

Art 118 2D Design and Color  
Black and White Compositions

**Composition 1: Just Line**

Objective:

To study the potential of line to create form by making a non-objective composition constructed entirely on line. Lines should contain the full range of values, as well as dynamic balance of figure/ground (ambiguity) and positive/negative shapes on the picture plane.

Materials:

One 18" X 24" sheet of white all-purpose paper, several black prismacolor pencils, one 15" metal ruler

Activity/Process:

Using black prismacolor pencil(s) – they do not smudge – and rule, build up a series of parallel, hatched lines on the picture plane to create various shapes, values, textures, and dynamic field/ground relationships (ambiguity). Work to the edges (picture frame) of your paper (picture plane) using line only. The white (ground or field) area can become positive or negative shape(s).

*Before handing in the project, sign your name, instructor's name, section, and project composition number on the back of the work. Placement of this information should be at the top right indicating the top and orientation (horizontal or vertical) of the composition. Do the same with all remaining projects, black and white and color. Be sure to photograph all work as it is completed.*

**Composition 2: Line Plus**

Objective:

To study the variety of line that can be created through the exploration of geometric and organic line, and the use of various media to create form by making a non-objective composition. Form will also be explored in the ability to create a single composition by combining a finished Composition 1 with a blank sheet of paper.

Materials:

Composition 1, and additional 18" x 24" sheet of all-purpose white paper, black prismacolor pencils, black graphite pencils, black ballpoint pens, various sizes of permanent black marker, and erasers.

Activity/Process:

Begin by taping the new sheet of paper to Composition 1 to create a 24" x 36" or 18" x 48" picture plane. This time use ruled and free form lines to create a combination of hatched lines. Explore using the various media in your Resource Book to create various values and different types of expressive lines. You will need to make use of the entire picture plane creating dynamic ambiguity of positive/negative shapes in black line only. Make sure that there is no clear split between the two halves of the composition as it is now occur as one dynamic composition.

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### **Composition 3: Shape**

#### Objectives:

To study the potential of shape to create form and to explore the relationship of shapes to the picture plane and picture frame.

#### Materials:

One 16" x 20" piece of white mat board\*, black/white/gray construction paper, matt medium and a large brush, scissors, x-acto knife, ruler, pencils, tracing paper, and a cutting surface (back of all-purpose paper pad or similar material will do) to avoid cutting the table.

The instructor will need to set up a still life for students to work from.

\*If we require them to get a 32"x40" mat board (or two half sheets) for use in the color comps they would have this to also use for this project to avoid the warping from the mat medium. Comp 8 requires a 10" x 32"; Comp 7 could be 16"x 16" and this one could be 16"x20"

#### Activity/Process:

Begin by exploring how to use basic shapes to create form in the Resource Book as it relates to the created still life. The still life should be used as a reference point only. Incorporate the use of value into the exercises.

Begin by cutting out basic shapes of various sizes from the black, gray, and white construction paper. Using the still life as a reference, adhere the shapes to the 16" x 20" mat board creating more dynamic shapes through overlapping, and use of positive/negative (figure/ground) space. The shapes can then be adhered with the Matt Medium. Shapes should be arranged on the picture plane in a way that activates all of the white space (field or ground). In evaluating finished compositions, presentation and quality of finish (craftsmanship) are important factors in grading.

### **Composition 4: Line and Shape Plus**

#### Objectives:

To continue the study of creating dynamic compositions and spacial relationships utilizing the previous applications in creating line, value, texture, shape, and principles of organization.

#### Materials:

Two sheets of 18" x 24" white all-purpose paper, all materials used in Compositions 1-3, plus other black, white, gray collage material, plus an object of value (brought in by each student) to be used as inspiration in creating the composition.

#### Activity/Process:

Processes and materials previously applied will be combined to investigate more enhanced and complex figure/ground ambiguity and pictorial relationships. Using your object of value as inspiration in creating your composition, apply what you have learned to create a large finished design through working and reworking your evolving design. Elements will include your various aspects of drawing, cut and torn paper (black, white, or gray) and self-created paper elements (black, white, or gray).

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Your primary concern is with the 'formal' aspect of your composition and creating unity, activation all of the picture plane (surface) in a dynamic synthesis of elements (line, shape, value, texture) and principles of organization (balance, harmony, variety, movement, etc). This is also an opportunity to explore the development toward abstraction as you will take inspiration from your object of value without rendering it realistically.

**Composition 5: Value Scale/Color Chart**

Objective:

To develop a sense of, and skill in mixing, value and hue transitions and to better understand the character of intensity, or saturation of color.

Materials:

11" x 14" Bristol board, acrylic paint set, paint brushes, pencil, ruler, water and paint containers, and palette paper

Activity/Process:

After drafting the grid of 35 one-and-a-half inch squares (5 vertical and 7 horizontal), you will begin by painting a value scale in the first vertical column showing a range from white to black with steps in value of equal measure. Then, in the remaining columns, you will chard the same value steps in each of the primary and secondary colors.

The overall effect will be one of smooth, equally calibrated transitions from each value to the next, and from each hue to the next. This project will most likely require significant reworking as the student becomes more adept at mixing and observations, so care needs to be taken in seeing the no steps between colors are greater or more noticeable than any others.

Finally, in studying the various positions on the color chart of most saturated colors within a value range it will be noted that there is not correspondence within the same horizontal values.

B/W	R	O	Y	G	B	V
10						
30						
50						
70						
90						