Oakland University College of Arts and Sciences Department Of Art and Art History
FOUNDATIONS OF STUDIO ART: 2D (SA102)
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Project 5: Color Schemes, Color Structures
"Color does not add a pleasant quality to design––it reinforces it." ~Pierre Bonnard
When complimentary colors are placed next to each other they appear more intense. This is because the human eye physiologically registers one color in a complimentary set at a time, therefore creating a sensorial vibration known as *simultaneous contrast.* Orange and blue, red and green, yellow and violet are the most obvious complimentary pairs on a conventional color wheel for example; however, it is useful to know that every color variation has a corresponding compliment. Artists and designers often make use of this effect by purposefully composing color palettes that possess subtle to extreme variations of value and hue, in effort to explore aspects of time, emotion, and energy.
Mixing two complimentary colors together with equal proportion produces a *chromatic gray*. This "new" color retains subtle traits of the original colors. While mixing disproportionate amounts allows warmer colors to be cooled, and cooler colors to be warmed for example. And, adding white or black to the palette will impact brightness (value) and saturation (intensity), ultimately allowing artists and designers to employ a single color with an infinite range of contrast *(monochromatic color scheme).*
This visual exercise demonstrates the subtle-to-extreme visual and social effects of **color**. Students manipulate aspects of color with paint pigments to demonstrate understanding and control of **brightness**, **saturation**, and **hue**.
SPECIFICS:
- Apply a color scheme to an invented pattern. You may wish to create stencils for your motif using thin cardboard.
- The motifs or shapes within the pattern must vary in size and posses hard edges (see example). Choose 1 or 2 shapes/motifs.
- Color schemes must use a minimum of 2 colors, with at least 1 being NON primaries. ALL COLORS MUST BE DERIVED FROM RED, YELLOW, BLUE, do not buy mixed colors from the store.
- All of your colors must feature changes in Tint, Shade, or Tone.
- Paint must be mixed thoroughly
- Tape Down the edges of your paper, but don't leave the tape on more than a few hours!!!!
- DO NOT LEAVE ANY WHITE SPACE
- Since color is the most dominant and often unifying element, your composition must have unity. CONSIDER:
- How you distribute/ place color-- does it emphasize individual shapes or produce spatial illusion?
- How the compositional format and orientation relate to the pattern and color scheme.
- How the overhead light source interacts w/ the size and direction of brushstrokes.
- The symbolic or social response the work might produce.

  MATERIAL / TOOLS: pencil, straightedge, cardboard, x-acto, compass, acrylic paint, 18x24 paper