VISUAL LANGUAGE
6\textsuperscript{th} GRADE
Achromatic Substitutes
Art Elements 5th Grade

LINE
- Straight

COLOR
- HUES
- TINTS
- SHADES
- COMPLEMENTARY
- ANALOGOUS

DOT

SHAPE
- Square
- Circle
- Triangle
- Oval
- Leaf

VALUE

SHAPE + VALUE/COLOR = FORM
Line Exercises

Practice whichever line direction was the "waviest" on the wheel.

(PRACTICE EXAMPLE)
VISUAL LANGUAGE I, II, III

DOT/LINE

SHAPE

VALUE

COLOR

FORM
SPECIAL NOTE:

Be sure to save these 5 (marked ‘Save’) until after the color section!
Guided Grid Drawings

SAVE!

Line 6th Grade
Guided Grid Drawings

SAVE!
Guided Grid Drawings

SAVE!

Line 6th Grade
Guided Grid Drawings

SAVE!

1 2 3 4 5 6 7 8 9 10

A B C D E F G H I J K
VISUAL LANGUAGE I, II, III

DOT/LINE

SHAPE

VALUE

COLOR

FORM
COLOR

PRIMARY COLORS
RED * YELLOW * BLUE

SECONDARY COLORS
GREEN * ORANGE * PURPLE

INTERMEDIATE COLORS
RED ORANGE * RED PURPLE
BLUE PURPLE * BLUE GREEN
YELLOW GREEN * YELLOW ORANGE

ANALOGOUS COLORS
3-5 Neighbor Colors on the Color Wheel

COMPLEMENTARY COLORS
Opposites on the Color Wheel

WARM COLORS
COOL COLORS

SHADES = COLOR + BLACK
TINTS = COLOR + WHITE
TONES = COLOR + VALUE
SO FAR WE HAVE EXPLORED A FEW COMMON IDEAS FOR HOW WE CAN ORGANIZE, MIX, AND APPLY BASIC COLOR. WE HAVE ARRANGED A GENERAL SET OF COLORS INTO A COLOR WHEEL AND FROM THAT WE HAVE IDENTIFIED PRIMARY COLORS, SECONDARY COLORS, WARM AND COOL COLORS, ANALOGOUS, AND COMPLIMENTARY COLORS. WE HAVE EVEN ADDED BLACK AND WHITE TO BASIC COLORS TO CREATE VALUES WITH DIFFERENT COLORS IN THE FORM OF TINTS AND SHADES.

NOW WHILE THESE BASIC COLOR GROUPS HELP US TO NAVIGATE SIMPLE COLOR QUITE WELL - THEY ARE STILL QUITE GENERAL. FOR EXAMPLE, WE HAVE DISCUSSED THE IDEA THAT BLUE IS A PRIMARY COLOR. IT IS A COMPLIMENT TO ORANGE AND IS ANALOGOUS TO GREEN. HOWEVER, IF I ASKED YOU TO IMAGINE THE COLOR BLUE WHICH BLUE DO YOU IMAGINE? THERE ARE QUITE A FEW BLUES OUT THERE - IS THERE A WAY TO BE MORE SPECIFIC?

YES THERE IS. TO BE MORE ACCURATE WITH COLOR YOU NEED TO UNDERSTAND THAT COLOR HAS 3 BASIC COMPONENTS OR ‘PARTS’. 

WHICH BLUE IS BLUE?
Hue is a specific area of the color spectrum that we classify as red, green, blue, etc. The 12 general “colors” that we have organized around our basic color wheel can be referred to as hues.

Value is lightness or darkness. We have mixed colors with black or white in past exercises to alter the value of the color (tints and shades). You can also change the value of any color by mixing it with any other color of a different value.

The Chroma is how pure or intense the color is. If the Chroma is low then the color will appear more gray. If the chroma is high the color will appear very intense (less gray). Do not confuse chroma with value as you can make a color more gray without making it darker or lighter. We will experiment with that later. You can affect the chroma of any color by mixing it with any other color. In almost every case the Chroma of a color will lower when the color is mixed with another.
For another look at the advantages of understanding color in terms of hue, value, and chroma, let’s study our problem of “which blue???” from before. If a friend were describing to you an object that he or she described as blue – you may imagine a blue that is completely different from what your friend was trying to describe. The reference to a general ‘blue’ (a hue) is enough to get you “in the ballpark” – but not too much further than that. Now if your friend were to add a component of value to the description, as in a “a dark blue”, then you would find yourself closer to the specific “blue” your friend was trying to describe. Now if we add an element of chroma to the conversation – “a dark, dull blue”, you would be much closer to imagining the color your friend is describing. It may still not be exact – but you would have narrowed the possibilities down significantly.

“Blue” can mean many different things to different people.

By using Hue, Value, and Chroma we can better communicate specific color.
Color is a very powerful tool in the hands of the artist. Understanding how the “parts” of each color work together to create what we see allows us to manipulate color more successfully. For example, if you want to mix a specific color you can do so much more effectively by knowing which color components need to be altered: Is the color too light? – we can target the value. Is it too dull? We can change the chroma. Perhaps it is too red or too blue – then we can look to alter the hue. We can then look to some of the color mechanisms we covered (complementary, analogous, tints, etc...) to determine how best to go about the changes.
<p>| | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
DOT/LINE
SHAPE
VALUE
COLOR
FORM
LIGHT MAKES FLAT SHAPES INTO 3-D FORMS
Guided Grid Drawings
TEACHER EXAMPLE

SEE COLOR REFERENCE

Line 6th Grade
Guided Grid Drawings
TEACHER EXAMPLE

SEE COLOR REFERENCE
Guided Grid Drawings
TEACHER EXAMPLE

SEE COLOR REFERENCE
SEE COLOR REFERENCE

Manhattan Bridge
IDENTIFY WARM, COOL, ANALOGOUS AND COMPLEMENTARY COLORS

SEE COLOR REFERENCE
Painting by **Henri Matisse** *The Goldfish*

**IDENTIFY WARM, COOL, ANALOGOUS AND COMPLEMENTARY COLORS**
Painting by  Berthe Morisot  *The Cradle*

**BONUS**

IDENTIFY WARM, COOL, ANALOGOUS AND COMPLEMENTARY COLORS
Painting by Eugene Louis Boudin  *Princess Metternich on the Beach*

IDENTIFY WARM, COOL, ANALOGOUS AND COMPLEMENTARY COLORS
COLOR
SEE COLOR REFERENCE

Painting by Claude Monet  Woman with an Umbrella

IDENTIFY WARM, COOL, ANALOGOUS AND COMPLEMENTARY COLORS
Painting by Marc Chagall *I and the Village*

IDENTIFY WARM, COOL, ANALOGOUS AND COMPLEMENTARY COLORS