

BEYOND COLOR THEORY

Beyond Color Theory - an informal, no expectations, practical, hands-on, getting your fingers dirty, very messy, fun series of 7 painting workshops, having fun, getting to learn about each of the 7 Color Contrasts by applying them to 7 paintings

There is absolutely no pressure, the main requirement for this workshop is to have fun and together, learn some of the beautiful mysteries of color. The paintings will be small color sketches and not finished paintings. There is no need to impress each other with our skill, craftsmanship, and dexterity. The object of this course is to learn about color.

The length of the workshop will be 8 three hour sessions but, you can stay longer if you need more time. This is a laid-back experience. There are absolutely no expectations. The last workshop will be an opportunity to examine what we have learned from the exercises done during the workshops and any paintings we have done on our own outside, and from each other by sharing what we have surmised from our own observations, from the observations of each other and by showing the paintings we feel came closest to achieving the goal of the specific exercise parameters.

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<http://www.curtisgraphics.com/sandusky.html>

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HAND-OUT DAY 1 COMPLEMENTARY CONTRAST

This painting exercise is to help you think outside of the box, challenge your creativity, and to help you to relax. Begin with Red, Green-Light, and White. After you have filled in your entire painting, add Cerulean Blue & Yellow-Light (Hansa) to the Red with White. Try applying very small touches of the colors directly from the tube. You can always cover up areas you don't like. Think of what you are doing as a quick color sketch - as a preliminary design to be discarded after you are done with your finished painting.

2 Essential Elements of Fine Art Design and Composition

1). **Shape**; - The first line drawn is the first shape.

- Interchangeable with line, producing definite delineated areas that can be surrounded by a visible line but, is usually an invisible line, and can be created as a mass using a large, loaded brush.
- Interchangeable with texture or the illusion of texture created by patterns of smaller shapes and values suggesting a 3-dimensional surface by the manner in which the shapes are rendered or painted
- Or an actual 3-dimensional texture comprised of smaller forms or shapes, condensed and repeated patterns of forms made up of various materials such as sand, etc., covering an area of a surface

2). **Color**; - What makes that shape visible is color including black, and white, throughout the entire range of grays.

1st Painting Exercise - Day One Complementary Contrast

Painting Exercise 1 **Colors** - Red - Green-Light, Cerulean Blue & Yellow-Light (Hansa) + White

4d). **Complementary** Contrast; - All color harmony hinges on this, ex., focus on 1 of the 3 primary colors; Red, Yellow, Blue - remove (Red) isolated from the opposing complementary combination of remaining 2 primaries, Blue and Yellow- when mixed resulting in Green, the Complement of Red). Begin with Green-Light, mixing it with Red and intermixing of White results in a broad range of colors with emphasis on the various Hues and Neutral Grays one can achieve. At the end of the exercise, experimenting with the mixture of Cerulean Blue & Yellow-Light (Hansa) may bring surprises in the beauty of the range of Spring-time Greens one can achieve.

5 Elements of Fine Art Design and Composition

1). **Line**; - The line is absolutely essential in creating art.

Definition of a Line; -

-A line is long relative to its width. A line begins on a point. The concept of Point and Line to Plane was first postulated by Wassily Kandinsky.

- Line can define a shape or space, create an outline or pattern, imply movement or texture and allude to mass or volume. But, a line as an independent element has limitless applications to art and design.

- A line is a basic element of art, referring to a continuous mark, made on a surface, by a moving point.

- Mathematics; A geometric figure formed by a point moving along a fixed direction and the reverse direction ad-infinitum. A line is a straight path that is endless in both directions, hypothetically.

a). Line is in effect a shape in and of itself...

2). **Shape**; - The appearance of a flat silhouette; a definite delineated area made visible by color; related to line and texture.

- to help (something) become what it is; preconceived or spontaneous.

3). **Value**; - Limiting color to monochrome shades and tints, or is it liberating? This contrast lends significant expression to the entire range of color contrasts.

4). **Color**; - What makes that shape visible is color

5). **Texture**; - combined with the texture of the surface, the characteristic visual and tactile quality of the surface of a work of art resulting from the way in which the materials are used or the way in which the form is rendered

4 Elements of Fine Art Design and Composition

1). design element 2: **Shape**; - Interchangeable with line and texture, producing definite delineated areas surrounded by a visible line or an invisible line; - The first line drawn is the first shape.

2). design element 3: **Value**; - Limiting color to monochrome shades and tints.

3). design element 4: **Color**; - What makes that shape visible is color

4). design element 5: **Texture**; - smaller, condensed shapes; Is this a redundant Element?

3 Elements of Fine Art Design and Composition

1). design element 1: **Line**; - The first line drawn is the first shape. - Line is absolutely essential in creating art.

2). design element 2: **Shape**; - The appearance of a flat silhouette; a definite delineated area made visible by color; related to line and texture. The first line drawn is the first shape.

3). design element 4: **Color**; - What makes that shape visible is color, including black & white.

Quotes by Wassily Kandinsky

To create a work of art is to create the world.

Every work of art is the child of its age and, in many cases, the mother of our emotions.

An empty canvas is a living wonder... far lovelier than certain pictures.

Each period of a civilisation creates an art that is specific in it and which we will never see reborn.

To try and revive the principles of art of past centuries can lead only to the production of stillborn works.

There is no must in art because art is free.

The nightmare of materialism, which has turned the life of the universe into an evil, useless game, is not yet past; it holds the awakening soul still in its grip.

Objects damage pictures.

The more frightening the world becomes ... the more art becomes abstract.

Painting is a thundering collision of different worlds, intended to create a new world in and from the struggle with one another, a new world which is the work of art.

Each color lives by its mysterious life.

Color is the keyboard, the eyes are the harmonies, the soul is the piano with many strings. The artist is the hand that plays, touching one key or another, to cause vibrations in the soul.

Color is a power which directly influences the soul.

Color provokes a psychic vibration. Color hides a power still unknown but real, which acts on every part of the human body.

The sound of colors is so definite that it would be hard to find anyone who would express bright yellow with base notes, or dark lake with the treble.

The artist must train not only his eye but also his soul.

A painter, who finds no satisfaction in mere representation, however artistic, in his longing to express his inner life, cannot but envy the ease with which music, the most non-material of the arts today, achieves this end. He naturally seeks to apply the methods of music to his own art.

The artist is not a 'Sunday child' for whom everything immediately succeeds. He does not have the right to live without duty. The task that is assigned to him is painful, it is a heavy cross for him to bear.

Music is the ultimate teacher.

With few exceptions, music has been for some centuries the art which has devoted itself not to the reproduction of natural phenomena, but rather to the expression of the artist's soul, in musical sound.

The deeper the blue becomes, the more strongly it calls man towards the infinite, awakening in him a desire for the pure and, finally, for the supernatural... The brighter it becomes, the more it loses its sound, until it turns into silent stillness and becomes white.

Lend your ears to music, open your eyes to painting, and... stop thinking! Just ask yourself whether the work has enabled you to 'walkabout' into a hitherto unknown world. If the answer is yes, what more do you want?

Our epoch is a time of tragic collision between matter and spirit and of the downfall of the purely material world view.

The spirit, like the body, can be strengthened and developed by frequent exercise. Just as the body, if neglected, grows weaker and finally impotent, so the spirit perishes if untended.

That is beautiful which is produced by the inner need, which springs from the soul.

Is beautiful what proceeds from an inner necessity of the soul. Is beautiful what is inwardly beautiful. Imagination is what allows your mind to discover.

All methods are sacred if they are internally necessary. All methods are sins if they are not justified by internal necessity.

7 CONTRASTS OF COLOR AS PUT FORTH BY JOHANNES ITTEN

1a). **Hue**; - observed differences designated by name; Cadmium Yellow, Hansa Yellow, Lemon Yellow, Yellow-Orange, Lilly White, Salmon, etc. - Importance of Knowing our Subjective Timbre

2b). **Value or Light to Dark**; - use of white is necessary but minimal use of black is preferable - Do I lean toward the Dark, the Light or in-between? The Complementary pair of Violet & Yellow is the most intense Value Contrast.

3c). **Temperature or Cool to Warm**; - blue to orange is the most intense Temperature Contrast and the pair is also Complementary. (Picasso used such a palette during his blue period) but this same palette can be used to create an orange period, hypothetically; a predominantly warm, orange painting...

4d). **Complementary Contrast**; - All color harmony hinges on this, ex. remove 1 of the 3 primary colors Red, Blue, and Yellow, ex. (Red) isolated from the opposing complementary combination of remaining 2 primaries, (Blue & Yellow when mixed resulting in green, the complement of Red) and with intermixing of white into all of these colors results in a broad range of color hues, values, cool to warm, saturation and of course the complementary contrast, indeed, all of the main, applicable color contrasts.

5e). **Saturation**; - Power and Depth, from the transient and mundane to the sublime - this is the progenitor of fine art - this is what the palette is for - a shadow of this principle/contrast has been achieved by a very few throughout history - no one has ever come close to a complete mastery of this art form with the possible exception of Claude Monet and notwithstanding the multitude of unknown masters.

6f). **Simultaneous**; - Relativity into Action; it is the psychological - physiological tendency within us to perceive 2 adjacent colors, in different regions of the color wheel, in such a way that they appear to become more pronounced, that their specific natures become more enhanced to the extent that a gray that leans toward a cool blue takes on an increased intensity of blue when a dull, burnt sienna is placed next to it. And the dull burnt sienna takes on an enhanced appearance of being more orange Simultaneously. It is the tendency of our need for physiological - psychological balance that we perceive 2 opposing colors existing beside one another that induce their opposite in Value, Temperature, Complement and Saturation upon adjacent colors and be mutually affected in return by the law of Simultaneous Contrast, both colors are affected by each other; a dull red will make an adjacent muted yellow seem lighter, brighter and greener; in turn, the former will appear darker, more intense, and lean more toward the red-violet.

6f.b). **Successive**; - Similarly, after viewing a color, esp. a vivid color for an extended period of time; and then when we look away, the afterimage is the opposite in value, temperature, saturation and complement, and the cause is to restore the psychological - physiological balance within our means of perception

7g). **Extension**; - The playground of color fields, contrasts of proportion, area, space, value, complements, and color intensity optically inducing movement; (causing the eye to bounce around the page), causing the color contrasts to become more pronounced, etc., balancing saturated color with muted color.

7 Elements of Fine Art Design and Composition

1). **Line**; - The line is absolutely essential in creating art.

2). **Shape**; - The appearance of a flat silhouette; a definite delineated area.

- interchangeable with line, producing definite delineated areas that are sometimes surrounded by a visible line or an invisible line but can be created as a mass using a large, loaded brush; when a shape becomes a line or when a line becomes a shape is relative and depends upon the surrounding shapes and their proportions. Every time we make a mark on a blank page or on a newly primed canvas we are creating a shape using a color; the range of black through grays to white is a color contrast as outlined by Johannes Itten.

- to help (something) become what it is; - preconceived or spontaneous.

- interchangeable with texture or the illusion of texture created by patterns of smaller shapes and values suggesting a 3-dimensional surface.

- or an actual 3-dimensional texture comprised of smaller forms or shapes, condensed and repeated patterns of forms made up of various materials such as sand covering an area of a surface; or actual, heavily applied, brushwork and impasto, etc.

3). **Value**; - light to dark or black to white; - the 2nd Color Contrast -

Limiting color to monochrome shades and tints and finding aesthetic power in their use - Ref. Rembrandt van Rijn. This contrast lends significant expression to the entire range of color contrasts.

4). **Color**; - What makes that shape visible is color; or light to dark - 3rd Contrast of Color.

5). **Texture**; - The characteristic visual and tactile quality of the surface of a work of art resulting from the texture of the surface prepared by the application of sand or other material and or the way in which the materials are used; heavy brushwork - Ref. Rembrandt van Rijn, the late paintings; impasto, palette knife, sponge and other applicators - The imitation of the tactile quality of represented objects by the way in which they are painted, or rendered.

6). **Space**; - area / depth / proportion / positive-negative space

7). **Form**; - Combination of the Elements of Design and Composition formed by the application of Principles of Fine Art Composition and Design. Three Dimensional Form.

- **Form** can be the application of the elements and principles within a framework to elicit psychological and emotional responses to the specific elements and principles that are being used. This is a classical-historical means to the end which is an attempt to elicit strong psychological, spiritual, emotional responses from the audience. These techniques are used in advertising, theatre and in all applications of the visual arts.

- **Form**; As one of the seven elements of fine art composition and design, at its most basic level is a rendering of a three-dimensional object, (ex. a sphere, cube, cylinder, cone, etc.), as opposed to a shape, which is two-dimensional, or flat.

- **In a broader sense, form**, in art, means the whole of a painting's visible elements and the way those elements are united through the application of the principles of fine art. Thus, Form becomes a descriptive Principle of the over-all Composition process.

7 Principles of Fine Art Design and Composition

1). **Emphasis**; - Focal Point; Center of Interest; Accent; is what people mean when they say a design “pops.” It comes away from the page and sticks in your memory.

2). **Balance and Alignment**; - Never forget that every element you place on a page has a weight. The weight can come from color, size, or texture. You can't crowd all your heavy elements in one area of your composition. Without balance, your audience will feel as if their eye is sliding off the page. Successful design uses opposite weights (like contrasting one large element with several smaller elements) to create a composition that is not even, but still has equilibrium.

3). **Figure-Ground**; - Dark Design on Light Ground - Light Design on Dark Ground

4). **Repetition**; - Movement; Directing the Eye From Point to Point; Patterns; Rhythm; If you limit yourself to three strong colors, you'll soon find you'll have to repeat some things. That's ok! It's often said that repetition unifies and strengthens a design.

5). **Proportion**; - Large Shape Vs. Small Shape

6). **Space**; - Positive/Negative; Open Area; Closed Area; - All of the other elements deal with what you add to your design. Open Space (or negative space) is the only one that specifically deals with what you don't add. Space is exactly that—the empty page around the elements in your composition. Often simply giving a composition more room to breathe can upgrade it from mediocre to successful.

7). **Contrast**; - Contrast creates space and difference between elements in your design. Your background needs to be significantly different from the color of your elements so they work harmoniously together and are readable. -

a). any one or more of the 7 Contrasts of Color

b). geometric vs. organic

c). symmetry vs. asymmetry

d). between numbers; (3 on this side - 7 on the opposing side, etc.)

e). scale; large vs. small

f). more contrast between lesser vs. greater - small shape vs. large shape - thin vs. thick line

g). conspicuous vs. subtle

h). movement vs. static, or stationary

i). figure-ground; dark design on light ground - light design on dark ground - gradation

Additional Principles of Fine Art Design and Composition

1). **Harmony**; - a way of combining the parts in a work of art so that they seem to belong together; a combination or ordering of parts in a painting that constitutes a whole or promotes an ordering that is pleasing to the eye, mind, heart, and spirit

2). **Form**; - Combination of the Elements of Design and Composition formed by the application of Principles of Fine Art Composition and Design, inducing psychological and emotional responses to the specific elements and principles that are being used. This is a classical - historical means to the end which is an attempt to elicit strong psychological, spiritual, intellectual, and emotional responses from the audience. These techniques are used in advertising, theatre and in all applications of the visual arts.

3). **Unity**; - A rigid, concrete application of Harmony; continuity without deviation or change; a way of combining the parts in a work of art so that they obviously belong together; a combination or ordering of parts in a painting that constitutes a whole or promotes an undivided total effect; some artists deliberately avoid formal unity to create feelings of tension and anxiety.

4). **Gradation**; - Subtle transitions from light to dark, cool to warm, heavy texture to a smooth surface, from Compliments creating a range of progressive intense cool colors through a complete range of cool grays on to neutral grays, to warm neutral grays into warm, increasingly intense colors at the other end of the spectrum.

5). **Rhythm**; - repetition with variety in a flowing manner

6). **Patterns**; - repeated shapes with or, often without variations

7). **Variety**; - Different shape sizes and types, different line widths, and lengths, etc.

8). **Movement**; - leading the eye from one point to another

9). **Focal Point**; - (Dominance, Center of Interest) - Conspicuous vs. Subtle

10). **Balance**; - the main objective of Classical Art - Imbalance; the objective of Expressionist Art

11). **Space**; - Positive/Negative Space

12). **Contrast**; - -

a). any one or more of the 7 Contrasts of Color

b). geometric vs. organic

c). symmetry vs. asymmetry

d). between numbers; (3 on this side - 7 on the opposing side, etc.)

e). scale; large vs. small

f). mass vs. line

g). more contrast between lesser vs. greater

h). movement vs. static

i). subtle transitions from light to dark, cool to warm, gradation, etc.

j). figure-ground; dark design on light ground - light design on dark ground

13). **Figure-Ground**; - Dark Design on Light Ground - Light Design on Dark Ground

14). **The Happy Accident**; - Cherish Mistakes. Mistakes are fascinating gifts, and what we do with them makes all the difference.

FORM can be the application of the elements and principles within a framework to elicit psychological and emotional responses to the specific elements and principles that are being used. This is a classical - historical means to the end which is an attempt to elicit strong psychological, spiritual, and emotional responses from the audience. These techniques are used in advertising, theatre and in all applications of the visual arts.

In conclusion, there are 2 essential Elements of Design and Composition, there are 7 verifiable Color Contrasts, and there are innumerable Principles of Design

2. Essential Elements of Fine Art Design and Composition

1). **Shape**; - The first line drawn is the first shape. Shape includes line and texture and therefore accounts for 3 design elements.

2). **Color**; - What makes that shape visible is color, including black - gray - white.

Value is a color contrast - black, white, and all of the greys in-between are colors. Thus, value is already included with color.

Color is a vast realm for exploration and there are limitless possibilities for investigation and experimentation.

As for the other 2 of the 7 Design Elements, they are actually Design Principles that are descriptive of the over-all composition process.

For the novice, and for the professional, the 5 Elements of Design cover the entire gamut of what design possibilities there are, to begin with.

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Definition of a Line; -

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- Line can define a shape or space, create an outline or pattern, imply movement or texture and allude to mass or volume. But, a line as an independent element has limitless applications to art and design.

- A line is a basic element of art, referring to a continuous mark, made on a surface, by a moving point.

a). Line is in effect a shape in and of itself...

2). **Shape**; - The appearance of a flat silhouette; a definite delineated area made visible by color; related to line and texture.

- To help (something) become what it is; preconceived or spontaneous.

3). **Value**; - Limiting color to monochrome shades and tints. This contrast lends significant expression to the entire range of color contrasts.

4). **Color**; - What makes that shape visible is color.

5). **Texture**; - combined with the texture of the surface, the characteristic visual and tactile quality of the surface of a work of art resulting from the way in which the materials are used or the way in which the form is rendered.

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3). **Color;** - What makes that shape visible is color, including black - gray - white. Value is a color contrast - black, white, and all of the greys in-between are colors. Thus, value is already included with color.

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7 CONTRASTS OF COLOR AS PUT FORTH BY JOHANNES ITTEN

1a). **Hue Contrast**; - observed differences designated by name; Cadmium Yellow, Hansa Yellow, Lemon Yellow, Yellow-Orange, Lilly White, Salmon, etc. - Importance of Knowing our Subjective Timbre

2b). **Value Contrast or Light to Dark**; - use of White is necessary but minimal use of Black is preferable - Do I lean toward the Dark, the Light or in-between? The Complementary pair of **Violet & Yellow** is the most intense **Value** Contrast.

3c). **Temperature Contrast or Cool to Warm**; - **Blue & Orange** is the most intense **Temperature Contrast** and the pair is also Complimentary. (Picasso used such a palette during his blue period) but this same palette can be used to create an orange period, hypothetically; a predominantly orange painting...

4d). **Complementary Contrast**; - Opposites on the color wheel and most intense color contrasts; - All color harmony hinges on this; ex. remove 1 of the 3 primary colors, Red, Blue, and Yellow, ex. (Red) isolated from the opposing complementary combination of remaining 2 primaries, (Blue & Yellow when mixed resulting in green, the complement of Red) and with intermixing of White into all of these color combinations results in a broad range of Color Hues, Values, Cool to Warm, Saturation and of course the Complementary Contrast, indeed, all of the main, applicable color contrasts. The Complements Blue - Orange is the most intense Temperature Contrast, the Complements Violet - Yellow is the most Extreme Value Contrast - the Complements **Green & Red** are, perhaps, the most intense Contrast in **Vibrance** because they are virtually the same value.

5e). **Saturation Contrast or Intense Color to Muted Color**; - Power and Depth, from the transient and mundane to the sublime - this is the progenitor of fine art - this is what the palette is for - a shadow of this principle/contrast has been achieved by a very few throughout history - no one has ever come close to a complete mastery of this color application of art with the possible exception of Claude Monet and notwithstanding the multitude of unknown masters.

6f). **Simultaneous Contrast**; - when colors affect each other simultaneously - Relativity into Action; It is the psychological - physiological tendency within us to perceive 2 adjacent colors, in different regions of the color wheel, in such a way that they appear to become more pronounced, that their specific natures become more enhanced to the extent that a gray that leans toward a cool-blue takes on an increased intensity of blue when a dull, burnt sienna is placed next to it. And the dull burnt sienna takes on an enhanced appearance of being more orange simultaneously. A dull red will make an adjacent dark muted yellow seem lighter, brighter and greener; in turn, the former will appear darker, more intense and more blue-violet.

6f.b). **Successive Contrast**; - Similarly, after viewing a color, esp. a vivid color for an extended period of time; and then when we look away, the afterimage is the opposite in value, temperature, saturation and complement, and the cause is to restore the psychological - physiological balance within our means of perception.

7g). **Extension Contrast**; - The playground of color fields, contrasts of proportion, area, space, value, complements, and color intensity optically inducing movement; (causing the eye to bounce around the page), causing the color contrasts to become more pronounced, etc., balancing saturated color with muted color.

4). **Texture**; - The characteristic visual and tactile quality of the surface of a work of art resulting from the texture of the surface prepared by the application of sand or other material and or the way in which the materials are used; heavy brushwork, etc.

- Ref. Rembrandt van Rijn, the late paintings; impasto, palette knife, sponge and other applicators.

- The imitation of the tactile quality of represented objects by the way in which they are painted, or rendered.

Additional Principles of Fine Art Design and Composition

7). **Counterpoint**; - Extended contrast between extreme variations of one element or between two opposing elements.

8). **Form**; - Combination of the Elements of Design and Composition formed within a framework of the application of the Principles of Fine Art Design, and Composition, inducing psychological and emotional responses to the specific combination of the elements and principles that are being used. This is a classical-historical means to the end which is an attempt to elicit strong psychological, spiritual, and emotional responses from the audience. These techniques are used in advertising, theatre and in all applications of the visual arts.

9). **Figure-Ground**; - Dark Design on Light Ground - Light Design on Dark Ground

10). **Focal Point**; - (Dominance, Center of Interest) - Conspicuous vs. Subtle

11). **Gradation**; - Subtle transitions from light to dark, cool to warm, heavy texture to smooth, from Complements creating a range of progressive intense cool color through a complete range of cool neutral grays on to warm neutral grays into warm, increasingly intense colors at the other end of the spectrum.

10). **Movement**; - Leading the eye from one point to another

11). **Rhythm**; - Repetition with variety in a flowing manner.

12). **Space**; - Positive/Negative Space

13). **Variety**; - Different shape sizes and types, different line widths, and lengths, etc.

14). **Balance**; - The main objective of Classical Art - Imbalance; the objective of Expressionistic Art

15). **Proportion**; - Using Scale to evoke a realistic effect or an expressionistic effect.

16). **Contrast**; - of Size, Shape, Line, Color, Texture, etc.

17). **Patterns**; - Repeated shapes; can be the same but more interesting with variations.

18). **The Happy Accident**; - Cherish Mistakes. Mistakes are fascinating gifts, and what we do with them makes all the difference.

A COMPOSITION is an arrangement of one or more design elements governed by one or more design principles, which gives it its Form and achieves a unified whole, or by contrast, (as an example), an emotionally charged, disjointed, but controlled expressionistic work of art. But it is merely a tool to create Form and Content. Content relates to human emotion and the intellect and is the end result of the reasons for painting. Design is a means to that end.

ATTRIBUTES are defined as the qualities that the art or design conveys to the observer: Emotional, Active, Passive, Joyful, Sorrow, Ecstatic, Intense - Powerful, Beautiful vs. Crude - Shocking - Emotionally Challenging - Expressionistic... Aesthetic; Realistic, Impressionistic, Abstract, Decorative,... Spatial; Depth vs. Flat - a variety of shapes and forms, Positive/Negative Space.

7 Elementary Contrasts of Color

- 1a). **Hue Color Contrast;** - Subjective Timbre?
- 2b). **Value Color Contrast;** - Do I lean toward the Dark, the Light or in-between (Subjective Timbre)? Complimentary Contrast of Violet - Yellow; the Most Extreme Value Contrast
- 3c). **Temperature Color Contrast;** - There is a universe within. - Complimentary Color Contrast of Blue - Orange; the most intense Contrast of Temperature - Cold to Hot
- 4d). **Complementary Color Contrast;** - All color harmonies hinge on this - the most intense Color Contrasts.
- 5e). **Saturation Color Contrast;** - Power and Depth, from the transient and mundane to the sublime; an Extended Palette; Ranges from the most brilliant and intense color out of the tube to its intermixture with its Complement, producing the most Neutral-Gray. The Contrast between the most brilliant and intense colors with the most subtle, soft, subdued, neutral colors.
- 6f). **Simultaneous Color Contrast;** - The psychology of color - Relativity into Action - The Simultaneous Contrast Between Colors; when colors affect each other simultaneously, by enhancing each other's brilliance through the juxtaposition of opposing colors on the color wheel, or, on a subtle level, placing two neutral colors, one Cool-Gray and one Warm-Gray, next to one another, or one on top of the other, producing a Cool-Neutral-Gray that appears Bluer and simultaneously a Neutral-Gray that appears more Orange.
- 7g). **Extension Color Contrast;** - The playground of color.

HAND-OUT DAY 2 CONTRAST OF TEMPERATURE

This exercise is more challenging. You are required to work with 3 Blues, 2 Oranges, 2 Yellows and White. You will be intermixing them to create a variety of Temperatures depending on which orange you mix with which blue and which yellow you choose to intermix with that combination. Again think of what you are doing as a quick color sketch - as a preliminary design to be discarded after you are finished with it.

Shape & Color + Line - Elements of Fine Art Design and Composition

1). design element 1: **Line**; - The line is absolutely essential in creating art.

- Line can define a shape or space, create an outline or pattern, imply movement or texture and allude to mass or volume. But, a line as an independent element has limitless applications to art and design.

2). design element 2: **Shape**; - The first line drawn is the first shape.

- Interchangeable with texture or the illusion of texture created by patterns of smaller shapes and values suggesting a 3-dimensional surface by the manner in which the shapes are rendered or painted

3). design element 3: **Color**; - What makes that shape visible is color including black, and white throughout the entire range of grays.

2nd Painting Exercise - Day Two Contrast of Temperature

Painting Exercise 2 **Colors** - Ultramarine - Phthalo Blue - Cerulean Blue - Orange - Vermilion - Yellow-Deep - Yellow-Light (Hansa) + White

3c). **Contrast of Temperature or Cool to Warm**; - **Ultramarine Blue & Orange** is the most intense **Temperature Contrast** and the pair is also Complementary. (Picasso used such a palette during his blue period) but this same palette can be used to create an orange period, hypothetically; a predominantly warm, orange painting. Ultramarine & Vermilion will produce a muted Violet while Ultramarine & Yellow-Deep will produce a muted Green, and with intermixing of White results in a broad range of colors and warm to cool grays. Cerulean Blue, when mixed with Hansa Yellow creates a beautiful range of spring-time Greens and add Orange to that and the result is a refined muted Orange to Green to Cool Blue Grays.

The closest **Complements** are **Ultramarine Blue & Orange**, the most intense **Temperature Contrast** and, Cerulean Blue - Vermilion.

The ideal **Design Principles** to use are **Proportion**; large vs. small - **Mass** vs. **Fine Line**. Take note of the different effects created by applying Mass to cool colors and Line to warm colors and then the reverse.

HAND-OUT DAY 3 CONTRAST OF VALUE

The objective of this painting is to push the limits of the light-dark contrast to its furthest limits. Violet is the darkest color on the Color Wheel. Yellow-Light (Hansa) is its Complement and is the Lightest/Brightest color on the Color Wheel. The Complements Red-Violet - Yellow-Green and Blue-Violet - Yellow-Orange are the second most extreme Value Contrasts on the Color Wheel. For our purposes, we will mix Ultramarine with Violet to achieve Blue-Violet, and, - Yellow-Deep-(Yellow-Orange) to achieve as the Complementary Contrast pair that will serve in that capacity. We will experiment with adding Orange to certain color mixtures to add warmth & Harmony. Again, think of what you are doing as a quick color sketch - as a preliminary design to be discarded after you've completed the finished painting.

Line - Shape & Color + Design Principle - Figure-Ground; - dark design on light ground - light design on dark ground

1). **Line**; - The line is absolutely essential in creating art.

2). **Shape**; - The appearance of a flat silhouette; a definite delineated area made visible by color; related to line and texture.

- Interchangeable with line, producing definite delineated areas that are sometimes surrounded by a visible line or an invisible line but can be created as a mass using a large, loaded brush

- When a shape becomes a line or when a line becomes a shape is relative and depends upon the surrounding shapes and their proportions.

3). **Color**; - What makes that shape visible is color including black, and white throughout the entire range of grays.

11). **Figure-Ground**; - Dark Design on Light Ground - Light Design on Dark Ground

3rd Painting Exercise - Day Three Contrast of Value

Painting Exercise 3 **Colors** - Violet - Yellow-Light (Hansa), Ultramarine - Orange, Red-Violet, and Red-Rose - Yellow-Green + White

2b). **Contrast of Value or Light to Dark**; - use of white is necessary but minimal use of black is preferable - Do I lean toward the Dark, the Light or in-between? The Complementary Pair of **Violet & Yellow** is the most extreme **Value** Contrast.

The closest **Complement** is **Violet & Yellow-Light** (Hansa) and at the same time the most extreme **Value Contrast**.

The ideal **Design Principle** to use is **Figure-Ground**; - dark design on light ground - light design on dark ground. And possibly Gradation; - Subtle transitions from light to dark.

HAND-OUT DAY 4 CONTRAST OF HUE

This Painting Exercise is for the Purpose of Getting to Know Yourself; It's Objective is to Help You Discover Your Subjective Timbre, (your favorite color, colors, or color combination). You are free to Use whatever Combination of Line, Shape, Value, Color, Texture; Combined with whatever Design Principle(s) You wish to Use

You have learned the basics of mixing color. You now understand how to mix virtually every Hue there is. You have a basic understanding of how to mix all of the warm, neutral, and cool grays. You have had direct experience in working with the entire spectral gamut, and, virtually every color on the Color Wheel. Congratulations. It is now time to take a break and play around. In this painting you are free to use whatever color palette you desire. You are also free to use whatever combination of Design Elements, and Design Principles you wish. It's play time!

5 Elements of Design

- 1: Line
- 2: Shape
- 3: Value
- 4: Color
- 5: Texture

7 Contrasts of Color

- 1a). Hue
- 2b). Value
- 3c). Temperature
- 4d). Complementary
- 5e). Saturation
- 6f). Simultaneous
- 7g). Extension

Some Principles of Design

- 1). Counterpoint
- 2). Harmony
- 3). Balance
- 4). Unity
- 5). Movement
- 6). Rhythm
- 7). Patterns
- 8). Contrast
- 9). Proportion
- 10). Focal Point
- 11). Gradation
- 12). Figure-Ground
- 13). Space
- 14). Form
- 15). The Happy Accident

4th Painting Exercise - Day Four Contrast of Hue

Painting Exercise 4 **Colors** - Ultramarine and Phthalo Blue - Orange, Red - Green-Light, Yellow-Light (Hansa) - Violet: The Tertiaries; Red-Violet and Red-Rose - Yellow-Green, Blue-Violet - Yellow-Deep-(Yellow-Orange), Cerulean Blue and Phthalo Green-(Blue-Green) - Red-Light (Vermilion)-(Red-Orange) - This painting is completely open. Its purpose is to identify your Subjective Timbre, (your favorite color, colors, or color combination).

1a). **Contrast of Hue**; - observed differences designated by name; Cadmium Yellow, Hansa Yellow, Lemon Yellow, Yellow-Orange, Lilly White, Salmon, etc. - Importance of Knowing our Subjective Timbre, and making use of it.

Complementary Colors - Ultramarine and Phthalo Blue - Orange, Red - Green-Light, Yellow-Light (Hansa) - Violet: The Tertiaries; Red-Violet and Red Rose - Yellow-Green, Blue-Violet - Yellow-Deep-(Yellow-Orange), Cerulean Blue and Phthalo Green-(Blue-Green) - Red-Light (Vermilion)-(Red-Orange)

HAND-OUT DAY 5 CONTRAST OF SATURATION

This Painting Can Be Created Without Any Thought of Design Elements or Principles

The objective of this painting is to push the limits of this Intense, Saturation Contrast to its furthest capacity by using what we have learned about the intermixing of Complements to achieve Neutral Grays and contrasting these with the Intense, High Chroma, Saturated Phthalo Green and Blue, and the equally High Chroma, Saturated Red, Vermilion, Orange, and Yellow-Light (Hansa). Violet is not quite as intense, but it can be used to add subtlety to the Color Composition. Artists have concentrated on the application of this Principle/Contrast throughout most of their careers. These colors, directly out of the tube can be described as the highest Saturation level. Saturation means the most Extreme Intensity in Chroma. But Phthalo Green and Blue are so dark and dense, it is necessary to mix White in with them to bring out their brilliance. A rule of thumb is that it is a good idea to mix White with all of your colors. However, using this Color Contrast also means bearing in mind the importance of using Subtle, Subdued colors which add Substance and Harmony to the paintings Aesthetic.

5th Painting Exercise - Day Five Contrast of Saturation

Painting Exercise 5 **Colors** - Phthalo Blue - Phthalo Green - Orange - Vermilion - Red - Yellow-Light (Hansa), are the most potent of colors, especially the Phthalo family. Add Violet, Yellow-Light (Hansa), Red-Rose, Red-Violet, and Yellow-Green for substance. With the exception of Yellow-Light (Hansa), White MUST be mixed in with this selection of colors, in particular, the Phthalo family, because of their extreme Saturation and Depth of Deep, Dark Value. However, try them out of the tube. Build up a range of Neutral Grays while gradually increasing the intensity, the Saturation until you can place a few touches of accents right out of the tube.

5e). **Contrast of Saturation or Intense Color to Muted Color**; - Power and Depth, from the transient and mundane to the sublime - this is the progenitor of fine art - this is what the palette is for: this is the Fine Art of Mixing Colors; The French Impressionists explored this Fine Art as close to finality as they could come, a shadow of this principle/contrast has been achieved by a very few throughout history. None have ever come close to a complete mastery of this color application of art, with the possible exception of Claude Monet, and notwithstanding the multitude of unknown masters. On a commercial level, this process is used daily in the wall covering, floor covering, curtain and fabric industries.

Closest **Complements** are; Phthalo Blue - Orange, Phthalo Green - Vermilion, Violet - Yellow-Light (Hansa), Red-Violet and Red-Rose - Yellow-Green + Red & White.

HAND-OUT DAY 6 CONTRAST OF SIMULTANEITY

The objective of this painting is to push the limits of Simultaneity.

This exercise must be undertaken with a spirit of courageous exploration. It is an experiment. Again, there is no need to consider the Design Elements or Principles. Begin by mixing a Cool-Gray, and a Warm-Gray. First place patches of the two colors so they are separated by white space. In a different location, paint patches next to one another so that they are surrounded by a lot of white. Next mix a Gray-Violet, and a Gray-Green. Then paint them in separate locations with white space around them and the first pair of colors. After this, paint patches of these colors next to one another so that only they touch, and there is white around them. By this time the first pair of patches have dried. But if your first set of painted colors haven't dried by the time you are finished with the second pair of colors, move on to mixing a Warm Red-Violet-Gray, and a Warm Red-Orange-Gray. Then paint them onto the paper just as you did with the first two sets of colors. Once the paint is completely dried, paint a smaller patch of the Warm-Gray inside of the Cool-Gray patch that is surrounded by white. Paint it so that all four sides of the Cool-Gray are visible, and the Warm-Gray is contained within the patch of Cool-Gray. Next paint a small patch of the Cool-Gray over top of the Warm-Gray that is surrounded by white. Again, paint it so that all four sides of the Warm-Gray are visible. Now do the same with the Gray-Violet, and Gray-Green, and with the Warm Red-Violet-Gray, and the Warm Red-Orange-Gray. Once you've completed this task, compare all of the color combinations and how they affect one another.

Now, use the colors out of the tube and intermix them with one another. Mix a range of Neutral Grays to increasingly more intense Saturated Colors. Design Principles to use are: Figure-Ground, Focal Point; - Center of Interest, and Gradation. If you have time you can work with The Tertiaries; Red-Violet and Red-Rose - Yellow-Green, Blue-Violet - Yellow-Deep-(Yellow-Orange), Cerulean Blue and Phthalo Green-(Blue-Green) - Red-Light (Vermilion)-(Red-Orange)

6th Painting Exercise - Day Six Contrast of Simultaneity

Painting Exercise 6 **Colors** - Ultramarine and Phthalo Blue - Orange, Red - Green-Light, Yellow-Light (Hansa) - Violet: The Tertiaries; Red-Violet and Red-Rose - Yellow-Green, Blue-Violet - Yellow-Deep-(Yellow-Orange), Cerulean Blue and Phthalo Green-(Blue-Green) - Red-Light (Vermilion)-(Red-Orange)

6f). **Simultaneous Contrast**; - when colors affect each other simultaneously; - Relativity into Action; It is the psychological - physiological tendency within us to perceive 2 adjacent colors, in different regions of the color wheel, in such a way that they appear to become more pronounced, that their specific natures become more enhanced to the extent that a gray that leans toward a cool blue takes on an increased intensity of blue when a dull, burnt sienna is placed next to it. And the dull burnt sienna takes on an enhanced appearance of being more orange simultaneously. It is the tendency of our need for physiological - psychological balance that we perceive 2 opposing colors existing beside one another that induce a heightened appearance of their opposite in value, temperature, complement and intensity upon adjacent colors and be mutually affected in return by the law of simultaneous contrast. Both colors are affected by each other Simultaneously.

HAND-OUT DAY 7 CONTRAST OF EXTENSION

The objective of this painting is basically play. The ideal Design Principles to use are, Proportion - Scale - Large Area or Mass Contrasted by Fine Small Areas, or Line, Figure-Ground, Contrast, Rhythm, Patterns, and Movement; - leading the eye from one point to another. Extending this Color Principle, especially with that of Scale, employing Focal Point(s)-(Center of Interest), strategically placing strong Accent(s) next to or within large Areas of Mass is what will ensure success. Extending one or more of the Color Contrasts using, ex. Massive Areas of Neutral, Dark Colors, and or a Dark Complement with High Contrast Accents of Brighter, and or more Saturated Colors are the parameters of this painting exercise. Varying Proportions, Extending the Color Contrasts using Scale, Figure-Ground, High-Value Contrast, small Accents of Bright, Saturated Color on a Large Dark, Neutral Ground, or its Complement is key. Contrasting Large Shapes with Fine Lines, and perhaps using (Texture?)....

Use Any Combination of the Design Elements and Design Principles

- 3). **Counterpoint**; - Extended contrast between extreme variations of one element or between two opposing elements.
- 4). **Movement**; - leading the eye from one point to another
- 5). **Rhythm**; - repetition with variety in a flowing manner
- 6). **Patterns**; - repeated shapes
- 7). **Contrast**; - of size, shape, line, color, texture, etc.
- 8). **Figure-Ground**; - dark design on light ground - light design on dark ground
- 9). **Focal Point**; - Center of Interest
- 10). **Gradation**; - Subtle transitions from Light to Dark, Cool to Warm, Heavy Texture to Smooth, from Complements creating a range of progressively more intense, Saturated Cool Colors through a complete range of Cool Neutral Grays into Neutral Grays on to Warm Neutral Grays into Warm, Increasingly Intense, Saturated Colors at the other end of the spectrum.
- 11). **Proportion**; - Using scale to evoke a realistic effect or an expressionistic effect.
- 12). **Space**; - Positive/Negative Space
- 13). **The Happy Accident**; - Cherish mistakes.

7th Painting Exercise - Day Seven Contrast of Extension

Painting Exercise 7 **Colors** - Ultramarine and Phthalo Blue - Orange, Red - Green-Light, Yellow-Light (Hansa) - Violet: The Tertiaries; Red-Violet and Red Rose - Yellow-Green, Blue-Violet - Yellow-Deep-(Yellow-Orange), Cerulean Blue and Phthalo Green-(Blue-Green) - Red-Light (Vermilion)-(Red-Orange)

7g). **Contrast of Extension**; - The playground of color fields, Contrasts of Proportion, Area, Space, Value, Figure-Ground, Complements, and Saturation optically inducing movement; (causing the eye to bounce around the page), causing the color contrasts to become more pronounced, etc.

The ideal **Design Principles** to use are **Counterpoint, Contrast of Proportion, Space**; - Large Open **Negative Space** with small, contained, **Positive Space**-(Accents of **High Contrast** Color), Area, **Mass** vs. **Fine Line, Rhythm, Patterns, and Movement**; - leading the eye from one point to another in a rhythmical pattern of motion by using repetition of shapes with subtle variations, leading the eye to the **Focal Point(s)** - the Centers of Interest.

Synonyms and Antonyms of Aesthetics

Synonyms and Antonyms of aesthetic:

very pleasing to look at
an aesthetic arrangement of the floral decorations

Synonyms of aesthetic:

attractive, beauteous, beautiful, bonny (also bonnie) [chiefly British], comely, cute, drop-dead, fair, fetching, good, good-looking, goodly, gorgeous, handsome, knockout, likely, lovely, lovable, pretty, ravishing, seemly, sightly, stunning, taking, well-favored

Words Related to aesthetic:

alluring, appealing, charming, cunning, delightful, engaging, fascinating, glamorous (also glamorous), prepossessing, elegant, exquisite, glorious, Junoesque, magnificent, resplendent, splendid, statuesque, sublime, superb, flawless, perfect, radiant, dainty, delicate, personable, pleasant, presentable, chocolate-box, prettyish, desirable, dishy, dollish, foxy, hot, luscious, nubile, pulchritudinous, seductive, sexy, toothsome, hunky, studly [slang], arresting, eye-catching, flamboyant, flashy, glossy, show-stopping, showy, slick, snazzy, splashy, striking, zingy, photogenic, telegenic

Near Antonyms of aesthetic:

abhorrent, abominable, bad, disagreeable, disgusting, dreadful, foul, frightful, ghastly, horrible, loathsome, nasty, nauseating, objectionable, offensive, repellent (also repellent), repugnant, repulsive, revolting, shocking, sickening, terrible, vile, unappealing, unappetizing, unimposing, unpleasant, unprepossessing, frumpish, frumpy, unbecoming, unshapely

Antonyms of aesthetic:

grotesque, hideous, homely, ill-favored, plain, ugly, unaesthetic, unattractive, unbeautiful, uncomely, uncute, unhandsome, unlovely, unpleasing, unpretty, unsightly

Comparisons Between Line, and Shape

1). design element 1: **Line**; - The line is absolutely essential in creating art.

Definition of a Line; -

- A line is long relative to its width. A line begins on a point. The concept of point and line to plane is a concept that was postulated by Wassily Kandinsky.

- Line can define a shape or space, create an outline or pattern, imply movement or texture and allude to mass or volume. But, a line as an independent element has limitless applications to art and design.

- A line is a basic element of art, referring to a continuous mark, made on a surface, by a moving point.

- Mathematics; A geometric figure formed by a point moving along a fixed direction and the reverse direction ad-infinity. A line is a straight path that is endless in both directions, hypothetically.

a). Line is in effect a shape in and of itself..

2). design element 2: **Shape**; - The appearance of a flat silhouette; a definite delineated area made visible by color; related to line and texture.

- Interchangeable with line, producing definite delineated areas that are sometimes surrounded by a visible line or an invisible line but can be created as a mass using a large, loaded brush

- When a shape becomes a line or when a line becomes a shape is relative and depends upon the surrounding shapes and their proportions

- Every time we make a mark on a blank page or on a newly primed canvas we are creating a shape using a color; the range of black through grays to white is a color contrast as outlined by Johannes Itten and are therefore colors.

- To help (something) become what it is; - preconceived or spontaneous.

- Interchangeable with texture or the illusion of texture created by patterns of smaller shapes and values suggesting a 3-dimensional surface.

- An actual 3-dimensional texture comprised of smaller forms or shapes, condensed and repeated patterns of forms made up of various materials such as sand covering an area of a surface; or actual, heavily applied, brushwork and impasto, etc.