WASH

[Workshop in Art Studio+History]

Surface
ARTS 1313

achromatic
actual color
analogous
absence of color
chroma
color deficiencies
color mixing
color perception
color psychology
color scheme
color theory
color relationship
color wheel
complementary color
composition
conceptual
cradle frame
focal point
found color
formal choices
gesso
harmony
implied color
informed artistic choices
intentional
layered color
optical mixing
pointillism
saturation
shade
source image
tint
torn color
transparent color
triadic
value
veiled color

scheming mood via image selection + COLOR

Challenge

Create a triptych using a cohesive color scheme that is appropriate for the feel/mood you are trying to generate with selected image, use value variation to create implied depth to enhance a specific sense of mood as well as generate interest. The three units should each be able to stand alone AND function as a triptych (together). Use a series of highly related photographic images or a single image in which scale is <u>significantly</u> altered
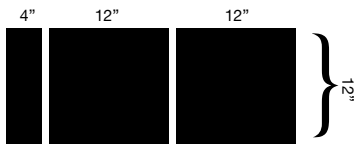
for each solution. Explore and push how the color relationship of an image will effect the mood, content, meaning and formal focus of each piece. The finished triptych will match the following dimensions and be mounted on a wooden cradle frame.

Source Imagery [complete before Tuesday, 4/9]

Your image choice is crucial to your success [choose wisely]. Spend time shooting images; source image must be quality photo; look for the following components:

- shot this semester; you are the author of the photograph

- a good variety of value from black to white with a full range of gray; super high contrast BW images are unacceptable.

- the entire image should be in focus; <u>blurred portions will NOT translate well.</u>

- images should contain recognizable objects and NOT be overly complex;

- varied but simple textures; <u>complex textures will NOT translate well</u>.

- conceptually interesting images [not Hallmark-ish]

- seek images that will have formal relationship images

- images that you are excited about

Strategy [complete before Tuesday 4/9; bring several solutions to class 4/9]

1. Select a series of images that might work together on all three panels Consider combining photos that vary in that some focus on object, setting, human.

2. Using a cheap black and white copy machine [NOT the WASH copier]:
   - set to photo quality
   - adjust lightness and darkness
   - make at least 5 copies of each photo at various zooms do not limit yourself to the size of the paper explore zooming in ranges from 250% on down (no smaller than six inches)

3. Create three masking devices by cutting out an entire rectangular hole from white cardstock. See image >>

4. With the photographs of varying scales explore possible combinations.

5. Develop a series of THREE unique combinations EXPLORE scale variation between frames, asymmetry, unique cropping, formal relationships between frames, creating interest or illusion of narrative by varied content

6. Trim excess off each image so it matches how it appears within frame.

7. Each of the three sets should contain ONE -- 6x2 and TWO -- 6x6.

8. Bring all unused image copies (even if not used) and masking devices to studio
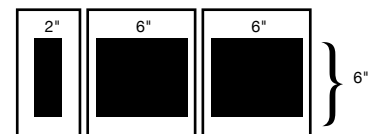
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Color Scheme Selection [due Tuesday 4/9]

Choose a scheme that enhances the mood of the images, alters the way we understand the images, or creates illusion of a narrative. The scheme is to include three hues. Black, pure gray and white are not an option.

Strategy

1. Visit https://kuler.adobe.com/ and set up a free adobe ID account.
   OR iro - create amazing color schemes ipad app. free also.

2. Navigate to the CREATE; click on the color wheel and play a little to see how it works.

3. Choose your first color on the wheel by clicking on it. This color should be a conscious choice based on your imagery, mood, possible narrative, choose your first color.

4. In the column to the right, RULES, explore by clicking on each option
   -- analogous, monochromatic, triad, complementary, compound, shades, and custom. Within each category also fidget with the slider below the color wheel, this affects values.

5. Though you will be able to use many values, using this tool select three hues for your color scheme. In your VJ, justify the selection and how it effects the reading of your images selection.

6. SAVE your color scheme.

7. Create an alternate color scheme or two.

8. Capture a screen shot of each color scheme. E-mail each one to yourself or post to YOUR facebook account. You will show these images to your professor and get approval. They will also be taken with you when selecting color swatches and paint to match your scheme.

   > To capture screen shot on a Mac, go to your
   > hard drive > applications > utilities > grab
   > Navigate to now open program called Grab
   > Click capture and note keyboard shortcut (follow directions)
   > Paste into e-mail to yourself or safe to your device that will be accessible in studio.

Initial Materials

TWO copies of each -- BW photocopy enlargements of the final three images to 4"x12", 12"x12", 12"x12". Most likely you will need to tile images.

Three masonite boards -- 4"x12", 12"x12", 12"x12".

Wood and wood glue to build cradle frames. Choose well sanded wood. Options are 1x1, 1x2, 1x3, 1x4. Total length is based all three masonite board parameters (do the math!). NO TREATED LUMBER.

Scissors, exacto knife and new blades, clear drying glue, modge podge, properly sized Xerox or laser copy of image, single hole punch (optional).

Free color swatches [Walmart, home depot]

> Color paint sample swatches. Based on your color scheme, choose ONE HUE. In paint department select that hue and 5 to 10 variations in VALUE. **Collect <u>only</u> two or three samples of each value you need.**
> Remember you are only cover 4x12 inches total.

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Building Strategy

Found Color {phase one}

Exact Measurements: 4" x 12"

Color Relationship: Monochromatic {one color + shades + tints} based on one of the colors chosen for your overall color scheme

Materials: Free color swatches [Walmart, home depot], scissors, exacto knife and new blades, clear drying glue, modge podge, 2 copies properly sized Xerox or laser copy of image, 4" x 12" masonite board, single hole punch (optional).

Technique: Transfer or securely modge podge source image to surface. Collage thin rectangular slices and simple shaped pieces of your color swatches (monochromatic- -one hue, many values) to the surface based on source image values. You will cover the entire piece of masonite with this collage and have the option of coating the surface with modge podge, matte medium or gloss medium when completed.

Frame: You will build a cradle frame, so the piece extends off the wall. The depth of the frame, along with the treatment of frame's surface {paint, collage, stain, natural} is up to you. Mentors will help cutting the wood and advice you on frame building.

Label BACK: your first + last name, must be on the back, not the front of work

Timeline: Mini-critique over phase one, _____.

Torn+Mixed Color {phase two}

Exact Measurements: 12" x 12"

Color Relationship: Monochromatic based on overall color scheme. Do not use hue used in phase one.

Materials: Several bristol paper sheets, and other experimental paper surfaces, masonite, acrylic house paint SAMPLER (~$3 at hardware store, Walmart, paint store) that matches your selected color, variety of mark making/texture creating tools (as in mark making) and a couple of cheap brushes, clear drying glue, modge podge or matte medium, wood glue and wood for framing, **NO SCISSORS!**

Technique: For your selected color create a value library of varied surface treatments. First generate a series of at least 5 tints and 5 shades by mixing color with white and black. Create a second series of value explorations that are varied due to surface texture (think mark making) treatment. TEST + EXPLORE -- Thick, thin, textured, expressive, watery, as well as a variety of values {tints=adding white; shades=adding black} with in your color palette. Tear and collage these layers onto masonite to create a different impression of your image. Again, transfer or adhere source image to surface. The work need not remain two dimensional, consider the third dimension as well. Option: coat surface with modge podge or matte medium when finished.

Frame: You will build a cradle frame, so the piece extends off the wall. The depth of the frame, along with the treatment of the surface {paint, collage, stain, natural} is up to you.

Surface: Must be completely covered with torn paper. No masonite, even painted may be exposed.

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Timeline: Mini-Process critique phase two {mostly done}, _____.

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Transparent + Layered Color {phase three}

Exact Measurements: 12" x 12"

Color Relationship: Incorporate all three colors of your scheme {complimentary, warm, cool, analogous or triadic}; max three hues; infinite value variation.

Materials: Masonite, sheets of vellum, thin plexi, acetate, gesso, acrylic house paint samplers (matching your scheme), inks, markers, clear drying glue, clear tape, water-color, bleach, whiteout, scissors, hole punch, modge podge or matte medium, wood glue and wood for framing.

Technique: Using layers of any combination of vellum, acetate, plexi, tracing paper with any combination of materials listed above within your color scheme create a layered/built painting/drawing/collage that investigate transparency, systems of value application, veiling, hidden images and exposed images/elements. You may choose to cut the vellum into small piece, tear, crumple, fold, hinge these multiple layers to create your overall image. Aspects of the surface can extend off or into the surface picture plane.

Frame: You will build a cradle frame, so the piece extends off the wall. The depth of the frame, along with the treatment of the surface {paint, collage, stain, natural} is up to you.

Surface: Must be completely covered with layers; no masonite, even painted may be exposed.

Label BACK: your first+last name, must be on the back, not the front of work

Timeline: Mini-Process critique phase three {mostly-done}, _____.

Evaluation:
+ Working within ALL project parameters + timeline
+ Apparent ambition
+ Use of imagery
+ Sequencing of imagery {imagery relationships}
+ Use of color {mixing + general color sensitivity}
+ Use of real and implied texture
+ Overall craft {surface + gluing + under structure}
+ Formal Elements and relationships
+ Conceptual Elements {color/mood connection}

Final Critique
Bring a reproduction of your source image AND phase one, two and three all completed, installed as triptych, ready for critique at 9:30 am.

Photo document each individual phase AND series as triptych.

Post your most successful phase from the series to our Facebook page by 9:30 on the day of our group critique. Label posted image your first name, last initial, and your class day [MW or TTH] and the phase [one, two or three]

Deinstall, update as needed, and save for end of semester exhibition.

Absolutely NO LATE WORK.