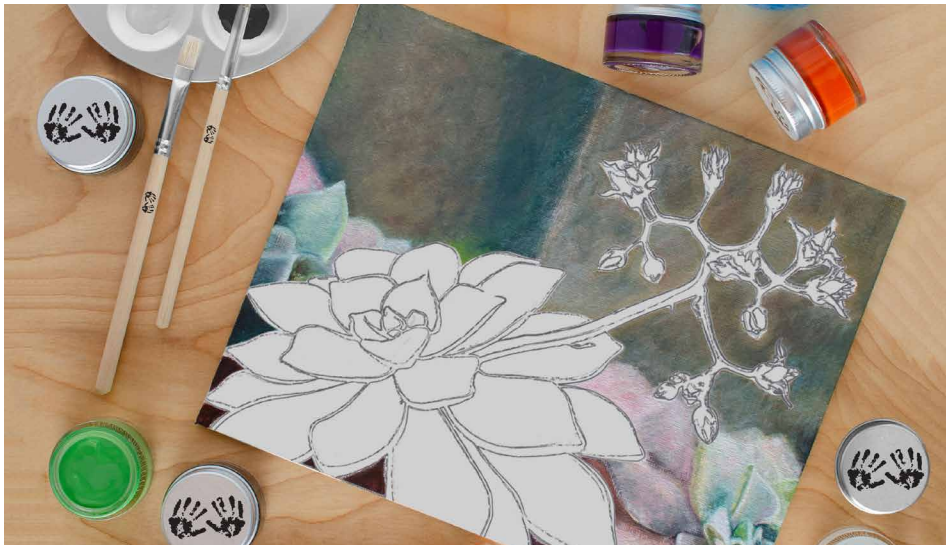


# PRACTICING THE ELEMENTS OF ART 2

## Free Resources | Box Boosters



*Get the creative juices flowing before you brave the elements of art!*

### COLOR

Using paper, a No. 2 pencil, coloring implements, and the modern color wheel below, have fun with the element of color! Perhaps the most common and popular of the color schemes is the complementary color scheme. It is simple to locate complementary colors on the modern color wheel. They are the colors directly opposite each other. There are six pairs of complementary colors on the wheel. Three examples are red

and green; yellow and purple; orange and blue. Looking at the color wheel, can you name the other three? This particular color



scheme draws from two colors on the opposite side of the color wheel. Examples of this color scheme are red and green; yellow and purple; orange and blue. The complimentary color scheme results in a high-contrast color combo that's bright and pops. Examples of complementary color combinations are red and green; yellow and pur-

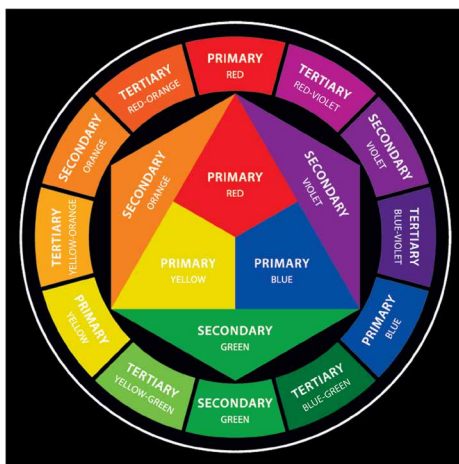
ple; orange and blue; green and magenta. Looking at the color wheel, can you name all of them? Now, on your paper, draw six pairs of squares and label them with all the complementary color combinations. Next, think about creating a split complementary



color scheme. Pick a color and find that color's complementary color. Next look for the two colors which flank that complementary color. When added to the original color —



all three colors are said to be a split-complementary color scheme. For example, the combination of red, blue-green, and yellow-green would be a split-complementary color scheme. There are twelve different split-complementary color schemes on the color wheel. Try naming as many as you can. Then draw sets of three squares — up to as many as twelve sets — and label them according to split-complementary color schemes. Now let the coloring fun begin!



Using the color implements of your choice, create your complementary and split-complementary color schemes!

## VALUE

Creating different values can transfigure a shape into a form quickly by giving it dimension. Using the No. 2 pencil, draw a circle on your paper. A circle is a shape — it's flat. Draw a second circle near the first circle. You will be transfiguring the second circle into a three-dimensional shape or form (in this case, a sphere) by adding different values to a flat circle. Imagine a spot where light is hitting your soon-to-be sphere. This source of light can make con-



tact with the circle wherever you like. At that exact spot, the shading will range from non-existent to barely visible to very light. From that point on the flat circle's surface, shade incrementally darker — the farther you move the pencil from that point — to give the illusion of a sphere. When creating value using a pencil, add layers of graphite until you get the desired effect. You can add layers with linear hatching by continually drawing your lines going in the same direction. Cross-hatching — on the other hand — is what it sounds like precisely. Upon laying down your first lines in one direction, you draw your next series of lines on the perpendicular. And finally, if you don't want to use lines, use dotted stippling — in which you create value with teeny-tiny dots. Try each of these shading techniques on your paper before moving on to the next element of art.



## SPACE

Towards the bottom of your paper draw a couple of large rectangles. Now is the perfect time to experiment with positive and negative space. Positive space is that space occupied by the subject matter of the artwork. Negative being the opposite of positive — it would only figure that the negative space in a work of art is that area surrounding the subject of the drawing or painting. In the first rectangle, using simple objects or



shapes, create an artistic composition that accentuates positive space. Perhaps there is very little negative space in the composition. In the second rectangle, use the negative space in the composition to highlight the subject of your drawing. You may even choose to try placing the subject matter in a corner of the rectangle, rather than in the center. However, sometimes it's better, from a design standpoint, to allow the subject matter's positive space to be the center of attention by centering it in the composition. Either way, by giving the subject mat-

ter room to breathe, negative space can be an overall positive for your artwork. When used correctly, negative space provides a natural balance and sense of rightness to a composition. Feel free to add a little value and dimension to your sketches for interest by using linear hatching, cross-hatching, and dotted stippling.

Now, you are more ready than ever to brave



the elements of art!