

Ms. Grunt

PA standard 9.1.A, B, C, E, H; 9.3. A, B

Goal: In this project, you will learn how to optically mix colors as opposed to blending or smearing them by using contour lines. You will use **complementary colors** to create shadow tones, while **analogous colors** will be used for areas in light. This project approaches rendering three-dimensional objects in a manner similar to techniques used by painters such as **Georges Seurat** and **Edward Degas**, who avoided using black for shadows; instead these artists relied on the proximity of colors to create vibrant color relationships. **Note:** When storing your work, you may want to keep pastel drawing covered with a sheet of newsprint so that it does not smear.

Vocabulary

Complementary Colors: opposite colors on the color wheel

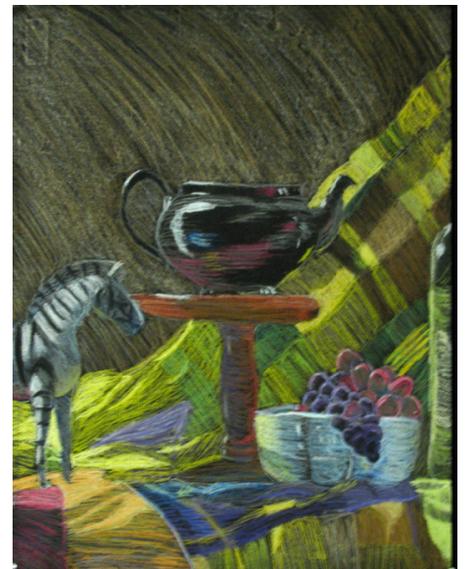
Analogous Colors: neighboring colors on the color wheel

Local Color areas in light; for this project put white down first, then lay down generous amounts of *analogous* colors

Shadow Color: let the black of your paper come through, use thinly applied pastel, and use pairs of *complementary* colors to optically blend

1. Review **Chiaroscuro** notes, **value scale 1 – 8** and thumbnail/composition handout
2. Enter **Optical Blending Notes** into your journal; study relevant information under "Useful Links" on class website that includes information about the history of color, how the eye sees color and optical color mixing. Next, complete the **comparison chart** located on the Studio Portfolio I page, labeled "pastel study". This exercise gives you a chance to study color examples and see how they appear in only black and white. Complete Pastel Analysis sheet.
3. Complete a **color wheel** using only primary colors (for our purposes use magenta, turquoise and yellow).
4. Gather a **set of pastels** for your tin- except black and grey. We will make grey by pairing opposite colors together, and show black by letting the paper come through our lines.
5. Using either a black square or black painted paper in your journal, work on an **object study**. Using only weighted lines with pastels, place white down where you will apply local color; then use analogous colors in light areas and complementary colors in shadow areas. Be sure to include all elements of chiaroscuro. **Do not mix or smear colors, rather let them optically mix.** You will have to back up from your work to see this. Don't forget to include the background and cast shadows too.
7. **Thumbnails:** complete 6 (try at least two from three different set-ups). Shade negative space. Once you have a few thumbnails with quadrant lines that you like, be sure to establish and show the unit of measure, a vertical relationship and a horizontal relationship that you find in the set up. Be sure to use this in your final piece!
8. **Final Paper:** Return to approved thumbnail. Using pastel, lightly draw a grid on the large pastel paper. Begin to lay in your composition (remember to orient the paper in the same direction as the thumbnail). For best results, work with pastel; any color is fine, but use **GHOST Lines**. Establish objects, lines of symmetry, cast shadows, etc. and **have your thumbnail handy while you work.**

(image on Left: Kareem Washington '09; Right: Taylor Gamble '09)



Assessment for **Color Pastel Still Life**

Name: _____ period _____

Note: late work is marked down unless you have enough makeup class time recorded below; to improve final grade, speak with me.

Date Due _____ Date turning in _____ Record dates of makeup time: _____

Fill points in boxes "S" (student), "P" (peer), "T" (teacher): **1** = evident; **1/2** = partially evident ; **0** = not evident

S	T	P	concept 9.1.A; 9.3 A, B	comments
			• Are zones of tangency between light and dark consistently established throughout (objects, fabric, background, etc.)?	S
			• Are other elements of chiaroscuro consistently included?: cast shadows, high lights and reflected light? Note: check to see that there is a cast shadow for each object!	
			• Comparison Paragraph clearly explains 3 significant similarities and differences between your work and the piece you select for comparing.	T
			• Comparison paragraph uses accurate comparison structure as provided in handout including transition words and accurate grammar.	
/4	/4	/4	= total concept points out of 4	

craftsmanship 9.1. B, H

			• Do you optically mix complementary colors to create effective shadow tones while letting some of the dark paper remain visible?	S
			• Do you optically mix analogous colors on top of white to create effective local colors?	
			• Is full value scale evident throughout work showing values 1 – 8 balanced throughout?	T
			• Does work show overall care and completeness in use of materials?	
/4	/4	/4	= total craftsmanship points out of 4	

composition 9.1. C, E

			• Does composition considers the use of 'thoughtful composition' choices (overlapping, cropping- refer to handout)?	S
			• Does work shows consideration of negative space so there are interesting shapes without a lot of 'empty space'.	
			• Do you include at least 3 objects in your view and a surface on which they sit and avoid outlines while doing so?	T
			• Are objects accurately drawn using symmetry, comparison measurements and sighting (this would have been established in your thumbnail)?	
/4	/4	/4	= total composition points out of 4	

			Total concept	12 = 100%	10.5 = 88%	9.5 = 79%	8 = 67%	7 and below= failing
			Total craftsmanship	11.5 = 96%	10 = 83%	9 = 75%	7.5 = 63%	
			Total composition	11 = 92%	A	8.5 = 71%	C	
/12		/12	Late work grade reduced____ =	Exceeds expectations	B Meets expectations	Meets most expectations	D Some evidence of expectations	

9.1.A Know and Use elements and principles of art; 9.1.B Apply appropriate arts elements and principles to produce and revise original work; 9.1.C Integrate and apply advanced vocabulary to the arts

9.1.E Delineate a unifying theme through the production of a work of art that reflects skills in media processes and techniques.

9.1.H Incorporate effective and safe use of materials.

Name _____ Period _____ Date _____

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PA standards: 9.3 Critical Response (9.3.12.A: Explain and apply the critical examination processes of works in the arts and humanities, 9.3.12.B: Determine and apply criteria to a person's work and works of others in the arts)

Artist Study #4: Optical Color Mixing: Mary Cassatt, Edgar Degas, Georges Seurat & Wayne Thiebaud

Open **Project 4** Images on the class website (msgrunt.com **Studio Portfolio I**) under **Images for Paragraph**. Select an image that you want to compare to your project. In the box below, draw a sketch of image you are selecting (note: draw a vertical border inside it if it is vertical composition).

In the box below, draw a sketch of image you are selecting.

Artist _____

Title _____

Date _____

Compare the image you've selected to your project. From the following list consider what is similar and what is different. Write an "S" or "D" next to each:

- ___ Accurate (realistic) proportions
- ___ Color choices (earth tones, bright, etc.)
- ___ Range of value on value scale (1 – 8)
- ___ Subject matter
- ___ Compositional choices (overlapping, cropping, unusual view point, etc.)
- ___ lighting (evidence of lamp light, sunlight, strong cast shadows, etc.)
- ___ Evidence of accurate drawing (use of plumb lines to aid in drawing, proportions, etc.)
- ___ Type of shading (hatch marks, smooth, contour, etc)
- ___ Other ideas? (see me)



Complete a **TYPED** well-written paragraph in which you argue that despite differences (discuss 3), the two pieces actually share important similarities (discuss 3). Conversely, you may choose to argue that despite similarities the pieces are actually different, following the same format. **Note**, this means that you will give examples of each similarity and difference you describe. Push yourself to find **thoughtful and interesting** similarities and differences as opposed to obvious statements like 'each piece is a still life'.

Check off each item below:

- ___ • paragraph is submitted by the deadline (note: late paragraphs won't be accepted!).
- ___ • Image is sketched above
- ___ • Paragraph introduces full name of artist in opening sentence
- ___ • Titles of the artwork being discussed are italicized and CAPITALIZED!
- ___ • Thesis is stated (in 1st or 2nd sentence) (Several difference and similarities are apparent when comparing _____'s (insert title) with my _____ (project name, media).
- ___ • 3 similarities are well explained
- ___ • 3 differences are well explained
- ___ • **Variety** of transition words are used (and underlined) to discuss and explain list of similarities and differences (use transition-word handout!)
- ___ • A transition sentence is included to change from the discussion of differences to the discussion of similarities (**it is also underlined**) ex: Despite these differences there are also several important similarities between these pieces of artwork.
- ___ • Finally, conclude the paragraph, by including your opinion about the works discussed (see sample).