrast this work with fig.4-34. How would you describe the individual and setting depicted in each?

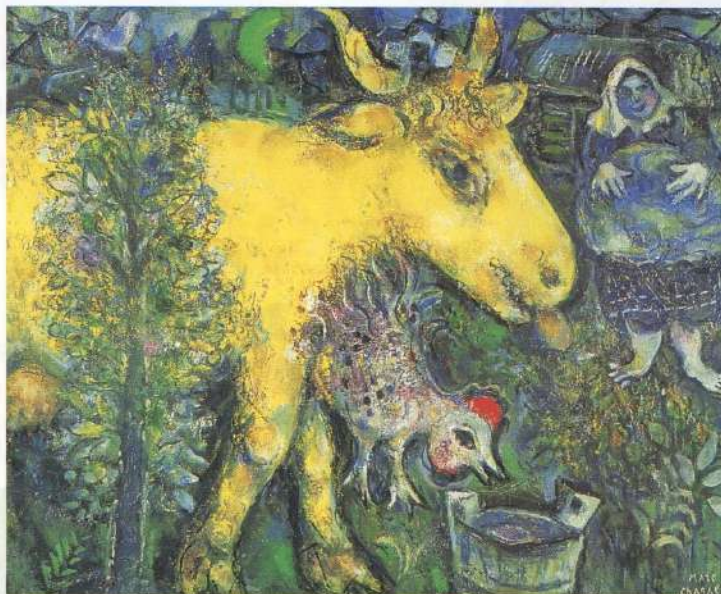
Wassily Kandinsky (1866–1944). *Russian Beauty in a Landscape* (Russische Schöne), 1904. Gouache, 16 3/4" x 10 5/8" (42.6 x 27 cm). Städtische Galerie im Lenbachhaus, Munich.

### Note it

If a design has mostly cool blues except for a spot of red-orange on it, the small area of warm color will seem to float above the surface. This occurs because of the length of the lightwaves reflected from the surface and the way your mind interprets them. How do you think an artist or designer might use this knowledge? If you wanted a room to appear larger, would you paint it with warm or cool colors?

4-37 Artists sometimes combine warm and cool colors. Compare this work to the painting *Death on the Ridge Road* (fig.4-15). How did each artist use the warm color?

Marc Chagall (1887–1985). *The Farm, The Village*, 1954–62. Oil on canvas, 24" x 29" (61 x 73.7 cm). Courtesy Christie's Images, London/Superstock. ©1999 ARS, New York/ADAGP, Paris.



**EXIT: Answer in a complete sentence: Describe how the artist used space in today's Do Now Art Image.**

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**VOCABULARY NOTEBOOK ENTRY: palette, resist**

**DO NOW: Page 109, "Stack of Plates "**



Janet Fish. *Stack of Plates*, 1980. Oil on canvas, 48 by 70 inches. Collection of the artist.  
© Janet Fish/Licensed by VAGA, New York.

## Painting Techniques

Read the credit line to see what kind of paint American artist Janet Fish (1938– ) used in this artwork. Notice that the cups, plates, and other objects in the painting are well defined.

Oil paints dry more slowly than water-based paints. This way an artist can work more slowly to achieve the desired results. The thickness of oil paints also makes them easy to control. Although the paint is thick, Fish created the illusion of transparent glass.

To create many values of color in a painting, artists mix colors on a **palette**. A palette is a tray or board used by many artists to mix thick paints.

## Sketchbook Journal

Make sketches of subjects you might paint with water-based paint and others you might paint with oil-based paint. Think about what you have learned about the qualities of the two kinds of paints. For each subject, write down which kind of paint you would use and why.



## Studio 2 Setup

# Combine Media Painting



Diane Griffiths. *Lilith*, 1996.  
Watercolor and crayon. The  
Grand Design, Leeds, England.

What media did the artist  
combine to make this artwork?

Artists combine media in paintings to create a desired effect. In choosing media, artists think about the qualities of each medium and how they work together. Notice these details in *Lilith* by British artist Diane Griffiths (1957–):

- The artist combined crayon with watercolor. She knew that crayon wax and water do not mix, and she knew how this would affect her painting.
- Griffiths applied black and white crayons to darken and lighten certain areas of the painting.
- She used an opaque, or solid, medium first and then a transparent one. Think about why the order is important.
- Her choice of media allowed Griffiths to create bold, rhythmic lines and shapes as well as detailed patterns.

## Resist Techniques

When artists combine media that do not mix, they are using a technique known as **resist**. One medium repels, or resists, the other to create a desired effect. Combining wax or wax-based media with water-based paint is a common resist technique.

## Technique Tip

### Experiment with Resist

Vary the pressure as you apply crayon to change the amount of paint resisted. Apply light pressure with the crayon to allow some of the paper to show through. To get an opaque effect, apply crayon solidly, using more pressure.

**EXIT:** Answer in a complete sentence: Describe how the artist used space in today's Do Now Art Image.

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