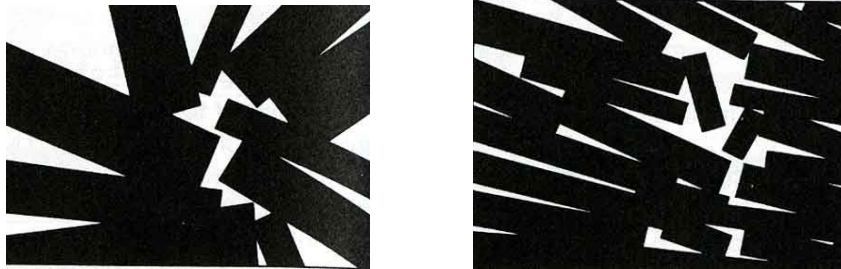


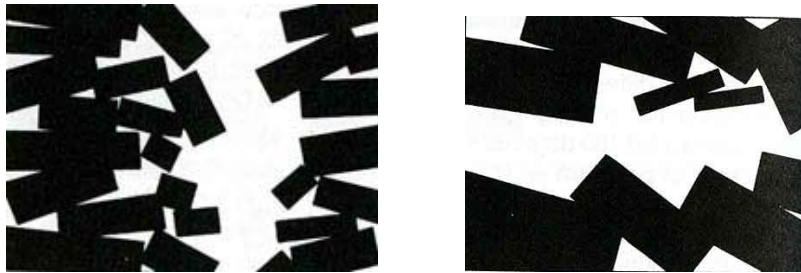
## Introduction to the Structures of Contrast

“This kind of structure is completely informal (asymmetrical), it has no structural lines or grids, and the unit forms are positioned freely. Balance still needs to be maintained, but the kind of balance will be different than from a symmetrical form. In contrast structure, unit forms (basic shapes) are seldom repetitive in both size and shape but are in a loose relationship of similarity. Similarity is sought among the elements in order to maintain a sense of unity, with occasional contrast to produce tension and visual excitement.”

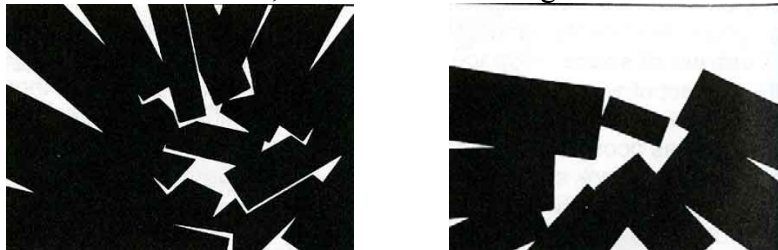
**Direction:** Most of the unit forms may have similar directions. Contrasting directions are used to provoke agitation.



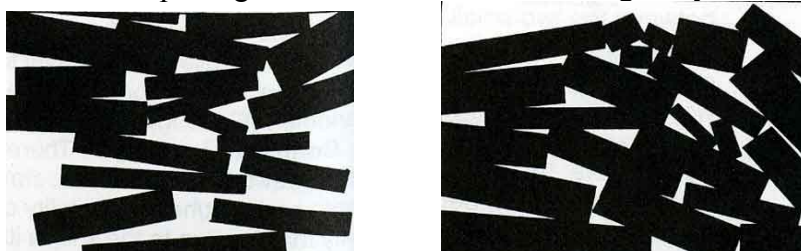
**Position:** Unit forms can be positioned towards opposite borders of the frame of reference, creating tension in between.



**Space:** The encounter of positive and negative unit forms (resulting in subtraction is a way of producing spatial contrast. Space can be pushed on d squeezed by unit forms which are thrust against each other. I can also be left void, in contrast with congested areas.



**Gravity:** Unit forms dropping from high to low positions, or stacking from low to high positions, can suggest a gravitational pull. Stable and unstable unit forms, static and moving unit form, or heavy and light unity forms can be put together in effective contrast of gravity.



## **Assignment:** Contrast Structure Collages

**Objective:** Create 2 of your own cut paper collages based on any two of the 4 Contrast Structures. One collage will be black unit forms on a white surface; the other will be white unit forms on a black surface.

For this assignment we are using simple unit forms to demonstrate the basic design principles of structure contrasts. Upon completing this assignment you should be able to identify Contrast Structure compositions in paintings, drawings and illustrations. It is easiest to understand and gain mastery of these design basics when starting with simple black or white forms on a contrasting background. The unit form refers whatever shape you decide to work with in your contrast structure collage. You will use a different form for each of the compositions. If you choose a long thin triangle you may vary the length or width of selected pieces, yet the majority of unit forms will remain long thin triangles. Be aware that too much variation makes your work look junky and will distract from your contrast structure.

### **Materials:**

- White and black background paper
- White and black paper for unit forms
- Double sticky sided tape
- Colorful matting background
- X-acto knife
- Glue
- Pencil

### **Work Flow:**

1. Choose between black and white for your unit forms. If you choose to use white paper for your unit form, you will use black paper for your format. Use the opposite combination for the second composition.
2. Begin by deciding upon one basic unit form. Try to be unique without making an overly elaborate form; curves are harder to cut than straight lines.
3. Carefully cut out 30+ unit forms; these should vary slightly in size and shape.
4. Arrange the unit forms on your format to reflect one of the 4 structure contrasts: Direction, Position, Space, or Gravity. Note that these are abstract, asymmetrical compositions.
5. Make sure that your shapes extend beyond the format edges. The contrast should be within the format to draw the viewer in, as opposed to along the edges of the format which tends to pull the viewer away.
6. The unit forms become the positive shapes and the format becomes the negative space in and around the unit forms. This effect can sometimes be reversed if there is significant overlapping of unit forms.
7. When you have experimented with your composition and created a successful structure contrast, you may carefully and neatly glue your pieces into place. Use a sheet of newsprint under the unit forms you are applying glue to, do not use the cutting mat.
8. Trim the unit forms with extend beyond the format.
9. Cut a background mat one inch large on all sides than the original format. Choose any color rail board you wish, use the double sticky sided tape on the back of the artwork to mount it.
10. Use black pen or white color pencil to sign the lower right hand corner of your artwork; this is the main clue as to how you would like you artwork to be hung. The back of the mat should be neatly labeled with your name, period, and the date.

Name: \_\_\_\_\_ Period: \_\_\_\_\_ Date: \_\_\_\_\_

Self-evaluate your work – make a slash mark through the appropriate box.

**2 completed compositions** required for evaluation

<b>Contrast Structure - Collage</b>	<b>Mastery</b>	<b>Good Control</b>	<b>Gets the Basics</b>	<b>Confused about the basics</b>	<b>Missing or incomplete</b>
<b>Contrast Structure</b> - one of a combination of direction, position, space, and gravity. Strong area of emphasis.					
<b>Good use of format</b> – composition appears to extend beyond the boarder of the format.					
<b>Asymmetrical</b> – good visual movement					
<b>Unit form</b> – variations on one basic unit form					
<b>Assembly</b> – additive unit forms are neatly cut and secured to format, edges are trimmed.					
<b>Creativity and Uniqueness</b>					
<b>Neatness and Presentation:</b> your work is tear, smudge and wrinkle free – the back is labeled with your name, period and date – the work is signed on the front (both in the lower right hand corner).					

- \_\_\_\_\_ Project Points (70)
- \_\_\_\_\_ Title Card (attach to one composition – titles bring meaning to a work of art) (5)
- \_\_\_\_\_ Typed Reflection (attach to this form) (10)
- \_\_\_\_\_ Total points earned (85)

**Typed Reflection Requirements** – Include a heading, your name, period and the date

**Choose one** of your compositions and **write a paragraph** responding to the following questions.

1. Which contrast structure did you employ?
2. Describe the effect the contrast structure has on this piece; what does it feel like the unit forms are doing?
3. What is the area of greatest conflict/tension/agitation or emphasis, and where does your eye travel to from that place.
4. Is your work is successful? Why or why not, be sure to refer specifically to your artwork to back up your assertions.