

**2nd Grade November
Lesson 2: Color Study**

Objectives:

**To explore color mixing, including mixing of secondary colors, tinting, shading,
and mixing neutralized colors.**

To create a Color Study in the form of an abstracted grid pattern, using tempera paints.

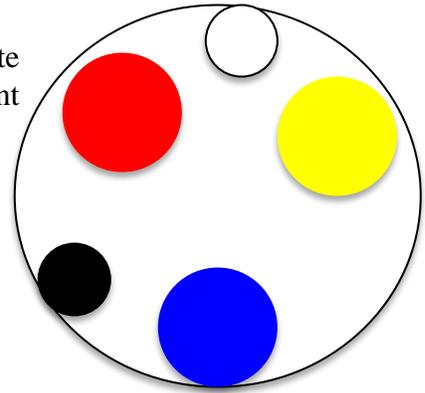
Set-up: (before lesson starts, docent and aides)

8 ½" x 11" card stock or watercolor paper
Tempera paint: yellow, red, blue, black, white
Paint bin with **flat** brushes and rinse cups
Paper plates, napkins (have enough extra plates to provide additional mixing space as needed)
Newspaper for desks
Their pencils

Visuals:

Color Wheel
Process images, making the grid (sample)
Color Study abstract painting (finished sample)

Paint Palette
Arrangement



Prepping the lesson, 15-20 minutes

Review the lesson. Make a practice demo if you prefer.
Before set-up allow yourself time to check your material supplies and restock your box as needed, especially paints from the large gallon jugs. Bring extra newspaper if you have it.
Give your aides a brief summary of the lesson.
Set up in the classroom.
Plates of paint should be prepped before lesson and distributed after lesson introduction.

For time efficiency you may choose to draw at least the 7 horizontal grid lines onto the student paper during set-up. Then the kids can draw the 4 vertical lines (curved or straight) and add the color codes before the painting stage begins.

Teaching the Lesson, 1 hour total

Introduce yourself and your aides.
Lead the lesson step by step to keep the class moving along.
As students need more paint, instruct them to remain at their seats and raise their hands.
Parent volunteers should walk to them with the paint bottles to resupply colors; same for fresh rinse water.

Lesson Intro: (10 minutes)

Explain to the students that they will be creating an abstract painting that will also be a Color Study.

(Show the two finished samples on the reference page)

Introduce this art lesson as a “color experiment”, the classroom being an “art laboratory”.

The color wheel is a familiar starting point for understanding the relationships between colors.

We know **red yellow and blue** are the **three primary colors** from which other colors are made.

Combining pairs of the three primaries results in **the secondary colors, orange, green, and violet (purple).**

(Refer to Color Wheel Sample) This primary and secondary color group is also known to as the ROYGBiV spectrum, or what we see in a rainbow or through a crystal prism when the light hits it.

To the basic ROYGBiV **color spectrum** (red, orange, yellow, green, blue, violet) the students will experiment with how the **basic spectrum** can be **modified** with the use of **tinting and shading**, that is, by adding white or black to each color. (Reminder, the shady side of an object is the darker side)

The students will also be mixing the **three pairs of complimentary colors: Red/Green, Yellow/Violet, and Blue/Orange** to discover **neutralized colors** (aka, earth tones).

(Refer to color wheel to show the mixed colors in the center, crossing diagonally)

On the color wheel, complimentary colors are the colors directly across from each other (refer to the color wheel). Mixed together, these pairs of colors make rich “neutralized” colors that relate to each other, like siblings and cousins all belonging to the same family.

Equal portions of the primaries (R,Y,B) would make a (beautiful) dark, dirty, grey-brown.

Mixing the three primaries in **different ratios (amounts)** will create an infinite variety of neutralized colors, from light to dark, warm, to cool, depending on the dominant color in each mixture. This is what is happening when mixing complimentary pairs, as they are always a combination of all three primaries, Red, Yellow, & Blue.

General Materials Use Instruction:

1. When mixing colors, instruct artists to start with the lighter color and to it add the darker color, adjusting as needed. This will conserve both the paint supply and space on the mixing palette.
2. During color mixing on the palette and when rinsing the brushes in water instruct artists to first **wipe** the excess paint off the brush with the **paper towel** before dipping into another color on the palette or rinsing in the water. This will prevent contaminating the color supply on the palette and will prolong the usefulness of the rinse water.

Getting Started (5 minutes)

Making the abstracted grid (paper and pencil, refer to sample):

If you already prepped the papers with steps 1 and 2 the kids will begin with step 3.

1. Orient the paper **Vertically/Portrait format** and **draw one horizontal line 1/2” down from the top** (narrow) edge of the page. (This narrow row will be where the completed study will be labeled.)
2. Then draw **SIX horizontal, evenly spaced** lines across the rest of the page.

- Next draw **FOUR Vertical lines, straight or curving**, from the top to the bottom, loosely but evenly spaced to finish the abstracted grid (*refer to sample*). **Explain that irregular spacing and line orientation is meant to give character and originality to their color study. It's not about drawing a perfect grid.**
- In the same **VERTICAL** orientation label the cells in **Column 2**, top to bottom, with: **R/O/Y/G/B/V/R** and label the cells in **Column 4**, top to bottom, with: **G/B/V/R/O/Y/G**.
DEMONSTRATE ON THE WHITE BOARD, *refer to sample*.

*Note: From top to bottom, in column two the color spectrum starts with red, in column four the color spectrum starts with green so the compliments **oppose each other in the rows**.*

Paint to Paper (the rest of the lesson, 45 minutes)

- In both columns 2 & 4, locate and **paint** the grid cells for the primary colors, **Red, Yellow, Blue**.
- In columns 2 & 4, locate, **mix**, and **paint** the grid cells for the secondary colors, **Orange, Green, and Violet**.
- Use column 1 of the grid to paint **tinted** versions of each color:
On the paint palette mix each color from column 2 with **white** to create a **lighter value** of each color. Paint the tinted versions in column 1, next door to their “parent” colors.
- Use column 5 to paint **shaded** versions of each color:
On the paint palette mix each color from column 4 **with black** to mix a **darker value** of each color. Paint the shaded versions in column 5, next to their “parent” colors.
- In column three (the middle column) **choose three complimentary pairs (R/G, B/O, Y/V)**. Mix each pair to make new “neutralized” colors. Paint the three resulting colors between their “parent” colors. There will be a variety of colors available between each pair, depending on how much of each color is used. There is no single result. Encourage your artists to experiment before painting each neutral mix. (*Refer to color wheel reference chart. The lower half shows mixtures of compliment pairs*)
- Four unpainted cells remain in column 3. Invite the students to experiment, possibly with favorite color combos, to create their four final, **original** colors to complete the color study. The new colors can be any combination, including tinted or shaded mixtures of any primary, secondary, or neutralized colors.
- When the color study is complete, have the artists rotate their painting to select the best upright orientation. Once they have chosen an orientation, use the narrow, unpainted row on the short side of the grid to label the original columns 1-5: “tinted color”, “color spectrum”, “neutralized colors”, “color spectrum”, & “shaded colors”.

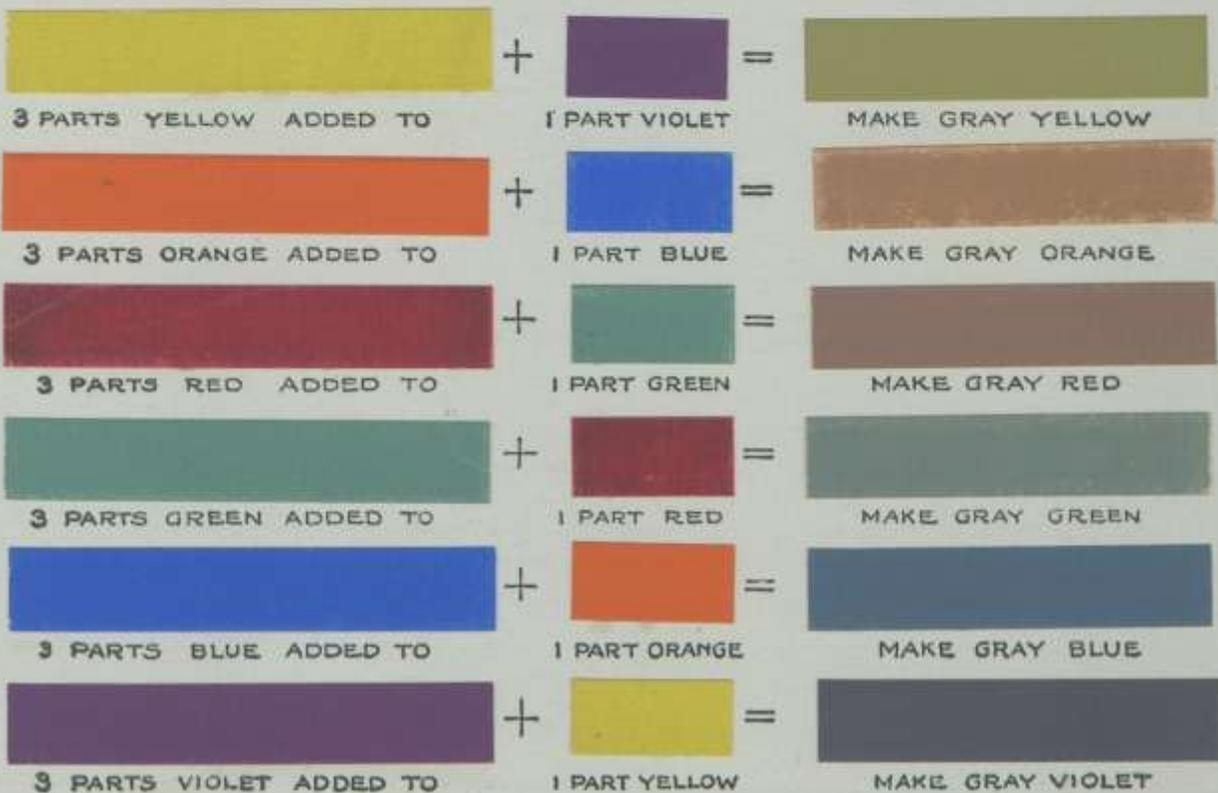
Clean-up:

Close the lesson, clean up the classroom.

Return materials to docent closet, restocking paints and paper as needed.

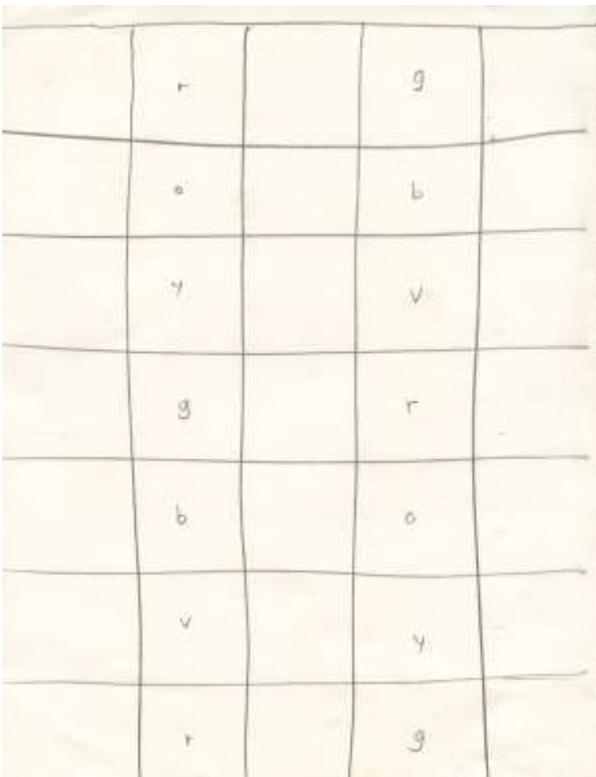
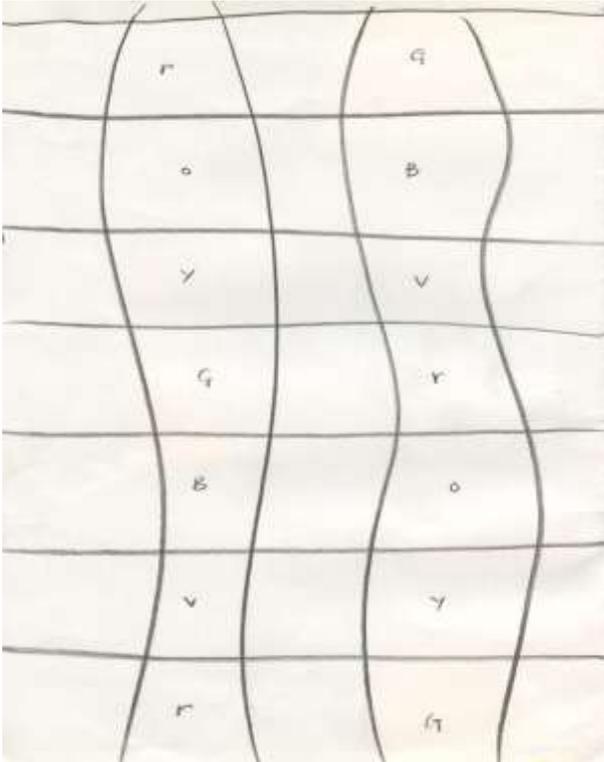


COLORS IN FULL INTENSITY AND GRAYED COLORS



Getting Started

Grid layout: 6+1 horizontal lines,
4 vertical (curved) lines
with color codes inserted



Color Study, Abstracted Grid Samples

