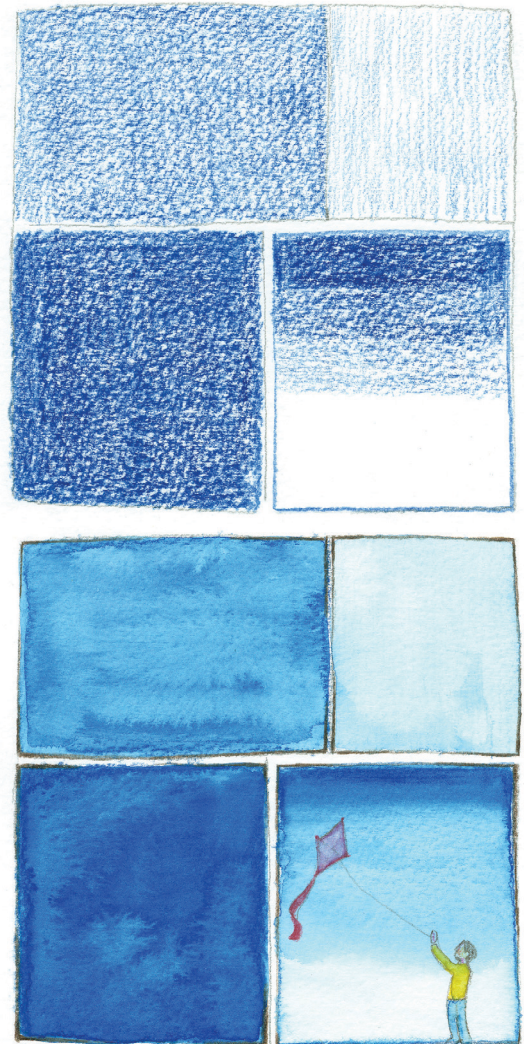
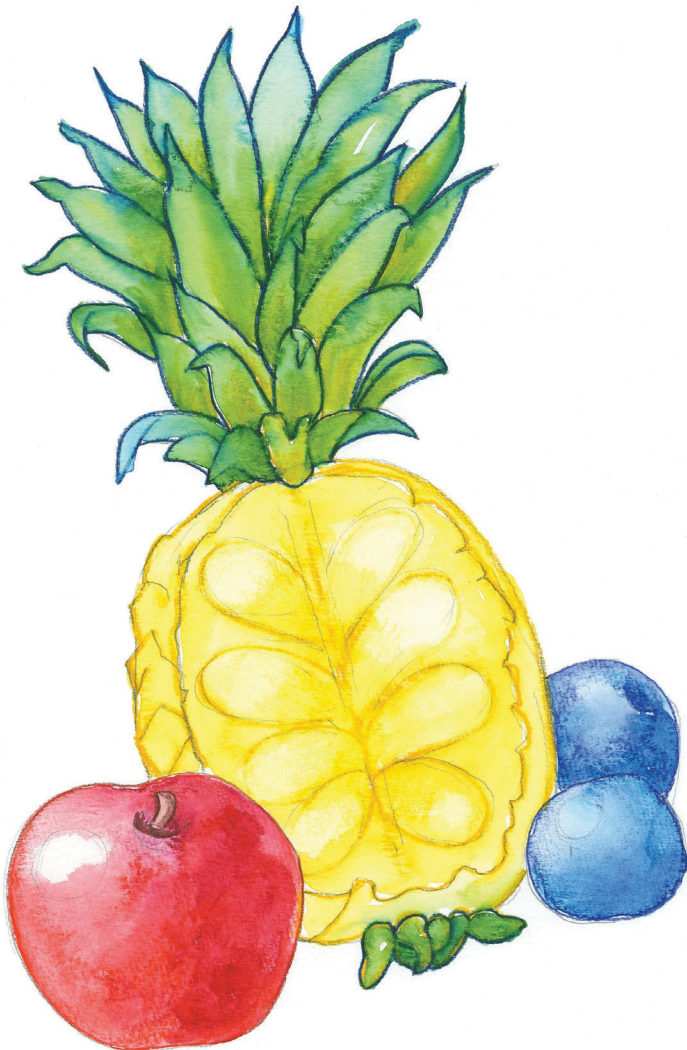


# unit one Primary Colors

## ART MATERIALS VIDEO LESSON 1

You will see how to set up the painting area, sharpen the pencils, activate color lines, and make color washes in this video lesson.

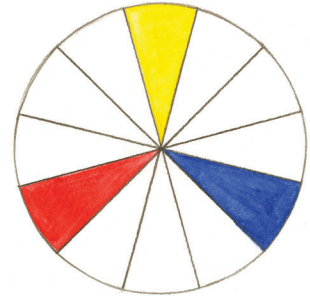
View Video #1 “Wash and Line.” Before you start, find two or three objects that do not move. Objects like food, toys, and tools are called still life objects. Gather your art supplies, a regular sheet of paper, and small squares of watercolor paper to make your first color swatches. These first swatches will help you learn how much pressure to apply to the pencil to get light, middle, and dark tones. You are ready to begin. Your painting will be unique as you apply the methods shown in the video to your own ideas.



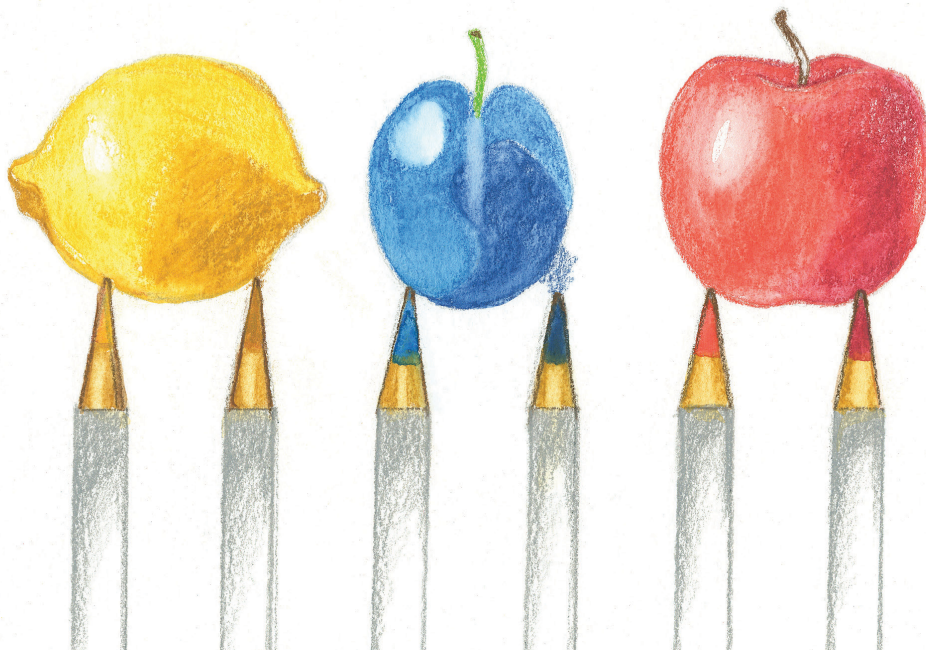
## CREATIVITY LESSON 2: Primary Colors are the First Colors

You will paint with primary colors as you explore light and deep color variations in this creativity lesson.

The primary colors are yellow, blue, and red. They are the first and most important colors on the color wheel. We must start with yellow, blue, and red because these three colors cannot be made by mixing other colors. Without them, we wouldn't be able to mix the other great colors that we see in our world every day!



Many colored pencil sets supply two of each of these colors. One yellow might be brighter or lighter. The other yellow is deeper or darker. The same is often true of the blue and red pencils. We can use the lighter color for middle tones. Use the deeper color in shadow areas for dark, strong color. We will call these colors light yellow and deep yellow, light blue and deep blue, and light red and deep red within the context of this book.



View Video “Introduction: The Color Wheel, Part 1.” Draw a color wheel as shown. Fill in the three primary colors and keep it for future reference. Next, search for some objects that are primary colors, set them in front of you, then draw and paint a picture. Look for lighter tones and deeper tones as you work. Use the pencil that will best show these differences in color.

## ART APPRECIATION LESSON 3: American Artist and History

You will see how an artist uses primary colors and integrate the idea into your own work of art in this art appreciation lesson.

**John Frederick Peto, *Still Life with Cake, Lemon, Strawberries, and Glass*, 1890. Courtesy National Gallery of Art, Washington.**



This painting is a perfect example of how striking the primary colors are when placed side by side. John Frederick Peto emphasized the bright yellow of the cake and lemons by setting them against an intense blue wall. He painted a very light yellow for the lemon rind. The peel is yellow too, but the color is much deeper. Can you find other areas in the painting where a single color is lighter in one area and deeper in another area? Look at the blue wall and red fruit. My eyes tell me that Peto painted raspberries, though the title of the painting says strawberries.

Any small object can be used for a still life. Artists like still life paintings because the objects stay in one place long enough for a drawing or painting to be finished. For his painting, Peto chose objects of different colors and sizes. He chose objects of different shapes too! Have you ever thought of cutting an object such as fruit or cake to make different shapes for your painting?

## THE ARTIST

John Frederick Peto (1854-1907)

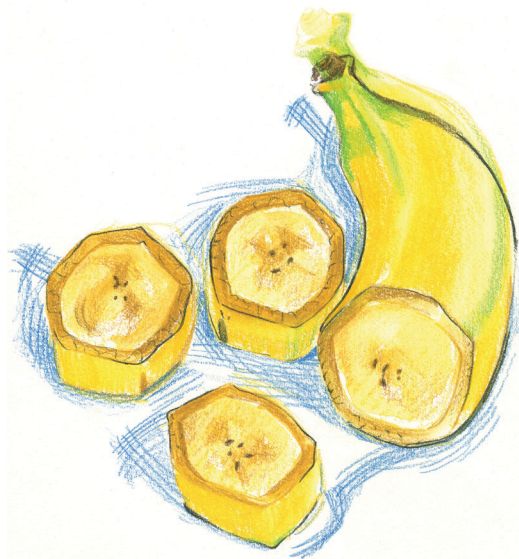
American *Trompe l'oeil* Painter

John Frederick Peto was an American painter. He grew up in Pennsylvania. His father, a woodworker and metalsmith, made picture frames and equipment for fire departments. In addition to painting, Peto developed an interest in the new invention of photography. This interest led him to paint in a style known as *Trompe l'oeil* or 'fool the eye'. At the Pennsylvania Academy of Fine Arts, Peto became friends with William Harnett, another well-known painter of the style that fooled people with its realistic approach. Peto exhibited his paintings for eleven years at the academy. He then painted at his home in New Jersey, where he cared for his family.

## THE TIMES

*Trompe l'oeil* means to deceive the eye in a painting that is so carefully crafted that the viewers think they are looking at real objects rather than a painting of the objects. These paintings are often arranged to look as if the objects are in windows or tacked onto a wooden door. Painting an object that looks as though it is really there requires a high degree of technical skill in painting shadows, textures, and colors as they would naturally appear. *Trompe l'oeil* painters painted objects at actual size and objects were never cut off the edge of the canvas, which further enhanced the illusion of being real. Americans loved these visual tricks in the late 19th and early 20th centuries when people did not have movies or video games to entertain. A person might be fooled into trying to pick up a painted coin, or brush away a painted moth resting on a painted envelope.

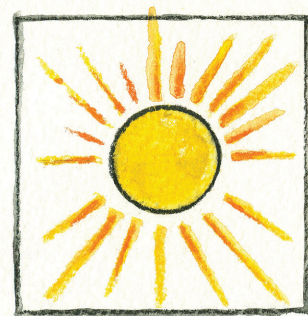
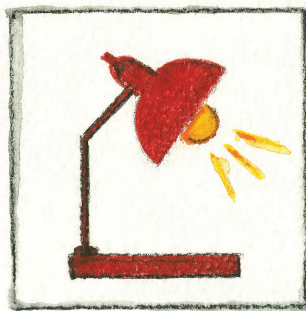
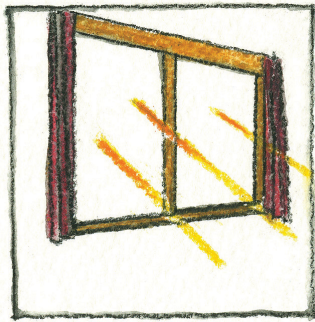
Peto and Harnett had the power to make ordinary things into an extraordinary artistic experience. They used unusual and fun approaches. Think about the ordinary things in your kitchen and make something new out of them. A whole white egg may not be interesting, but look at what happens when you crack it. Have you ever thought of filling a clear glass with colored liquid as a way of adding more color to your painting? Peto did this in the painting we just looked at. Today I want you to play with the arrangement of your objects. Can you stack objects in an unusual way? Can you slice, cut, or crack a food so that we can see what's inside? Two unique arrangements are shown below. Set up your own arrangement with items from the kitchen. Draw an outline of your arrangement with pencil. Then, finish the painting using the techniques you learned from the video instruction in Lesson 1.



## MASTER LESSON 4: Apply the Primary Colors to Art

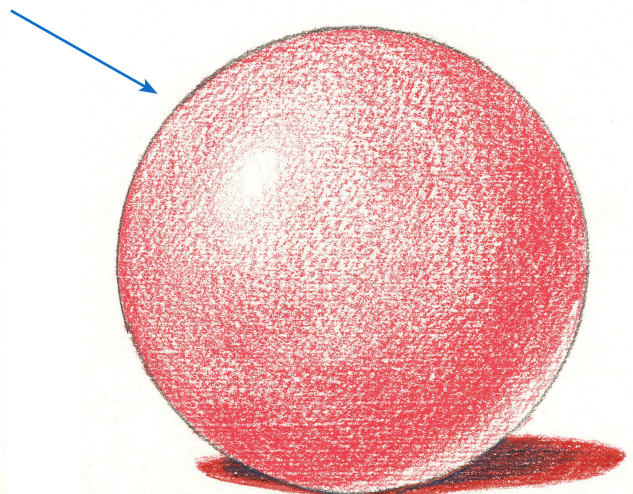
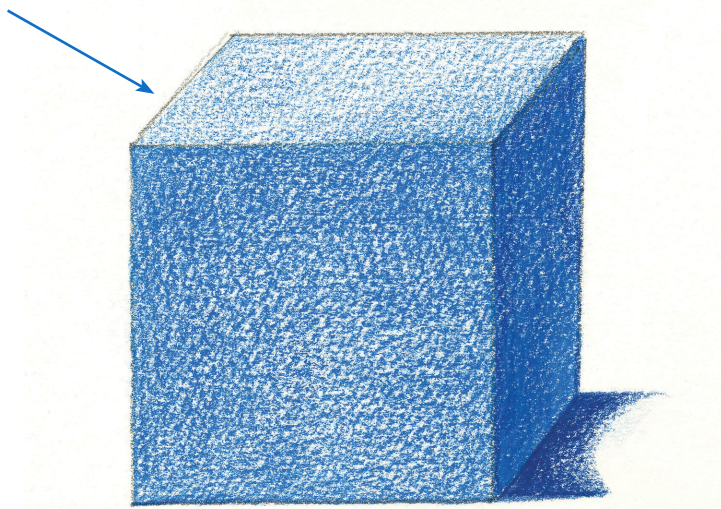
You will show what you know about primary colors as you create an original work of art in this master lesson. Your art will be unique as you apply the methods shown below to your own ideas.

We don't see color where there is no light. Light affects the colors we see. It is easiest to see the form of objects when we use a single light source. The light source might be a window, a lamp, or the sun in an outdoor setting.



Our natural light source is the sun when we are outdoors. When indoors, we might have many light sources from various windows and lamps. Many light sources make the shadows and highlights very confusing. To simplify, turn off all lamps but one or close window shades on all windows but one. Set the objects near one light source. Sit with the light source to your side. Do not sit facing the light source. You should see lighter and deeper areas of color on the object, similar to the box and ball below.

A beam of light travels in a straight line. It does not wrap around the corners of a cube or shine with the same intensity on the curves of a sphere. Because of this, different sides or areas of the object will receive different amounts of light. The color will be affected. You can use what you know about applying light or heavy pressure to the pencil to create the effects below.



We often don't notice how colors work together until we look on purpose. Search for places where you see red, yellow, or blue. You may see the colors together or you may find separate objects and sit them beside each other. Consider the effect of light on these colors in your artwork today. In the artwork below, by Natalie, you can see from the blue vase that the light is coming from the right. It lights up the inside of the vase while the outer edge that faces us is darker blue.

Paint a still life of objects that sit within your home. Look for primary colors. You might check your room, where you keep toys or sports equipment. Furniture, pillows, or favorite t-shirts can be grouped together to make a still life. Do not shy away from something just because it is large. Size doesn't matter in this search for primary colors. Decide how you will control the light so that one light source is used. The light source should be to one side of the objects. Look at the objects as you draw the outline on paper. Fill in the pencil outlines with the watercolor pencils. Apply water to activate the paint.

## Student Gallery

Ariel

