

Art 118 2D Design and Color
Color Compositions

2D Design- Color Compositions # 6 - 9

Composition #6: Contrast of Hue and Extension

Materials-

Medium grade acrylic paint set, primary and secondary colors; or Winsor Newton designer's gouache, primary set of six, 14 ml
Assorted lead pencils
Sharpie markers, fine and broad
Kneaded erasers
Bristol pad, vellum, 11" x 14"
Tracing paper, 11" x 14"
Two watercolor brushes (at minimum), pointed, round, no. 4 and no. 6
Plastic paint storage containers with lids
Metal ruler
X-acto knife
Black mat board
Black and white photo

Process-

Using acrylic or gouache only, two color compositions (one grid, one representational) will be completed based on color palette developed for the specific color contrast studied. Painted compositions on Bristol board will measure 8" x 8" and will allow a 1" margin (with margin, board measures 10" x 10"). The color strip (palette) consists of fifteen (15) 3/4" squares painted on Bristol and illustrate the color contrast studied—in this case **Hue and Extension**. It is important to understand the principle of each contrast in order to select and mix appropriate palettes.

All finished compositions will benefit through preliminary work (quick color studies, thumbnails) that will be suggested and guided by instructors. In addition to depicting successfully the contrast under study, grade evaluation will be based on quality of craftsmanship, presentation, adherence to specifications, and meeting due dates.

-Select a black and white photograph that you have taken and that has a compelling composition. First, create an 8x8" line drawing on Bristol in pencil, then sharpie, and erase pencil. Next, study what is meant by contrast of **Hue and Extension** (explanations and examples on Foundations website). Mix a palette strip of (15) 3/4" squares of intended colors on Bristol. Arrange these in larger squares on an 8x8" Bristol. Then, compose a color painting on a separate 8x8" Bristol. Remember to leave 1" margins on all sheets. Adhere all 4 sheets to black mat board. Name, Date, Instructor, Project on back.

Composition #7: Contrast of Light/Dark and Saturation

Materials-

Pencil
Sketchbook

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Assorted collage materials- color- magazines, newspaper, construction paper, etc.

Scissors

X-acto knife

Matte medium

Large brush

Bristol pad, vellum, 14" x 17"

Master painting reproduction

Process-

The finished composition will benefit through preliminary work (quick thumbnails) that will be suggested and guided by instructors. In addition to depicting successfully the contrast under study, grade evaluation will be based on quality of craftsmanship, presentation, adherence to specifications, and meeting due dates.

-Bring to class a master painting reproduction that has a superb composition. Get approval from your instructor. Simplify the shapes and decisions through thumbnail sketches in your sketchbook. Do some brief color collage experiments in your sketchbook pertaining to contrast of **Light/Dark and Saturation**. Discuss with instructor. On a 14x17" Bristol, begin cutting, composing, and adhering generalized shapes—even if you have to change the original artist color decisions. The finished piece should exhibit fluency in contrast of Light/Dark and Saturation, and be well composed. Name, Date, Instructor, Project on back.

Composition #8: Contrast of Cold/Warm and Complementary

Materials-

Medium grade acrylic paint set, primary and secondary colors; or Winsor Newton designer's gouache, primary set of six, 14 ml

Sketchbook

Assorted lead pencils

Kneaded erasers

Bristol pad, vellum, 11" x 14"

Tracing paper, 11" x 14"

Two watercolor brushes (at minimum), pointed, round, no. 4 and no. 6

Plastic paint storage containers with lids

Metal ruler

X-acto knife

Black mat board

Scanner

Photoshop/ Illustrator

Process-

The finished composition will benefit through preliminary work (quick thumbnails) that will be suggested and guided by instructors. In addition to depicting successfully the contrast under study, grade

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evaluation will be based on quality of craftsmanship, presentation, adherence to specifications, and meeting due dates.

-Sketch a place- preferably a location that has a strong “sense of place.” This can be from observation or imagined, (or both), and must be well composed. Then, scan your drawing and upload to Photoshop. Experiment with creating a color image out of this that exhibits contrast of **Cold/ Warm and Complementary**. Consult with instructors. Print this at 8x8” and adhere to 10x10” Bristol. Make a (15) ¼” color palette strip. Then, paint an 8x8” composition using these colors on Bristol. Remember to leave 1” margins. Attach all 3 pieces to black mat board. Name, Date, Instructor, Project on back.

Composition #9: Simultaneous Contrast

Materials-

Medium grade acrylic paint set, primary and secondary colors; or Winsor Newton designer’s gouache, primary set of six, 14 ml
Sketchbook
Assorted lead pencils
Kneaded erasers
Bristol pad, vellum, 14” x 17”
Tracing paper, 11” x 14”
Two watercolor brushes (at minimum), pointed, round, no. 4 and no. 6
Plastic paint storage containers with lids
Metal ruler

Process-

The finished composition will benefit through preliminary work (quick thumbnails) that will be suggested and guided by instructors. In addition to depicting successfully the contrast under study, grade evaluation will be based on quality of craftsmanship, presentation, adherence to specifications, and meeting due dates.

-Sketch non-objective thumbnail compositions in your sketchbook. Select the best composition to be translated into a 12x15” painting on Bristol, leaving a 1” border on all sides. Complete a (15) ¼” square color palette strip on Bristol first. Your completed composition should use the same gray surrounded by different colors in different areas of the image—which will exhibit **Simultaneous Contrast**. Submit Bristol painting with color test strip. Name, Date, Instructor, Project on back.

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