

PASTILLES PONCELET

Contre
RHUMES
TOUX
BRONCHITES

1^f.50

la boîte de Cent

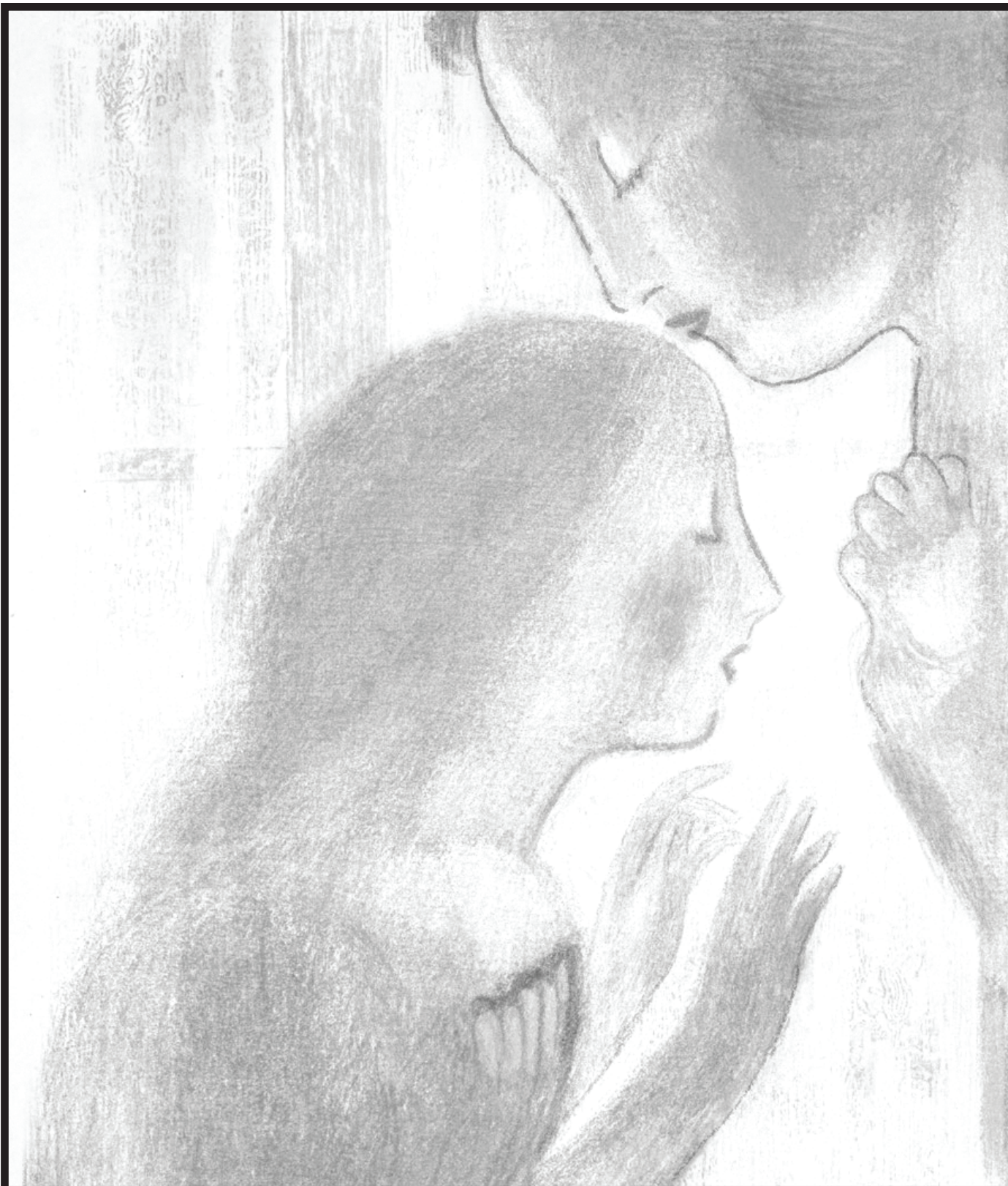
Chéret



THE CLARK

Jules Chéret, *Pastilles Poncelet*

Jules Chéret excelled at designing advertising posters. In *Pastilles Poncelet*, vivid red contrasts with earthy yellow and the dark, greenish-blue of the background in an eye-catching way. Before coloring this page, think about how else you can use contrasting colors to catch a viewer's interest.



THE CLARK

Maurice Denis, *It Was a Religious Mystery*

In his original lithograph, Maurice Denis placed large fields of color overlapping each other to add a sense of volume to the figures. The use of cool blue tones also influences the way the figures' emotions may be read. How could changing the dominant color in the image change the overall feel of the piece?

These images are inspired by works in the exhibition, *Hue & Cry: French Printmaking and the Debate over Colors*
Coloring page based on a detail from: Maurice Denis (French, 1870–1943), *It Was a Religious Mystery*, 1898. Color lithograph on wove paper. Clark Art Institute, 1962.50



THE CLARK

Richard Ranft, *Three Peasants*

This coloring page is based on a color aquatint by Richard Ranft. What do you notice about how the artist has used color in this picture? How does he employ color to give a sense of depth? To draw attention to certain parts of the image? What happens if you color the two farther figures to match the closer figure?