

**PROJECT 1 (due 12/15)**  
**FRAGMENTED COLOR & ECONOMY**

Your first project will serve as a bridge between color theory & physical painting processes. It is a multi-tiered assignment with phases that build to a finalized painted study. The initial phases are exercises in mixing accurate color, manipulating color saturation and researching the work of other artists. Phase I will test your ability to mix – using your newly acquired paints - varied saturations of a directly observed local color to provide to you an understanding of the ways in which complementary colors affect one another. Phase III requires the completion of a painted still life study completed while observing a still life arrangement.

Before you begin, you must make a trip to the grocery store, road-side farmers market, or thrift shop to purchase an object containing organic form; interesting, non-geometric, non-manufactured, shapes - in other words: fruits and vegetables, skulls, etc... Avoid objects that are nearly perfectly round (oranges/kiwi/cherries) - and find an object with dynamic shapes (bell peppers, gourds, apples, papaya, etc...).

**PHASES**

**PHASE I:** Painted Saturation Scale

**PHASE II:** Visual Research

**PHASE III:** Final Painted Study

**☐ PHASE I: Painted Saturation Scale**

You will complete a seven-step painted color scale that will display the local color of your chosen object and a range of saturation between this color and its complement. The scale will be completed on a sheet of canvas paper measuring 3.5x9.5 inches. The dimensions of the chart itself will measure 1.5x7 inches and will be oriented horizontally. The chart will be surrounded by a clean 1 inch border on each side. Please complete the layout using a #2 pencil.

To begin working with your paint, you must first identify the local color of your object as well as this color's complement. Use your color wheel to assist you in identifying the complement of your local color. The first and last cells of the scale will exhibit your complementary set in their purest form. According to the theory of complementary mixing, when an equal amount of both complements are mixed, a chromatic neutral should occur – this is because complements desaturate one-another as they mix. The center cell of your scale should exhibit this phenomenon; it should feature a desaturated neutral, born of cell 1 and cell 7 that does not visually lean (contain bias) toward either of its parent colors.

An equal progression of saturation and hue dominance should occur in the cells between the pure colors and the chromatic neutral, so that the scale displays an equal steps/progression of this color mixing phenomena.

As you begin to mix paint, err on the side of generosity. Keep these piles of paint uncontaminated and away from the color mixing area of your palette. You may then move on by mixing a small quantity of one complementary color into the local color it has been paired with. By mixing complementary colors in varying amounts you will begin to notice the changes of saturation that occur, effects of brightness vs dullness, high-chroma vs low-chroma, depending on how much of the complement you are adding to your local color pile of paint. Add more of one or the other until the results are as neutral as possible. Complete the cells by displaying an equal progression of saturation from one end (left) to the other (right).

The local color plus its complementary color should be the only paints used to make the scale in which they are featured. Pay close attention to value shifts within the saturation scale. The scale should progress from your local color to the complement in equal progression regarding both saturation and value.

## □ PHASE II: Visual Research

Identify TEN images of *contemporary* (1990-today) paintings featuring fragmented/broken color created by at least five different contemporary artists. You may not use works shown in the “Fragmented & Broken Color” lecture document. In addition to “broken color,” and “fragmented color painting”, another term you may wish to research is “perceptual painting.”

## □ PHASE III: Final Painted Study

You now have a solid grasp on how various paint pigments mix, the viscosity of oil paint, and other paint handling issues. It is time to complete your first painted composition.

***Making do with less is not necessarily the same as simplicity, and not to be confused with minimalism.***

Build a still-life arrangement containing your chosen object and a direct light source. You may add other items if you wish. Complete a small painting on canvas paper (minimum 8x10”) capturing the essence of the objects within your picture plane - their structure and color - in a planar manner with as few painted strokes as possible. This is a very *\*direct\** way of painting. You will complete your painting on a sheet of canvas paper. Be sure to tape off a clean, one-inch border on your sheet of paper before beginning the sketching process. As you paint, pay special attention to the irregularities within your featured objects, and break those irregularities down into a series of accurate *\*color planes\**. Use your sighting & measuring skills!

## EXAMPLE WORKS



*To paint is not to copy the object slavishly, it is to grasp a harmony among many relationships.*  
-Paul Cézanne

*Keep the planes free and simple, drawing a full brush down the whole contour of a cheek.*  
-John Singer Sargent