Colours
Primary Colours:
These are colours that cannot be created through the mixing of other colours. They are colours in their own right. The three primary colours can be seen below RED - YELLOW - BLUE.

Secondary Colours:
Primary colours can be mixed together to produce SECONDARY COLOURS. The table below shows the combination required to produce secondary colours.

Tertiary Colours:
These colours are made by mixing a primary colour with an adjacent secondary colour. When naming tertiary colours the primary and secondary colour names are joined by a dash (-) with the primary always being the first colour.
- yellow + orange = yellow-orange
- red + orange = red-orange
- red + purple (violet) = red-purple (red-violet)
- blue + purple (violet) = blue-purple (blue-violet)
- blue + green = blue-green
- yellow + green = yellow-green
Elements of Art

**Line** is the foundation of all drawing. It is the first and most versatile of the visual elements of art. Line in an artwork can be used in many different ways. It can be used to suggest shape, pattern, form, structure, growth, depth, distance, rhythm, movement and a range of emotions. We have a psychological response to different types of lines:
- Curved lines suggest comfort and ease
- Horizontal lines suggest distance and calm
- Vertical lines suggest height and strength
- Jagged lines suggest turmoil and anxiety

The way we draw a line can convey different expressive qualities:
- Freehand lines can express the personal energy and mood of the artist
- Mechanical lines can express a rigid control
- Continuous lines can lead the eye in certain directions
- Broken lines can express the ephemeral or the insubstantial
- Thick lines can express strength
- Thin lines can express delicacy

**Shape** can be natural or man-made, regular or irregular, flat (2-dimensional) or solid (3-dimensional), representational or abstract, geometric or organic, transparent or opaque, positive or negative, decorative or symbolic, colored, patterned or textured.

The Perspective of Shapes: The angles and curves of shapes appear to change depending on our viewpoint. The technique we use to describe this change is called perspective drawing.

The Behaviour of Shapes: Shapes can be used to control your feelings in the composition of an artwork:
- Squares and Rectangles can portray strength and stability
- Circles and Ellipses can represent continuous movement
- Triangles can lead the eye in an upward movement
- Inverted Triangles can create a sense of imbalance and tension

**Tone** is the lightness or darkness of a color. The tonal values of an artwork can be adjusted to alter its expressive character.

Tone can be used:
- to create a contrast of light and dark.
- to create the illusion of form.
- to create a dramatic or tranquil atmosphere.
- to create a sense of depth and distance.
- to create a rhythm or pattern within a composition.

**Color** is the visual element that has the strongest effect on our emotions. We use color to create the mood or atmosphere of an artwork.

There are many different approaches to the use of color:
- Color as light
- Color as tone
- Color as pattern
- Color as form
- Color as symbol
- Color as movement
- Color as harmony
- Color as contrast
- Color as mood

**Texture** is the surface quality of an artwork - the roughness or smoothness of the material from which it is made.

We experience texture in two ways: optically (through sight) and physically (through touch).

Optical Texture: An artist may use his/her skillful painting technique to create the illusion of texture. For example, in the detail from a traditional Dutch still life above you can see remarkable verisimilitude (the appearance of being real) in the painted insects and drops of moisture on the silky surface of the flower petals.

Physical Texture: An artist may paint with expressive brushstrokes whose texture conveys the
physical and emotional energy of both the artist and his/her subject. They may also use the natural texture of their materials to suggest their own unique qualities such as the grain of wood, the grittiness of sand, the flaking of rust, the coarseness of cloth and the smear of paint.

Ephemeral Texture: This is a third category of textures whose fleeting forms are subject to change like clouds, smoke, flames, bubbles and liquids.

**Form:**
- Form is the physical volume of a shape and the space that it occupies.
- Form can be representational or abstract.
- Form generally refers to sculpture, 3D design and architecture but may also relate to the illusion of 3D on a 2D surface.

Three-Dimensional Form can be modelled (added form), carved (subtracted form) and constructed (built form). It can be created from sculptural materials like clay, wax, plaster, wood, stone, concrete, cast and constructed metal, plastics, resins, glass and mixed media. It may also be kinetic, involving light and movement generated by natural, mechanical and electronic means. More recently the CAD process of 3D printing has been added to the list of sculptural processes.

Two-Dimensional Form constructs the illusion of 3D in 2D media by a skilful manipulation of the visual elements. Perspective drawing, trompe l'œil [1], 3D computer graphics programs and holograms are examples of 2D form.

**Value:** The lightness or darkness of tones or colors. White is the lightest value; black is the darkest. The value halfway between these extremes is called middle gray.

**Space:** An element of art by which positive and negative areas are defined or a sense of depth achieved in a work of art.