

Week 12

Critique / Discussion: *Final Project Part 2 - Final Pencil Drawing*

Critique / Critique / Discussion: *Project 25, Primary and Secondary Color Designs with Emphasis*

Discussion: *Final Project Part 3 - Final Pen & Ink (felt tip) Drawing*

Trace and transfer (in light pencil) your pencil drawing. Make additional adjustments to concept and composition as per critique and discussion if you find them appropriate and useful. Use line, cross hatch, high contrast contour, stipple, pattern or any

other technique or combination of techniques *appropriate to the medium, your concept, intentions and purposes*. Minimum of 11"x14" on Carolina board or better.

Due: Week 13

Discussion: *Fifth Circle - Variations on a theme*

Complete the fifth circle using only primary colors. Use only **Primary Colors, each Equal in Value and Equal in Brilliance to one another**. You may use tints and shades of the primary colors, but **do not blend colors**. In other words we are using a clean "flat color application" with emphasis on good paint consistency, fine color balance and use of value, brilliance and intensity.

Due: Week 13

Discussion: *Final Project Part 4 - Render Design Using Primary and Secondary Colors Only*

Trace and transfer (in light pencil) your pen and ink drawing. Make additional adjustments to concept and composition as per critique and discussion if you find them appropriate and useful. **Do Not Use Black or Other Color Outline**. Use only the pure highest chroma primary and secondary colors. **Do not** use tints, shades or blends of these pure, bright colors. I encourage you to work out your color composition in thumbnails before committing to the final composition. Minimum of 11"x14" on Carolina board or better.

Due: Week 14

Discussion: *Final Project Part 5 - Creative Expansion Render Design Using Color in Any Manner Appropriate to your Concept and Composition*

Transfer drawing #4 (in light pencil) to a new substrate. Render the drawing with color paint. You can use any palette (range of colors) you choose, as appropriate to the concept, your intentions and purposes regarding depth, color balance, lighting and other effects. Once again, however, **DO NOT USE BLACK OUTLINE IN THIS COLOR VERSION**.

Remember and use all the skills, elements, principals and techniques we've discussed and practiced. You may use any style of painting, blends, tints, shades, transparency, opacity, impasto, pointilism, et al. Again, I encourage you to use color thumbnails to work out your color palette and compositional ideas before committing them to the final version. Minimum of 11"x14" on Carolina board or better.

Due Week 15 - NO EXCEPTIONS - This is the last day of class. NO EXCEPTIONS. FINAL. NO EXCEPTIONS.

Discussion / Demonstration: *Mixing, Blending, and other Color Painting Techniques*

Quality of Substrate: Fine paper, illustration board, canvas, and primed (gessoed) surfaces.

For most of our exercise purposes in this class, we do not want a surface that absorbs paint. We want a bright white substrate that holds the paint and allows for maximum transmission of light behind the paint.

Minimum quality = Carolina Board. However, I recommend that you experiment with absorbent substrates, such as watercolor papers, for your own pleasure and potential intentions and purposes regarding your final project.

Quality of Paint: Paint consists of Pigment held in a medium. We use Acrylic based paint because it has high chroma (brilliance), opacity when thick, transparency when thinned, dries quickly and cleans up easily with water. The best paints have a high pigment to medium ratio. The lowest quality paints have a lower pigment to medium ratio. To achieve various effects we can adjust the pigment to medium ratio with water and/or with clear medium. You can purchase clear liquid medium, gel medium and even paste medium to control impasto (thickness), transparency and translucency. Arriving at the correct mixture of paint, medium, and water depends entirely on the PURPOSE and look you wish to achieve. For the most part, in this class we hope to achieve high chroma, opaque color effects with clean edges and a minimum of visible brush strokes (Part 5 of the final project is wide open to any effect you'd like to achieve). Assuming most of you will not purchase other mediums, we'll discuss diluting paint with water to achieve our desired purpose.

RULE: Never add paint to water, always add water to paint (the same would hold true for any other medium, oil, tempera, etc.). Add small amounts of water to the paint, mix and test on the substrate that you intend to use. You're looking to achieve the best coverage, with the thinnest mix. Too thin means poor coverage. Too thick means heavy brush strokes and difficult edge control. Some of you may find that 2 or 3 coats of thin paint provides the presentation which you like. Others may find the perfect mix to achieve the desired effect in one coat.

Quality of Brush: Fine brushes use fine hair, fine glue and fine ferrule design to hold it all together. Cheaper brushes lose hairs, won't hold an edge or point, and fall apart after a few cleanings. Long haired brushes hold more paint and allow for longer strokes. Short haired brushes hold less paint and allow for shorter strokes. All shapes and sizes, stiffness or softness, allow for different painting effects. As with any craft, we need to use the right tool for achievement of our desired PURPOSE.

Painting Techniques:

Importance of Experimentation in the use of the brush and application techniques:

Flat Color Application: Paint consistency very important - not too thick - not too thin.

Impasto: Thick paint - leads to real texture of paint strokes on the surface.

Transparent Washes: Working with thin paint allows the alteration of colors and a sense of color depth.

Blending: Blending of colors to achieve transitions, Blending of tints and shades to achieve transitions

Pointillism: The application of paint in small dots and/or brush strokes.

Scumbling: Softening or blurring of edges of color by rubbing.

Dry Brushwork: Working with very little paint in the brush creates implied texture

Size of brush in relationship to work area will create completely different effects.

Studio Exercise: Practice each of the techniques to discover problems and solutions.

Visual
Design
for
Interactive
Multimedia

Lecture / Discussion - Perceptual Interaction of Colors

Perception of Color Hue and / or Value, Dependent on the Surrounding Color's Hue and / or Value

Our perception of a single color's hue DEPENDS on the color(s) which surround it. This means we can control and / or alter a color by altering the hues which surround it. In other words we can make the "a single" color's hue appear different by surrounding it with two (or more) different hues.

We can cause 3 hues appear as if 4 hues existed. The effect will appear most apparent when the surrounding hues display a high hue contrast (i.e. complementary hues and / or large differences in chroma, saturation or brightness) in relationship to the hue surrounded. Shape and size of both the surrounded and the surrounding areas will also affect the effect. Large fields of surrounding color will most easily affect small shapes of color.

We can make 4 hues appear as if only 3 hues existed. By altering the hues which surround 2 different hues we can make them appear as the same hue. In other words making 2 different hues appear identical by the colors that surround them. Shape and size of both the surrounded and the surrounding areas will also affect the effect. Large fields of surrounding color will most easily affect small shapes of color.

We can make 1 color's value appear as a changing value. By altering the value of a surrounding (or surrounded) hue we will perceive a value-shift in a single color value. This effect will appear most apparent when the surrounding color value displays a high contrast in relationship to the color value surrounded (or vice versa). Shape and size of both the surrounded and the surrounding areas will also affect the effect. Large fields of surrounding color will most easily affect small shapes of color.

NOTE: Strong, powerful, high chroma hues will most easily affect weak, low chroma hues.

Studio Project 27 - *Changing Perception of a Color's Hue or Value Through Controlling the Surrounding Color's Hue and / or Value*

Count off in 3's.

Team 1 - Demonstrate 3 hues appearing as 4 hues:

Ones will create a single hue to surround. Then create two surrounding hues which will cause the single surrounded hue to appear as two different hues. Work with color thumbnails to arrive at best solutions. Then final presentation. Design and color choices must be different than examples shown - symmetry OK. Each team member will produce a slightly different solution.

Team 2 - Demonstrate 4 hues appearing as 3 hues:

Twos will create two different hues to surround. Then create two hues which will cause the original two hues to appear as if they were identical. Work with color thumbnails to arrive at the best solutions. Then final presentation. Design and hue choices must be different than examples shown - symmetry OK. Each team member will produce a slightly different solution.

Team 3 - Demonstrate 1 color value appearing as a changing value:

Threes will create a single color value. Then create a surrounding (or surrounded), changing color value which will cause the single value to appear as changing. Work with color thumbnails to arrive at best solutions. Then final presentation. Design and color choices must be different than examples shown - symmetry OK. Each team member will produce a slightly different solution.

Due: In Class

Critique / Discussion: *Changing Perception of a Color's Hue and / or Value*

Homework Project 26: Complementary Colors

Within 3 squares, each 5"x5", create the following compositions:

- 1 - Composition of Complementary Red and Green, with each color the Same, Maximum Chroma (Intensity) and Middle Value.
- 2 - Composition of Complementary Yellow and Purple, with each color the Same, Maximum Chroma (Intensity) and Middle Value.
- 3 - Composition of Complementary Blue and Orange, with each color the Same, Maximum Chroma (Intensity) and Middle Value.

Use the same design in each of the 3 compositions, considering the effect of color on balance. **NO OUTLINES, COLOR MEETS COLOR.** If the you have truly achieved "Same, Maximum Chroma (Intensity) and Middle Value." you will experience a shimmering, vibration where the Complementary Colors meet.

Due: Week 14