

## Studio Art 9: Value, Intensity, and Types of Color

April 6–9

*Time Allotment: 20 minutes per day*

Hello Great Hearts Northern Oaks 9th grade families!

My name is Ms. Hoelscher and I will be one of the founding art teachers at Great Hearts Live Oak in August. I am excited to start my journey a little earlier with you here at Great Hearts Northern Oaks!



I studied art and biopsychology at the University of Dallas, graduating in May 2019. Studying the liberal arts in a classical setting changed how I view the world and how I interact with it. My love of classical education and creating has guided me to Great Hearts. I look forward to sharing that passion and love with the students as we delve into Truth, Goodness, and Beauty.

Please feel free to reach me at [Madeline.hoelscher@greatheartsnorthernnoaks.org](mailto:Madeline.hoelscher@greatheartsnorthernnoaks.org) if you have any questions or concerns.

I will be having office hours starting this week using Zoom. My hours will be on Tuesday and Thursday. Period 4 will be 10:00AM-10:50AM and period 6 will be 1:00PM-1:50PM. I look forward to meeting you all!

**Packet Overview**

<b>Date</b>	<b>Objective(s)</b>	<b>Page Number</b>
Monday, April 6	1. Define and describe value and intensity of color.	2-4
Tuesday, April 7	1. Compare and contrast local color and optical color.	5-6
Wednesday, April 8	1. Compare and contrast arbitrary and exaggerated/heightened color.	7-8
Thursday, April 9	1. Demonstrate Impressionistic use of color, value, and intensity.	9-10
Friday, April 10	April Break, no class!	

**Additional Notes:** Use a separate piece of paper, sketchbooks or the spaces provided in this packet to create your designs and images. You will need colors, (crayons, colored pencils will work best) but will accept any medium you choose to use. Examples are provided, parent involvement is okay, but students must complete minor assessments, images and design on their own.]

**Academic Honesty**

I certify that I completed this assignment independently in accordance with the GHNO Academy Honor Code.

*Student signature:*

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I certify that my student completed this assignment independently in accordance with the GHNO Academy Honor Code.

*Parent signature:*

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## Monday, April 6

Art Unit: Value, Intensity and Types of Colors  
Lesson 1: Value and Intensity

### **Lesson Overview: Color - Value and Intensity**

A color, or hue as it is sometimes referred, has inherent value and intensity. We use these characteristics to create light and dark, saturated and desaturated hues in order to give depth to the forms we are creating on a flat surface. **Value** is the lightness or darkness of a hue. **Intensity** is the brightness or dullness of a hue.

**Lesson 1 Socratic Question:** Keep these questions in mind as you study this lesson!

What is the difference between value and intensity? What are the similarities?

**Lesson 1 Objective:** Be able to do this by the end of the lesson. You'll answer this at the end of the lesson.

Define and describe value and intensity of color.

### **Lesson 1**

**Value** is the lightness or darkness of a hue. We could have a blue, which is dark in value or light in value (navy blue vs sky blue). Different hues have naturally different values (yellow is lighter than violet).

1. Label "darkest value" and "lightest value" on the appropriate sides of the value scale.



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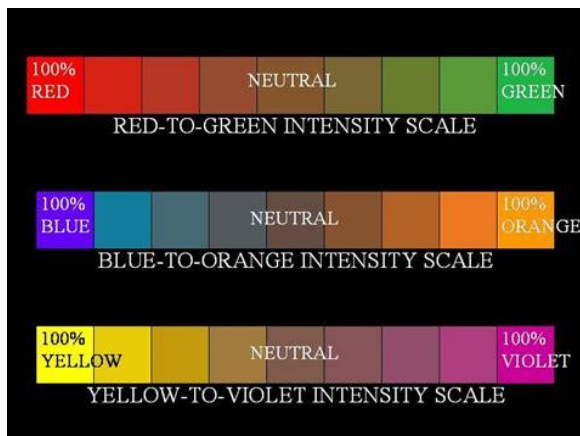
A hue can be lightened by adding white (or another naturally lighter hue), and darkened with black (or a naturally darker hue). **Tints** are a hue mixed with white. **Shades** are a hue mixed with black.

2. What color scheme that you have already studied (achromatic, monochromatic, analogous, or complementary) would show **tints and shades** the *best* and why? Please answer on the lines provided.

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**Intensity** is the brightness or dullness of a hue. Each hue is its most intense when it comes out of a tube of paint or directly from a colored pencil. This is referred to as “pure color.” *Adding the complement is the best way to dull the intensity of a hue and to get a neutral, greyed hue.* **Tone** is a term for a neutralized, low intensity version of a hue.



Pure color is often referred to as *saturated color* while a neutralized, dull, or low intensity color is often referred to a *desaturated color*. So on the above scales, the 100% yellow and 100% violet are the most saturated colors on that scale. the neutral colors in the middle are very desaturated.

**“This tone of blue is more desaturated than the other blue, thus it is less intense.”**

1. What color scheme that you have already studied (achromatic, monochromatic, analogous, or complementary) show **intensity** the best and why? Please answer on the lines provided.

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2. Define the words below.

Value: _____
Tint: _____
Shade: _____
Intensity: _____
Tone: _____

3. Use the words from the box to fill in the blanks. You will only use a word once, or not at all.

Tints and shades measure \_\_\_\_\_, while tone measures a color's \_\_\_\_\_.

4. How are value and intensity DIFFERENT from one another?

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**Tuesday, April 7**

Art Unit: Value, Intensity and Types of Colors  
Lesson 2: Types of color: Local & Optical.

**Lesson Overview: Types of color**, specifically **local color and optical color**, can affect how we portray an object in a painting or drawing. Knowing these types of color will help us describe what we see in our paintings and drawings. These types of colors were the focus of painting for many years (and still are very important!) but specifically important during Impressionism because of the desire to capture light, which they did through highlighting optical color of their subjects and eventually using arbitrary and exaggerated color, covered in the next lesson.

**Lesson 2 Socratic Question:** Keep these questions in mind as you study this lesson!  
How would local color or optical color affect what color one would pick for a painting?

**Lesson 2 Objective:** Be able to do this by the end of the lesson. You'll answer this at the end of the lesson.

Compare and contrast local and optical color.

**Lesson 2**

1. **Memorize this definition of local color:** the objective color we “know” something is, independent of lighting conditions.

Example of local color: a lemon is objectively yellow, and my notebook is white.

Help memorize the definition by rewriting the definition of **local color** in your own words and giving your own example.

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2. **Memorize** this definition of *optical color*: the color of an object as seen in a certain lighting situation.

Example of optical color: the lemon at sunset is pinkish orange and in a shadow, my white notebook appears grey.

Help memorize the definition by rewriting the definition of **optical color** in your own words and giving your own example.

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3. Think about the lemon at sunset. If you wanted to create a painting of that image that is as close to what you actually see as possible, would you use the local color or the optical color?

Why?

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4. Look around you – what examples do you see that have DIFFERENT local and optical colors? For example, when I look around my room, I know that my bedspread is white (its local color), but in the shadow it looks grey (its optical color).

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## Wednesday, April 8

Art Unit: Value, Intensity and Types of Colors

Lesson 3: Types of color, Arbitrary and Exaggerated

### **Lesson Overview:**

Now that we've learned two types of color, it's time to learn the next two. These types of color were exceptionally widespread in painting starting from 1850's with Impressionism. **Arbitrary color** is just as it sounds, color arbitrarily chosen by the artist regardless of the local or optical color present. **Exaggerated or heightened color** is based on observation of the local and optical color, but is deliberately intensified by the artist. Knowing what these are will help one know when to use them and understand why an artist may have chosen to do so.

**Lesson 3 Socratic Question:** Keep these questions in mind as you study this lesson!

Why would an artist change the color of an object in their painting? Why would an artist exaggerate the color?

**Lesson 3 Objective:** Be able to do this by the end of the lesson.

Compare and contrast arbitrary and exaggerated/heightened color.

### **Lesson 3**

Arbitrary color should not be used "just because." The artist must have a reason for it, be it symbolic, emotional, or for design purposes. Sometimes (not always) an artist may use an arbitrary color to symbolize something like the following:

blue – sadness, cold

red – love, anger

green – growth, envy, life

yellow – sunlight, friendship

purple – royalty, feminine

orange – warmth

black – death, fear

white – purity, innocence

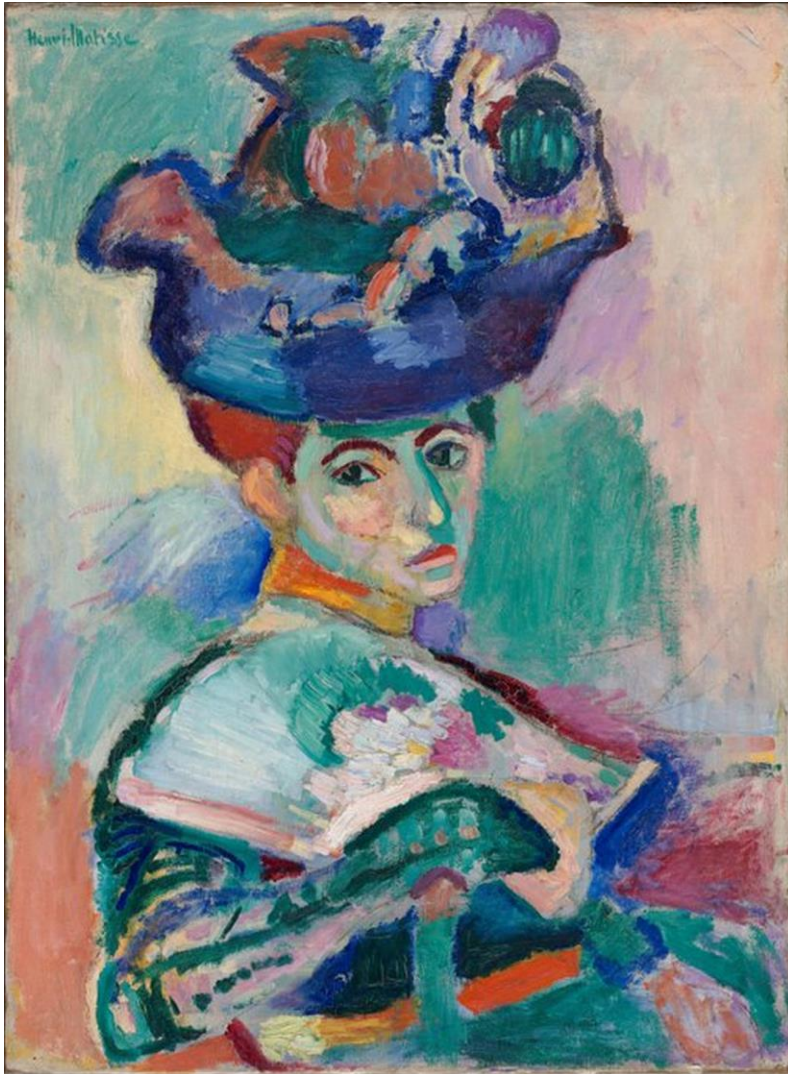
Exaggerated color is **based in observation** of the subject but is **deliberately intensified** by the artist.



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This next image is Henri Matisse’s painting of his wife, “Woman with a Hat.” While not done in the style of Impressionism, his use of color is very arbitrary and also exaggerated in places.



Arbitrary colors may even be chosen because of the color’s temperature. Cooler colors recede to the back and warmer colors come forward.

Notice how the warmer green on the tip of her nose makes it appear to be more forward than the cooler green on her left cheek (the viewer’s right).

1. In this painting, which are the exaggerated colors? Remember that exaggerated colors are based in reality.

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2. Now which parts do you think are arbitrary color choices?

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## Thursday, April 9

Art Unit: Value, Intensity and Types of Colors

Lesson 4: Impressionistic use of Value, Intensity, and Types of Color

**Lesson Overview: Demonstrating Impressionistic use of color, value, and intensity.** The Impressionists loved to utilize types of color, value, and intensity in their paintings, as ways to capture changes in light and moments in time. All artists utilize these elements of design and properties of color to create works of art. We'll look at Monet's Rouen Cathedral's to point out ways this is done.

**Lesson 4 Socratic Question:** Keep these questions in mind as you study this lesson!

How can value, intensity, and color work together to create an Impressionistic drawing capturing light on an object?

**Lesson 4 Objective:** Be able to do this by the end of the lesson.

Demonstrate Impressionistic use of color, value, and intensity.

### **Lesson 4 (Minor Assessment)**



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Monet's Rouen Cathedral series is a series of about 30 paintings of the same Cathedral in France from the same spot over the course of three years. He varied the time of day and time of year that he painted the Cathedral so as to capture the various changes in light. Have you noticed the light change between seasons? What about even just during the day? Let's look at these images and see how he illustrated these changes.

This Cathedral was built using white stone; however this specific painting to the left does not depict isolated white stone. The Cathedral in this painting looks more yellow than white. The light is the most important aspect he wanted to capture. What type of color did he use to capture these lighting effects?

Using the three boxes below, create your own small series like Monet did. Pick one object outside (tree, chair, fruit, car, etc.) to sketch and color twice, once in the morning and once in the evening or afternoon. How has it changed visually? Has it changed at all?

Refer to the definitions of local and optical color from Tuesday's lesson and the definitions of arbitrary and exaggerated color from Wednesday's lesson to help guide your drawing as well as last weeks lessons on Impressionism.

Keep in mind the shadows change as the sun moves across the sky. Try to avoid just copying your pictures and color them differently! Right now, creating a perfect picture is *not* the purpose. Rather, I want you to enjoy observing something and attempting to capture it.

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