

Achromatic, Monochromatic, Analogous, and Complementary Color Scheme Painting Project **Four Palette Combinations = Four Painting Exercises**

Part 1 One Class + Homework

Lesson 1: Achromatic Painting Instructions and Requirements (1 of 4)

THE DESIGN PROCESS:

1. Before you start your painting search and appropriate one dynamic image from a magazine (no comic books or graphic novels allowed).
2. The image should be as close to a full page as possible.
3. Using scissors cut your appropriated image or some how neatly remove the image from its binding. 4. Next you will mount your image onto a piece of approx. 8.5 x 11 printer or sketchbook paper using one of your acrylic mediums, or a generous amount of glue stick adhesive.
4. While your picture is drying you may go on to Part 2

TRANSFERRING YOUR IMAGE

1. Transfer your commercial, appropriated image. Consider starting with a small brush and black paint mixed with water to a wash consistency.
2. Using your mixed wash apply a thin coat of paint to block in your composition. Try to activate the whole paint surface simultaneously
3. This is simply the first step of the painting process. Feel free to move quickly, block in shape by shape in loose fashion. Don't worry about any imperfections at this stage other than making a mental note, as you will correct them as you apply subsequent coats later.

MOVING BEYOND THE THIN and WASHY COATS

1. After your initial blocking out of your paint surface using thinner coats of paint (thin coats are easier to change), begin building up your paint surface with thicker coats of higher viscosity paint.
2. Make sure you are using your entire value scale throughout your composition. Study your color image carefully and decide where the value changes are and carefully translate the value changes to your painting.

PAUSE and ASSESS

3. Now that you have built up your composition on the canvas, take a few moments to assess where you are in the project:
4. Have you painted the entire surface including any areas that may be a pure white, meaning that those areas that need to be pure white in shade? The area must be painted using white acrylic paint-do not leave the white of the primed canvas showing as a substitute for paint!
5. Are you seeing the entire gray scale values throughout your composition?
6. Have you built up the surface texturally with more than just a thin, washy coat of paint throughout the entire surface of your painting?
7. Has your painting moved beyond the watercolor (washy quality) stage in the painting process? (If not you have to lose your fear of squeezing your paint tubes.)
8. Consider your next steps:

- Think about building up the textural quality of your painted surface, as you approach the latter stages of the project.
- If you are satisfied with your progress then you want to address the more detailed components of your collage design employing your smaller brushes.

Remember this is a one-class painting. You need to work fast, make quick decision; do not be afraid to make mistakes! Painting is as much about editing, as it is application of information and media (paint).

Part 2 One Class + Homework

Lesson Two: Monochromatic Painting Project (2 of 4)

THE DESIGN PROCESS:

1. Before you start your painting, you are going to cut your commercial image into to thirds, either horizontally or vertically
2. After you have cut your image up into to 3 equal parts, you must rearrange the pieces into a different order so that the original image has been altered.
3. You may want to re-glue your new image to another piece of paper to make your model image portable

MIXING AND PAINTING A MONOCHROMATIC VALUE SCALE

This exercise will be similar to the gray scale exercise that you completed last week with one major difference. You are going to add one primary color to the mix.

The goal is still to create a scale that is evenly stepped-out from the lightest tint to the darkest shade. This is a tone free scale. Take special care to avoid mixing black and white together when mixing your swatches.

Lightest Tinted Value					Pure Primary Hue					Darkest Shaded Value
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1. Lay your Monochromatic Scale according to the diagram above.
2. Start by painting your pure hue swatch first.
3. Mix your lightest tinted swatch next and continue mixing tints until you have completed the tint side of the Monochromatic Scale
4. Next, you are going to mix your shades by starting with the darkest shade first and then continue mixing the rest of the shade side of the Monochromatic scale

Part 3 One Class + Homework

Lesson Three: PAINTING YOUR ALTERED IMAGE IN A MONOCHROMATIC PALETTE (3 of 4)

1. Even though you avoided painting tonal swatches in your monochromatic scale you will include the tones (tone simply means mixing gray into a color) in your painting.
2. After you're complete the initial blocking out of your surface, using thin coats of paint (easier to change) begin building up your paint surface with thicker coats of higher viscosity paint.

3. Make sure you are using your entire value scale throughout your composition. You should be utilizing both your monochromatic values as well as your gray scale values throughout your composition.
4. Don't forget to utilize your tonal scale as you move along. It is the key to an interesting and wide reaching value scale in your finished painting.

Part 4 One Class + Homework

Lesson Four: PAUSE and ASSESS (4 of 4)

Now that you have built up your composition on the canvas, take a few moments to assess where you are in the project:

1. Have you painted the entire surface, including any areas that may be a pure white, meaning that those areas that need to be pure white in shade must be painted using white acrylic paint, not the white of the primed canvas?
2. Are you seeing the entire monochromatic value scale, and gray scale values throughout your composition?
3. Have you built up the surface texturally with more than just a thin, washy coat of paint throughout the entire surface of your painting? Is your painting beyond the watercolor stage in the painting process? (If not you have to lose your fear of squeezing your paint tubes.)

Consider your next steps:

9. Think about building up the textural quality of your painted surface, as you approach the latter stages of the project.
10. If you are satisfied with your progress then you want to address the more detailed components of your collage design employing your smaller brushes.

We will pin up this project at the beginning of class on Thursday, August 28 for a short class discussion before we start our next painting exercise.

UNIT 1, PART 3 One Class + Homework

Lesson Three: Analogous Color Palette Painting Exercise

Specific Materials:

- 2 primary colors, black and white paint
- 2 pieces of palette pad painting paper: one for the analogous color intensity squares and one for your analogous color palette painting using a symmetrical or asymmetrical design.

PART 1 THE DESIGN PROCESS (cont.):

11. Before you start your painting, you are going to cut your commercial image again. This time you must cut each of your thirds from your Monochromatic exercise, either horizontally or vertically in half so that now you have 6 approximately equal size pieces that are similar in shape.
12. Symmetrical / Asymmetrical Composition: After you have cut your image up into 6 equal parts you must rearrange the pieces into a different order that so that the previous image has been altered.
13. You must make a conscious decision and choose an order that achieves either a **Symmetrical Balance**, or achieves an **Asymmetrical Balanced** composition (see definitions of these two terms below).

14. You may want to re-glue your new image to another piece of paper to make your model image portable

- Before you start your painting, you need to have finished making your Analogous Color Intensity Squares Exercise. Refer to the diagram from the initial project discussion for the layout of the diagram.
- An analogous color palette is four colors from the 12-step subtractive color wheel; the colors are adjacent to each other (i.e. yellow green, yellow, yellow orange, and orange).
- After you have finished your intensity square array, you may begin the analogous palette version of your altered design. Don't forget to utilize your value scale with your analogous color palette. There should be a wide range of tints, tones, and shades, as well as some pure hues on the surface of your finished painting

Symmetrical (Formal) Balance

Symmetrical balance is mirror image balance. If you draw a line down the center of the page, all the objects on one side of the screen are mirrored on the other side (they may not be identical objects, but they are similar in terms of numbers of objects, colors and other elements. Sometimes they are completely identical (often seen in architecture).

Asymmetrical Balance

Asymmetrical balance occurs when several smaller items on one side are balanced by a large item on the other side, or smaller items are placed further away from the center of the screen than larger items. One darker item may need to be balanced by several lighter items.

Although asymmetrical balance may appear more casual and less planned, it is usually harder to use because the artist must plan the layout very carefully to ensure that it is still balanced. An unbalanced page or screen creates a feeling of tension, as if the page or screen might tip, or things might slide off the side, just as the unbalanced balance beam would tip to one side.

UNIT 1, PART 4 One Class + Homework

Lesson Four: Complementary Color Palette Painting Exercise

Part 1: The Design Process

1. Before you start your painting, you are going to cut your commercial image and reassemble it one more time, either horizontally or vertically
2. Cut the six image pieces from the last exercise in half one more time, and then reassemble the pieces back in to a rectangle.
3. You may want to re-glue your new image to another piece of paper to make your referent image sturdier

Part 2 MIXING AND PAINTING A COMPLEMENTARY COLOR INTENSITY SCALE

This exercise will be similar to the Monochromatic exercise that you completed last week with one major difference. You are going to add a second color to the mix. This second color will be secondary color complement to your choice of primary color (e.g. if red is your choice of primary then green must be your secondary color, as it is red's complementary)

Painting 1

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Office hours Tuesdays & Thursdays before and after class or by appointment

1. Paint the scale along one edge of your canvas pad sheet and use it as a visual reference as you work on your painted image
2. The goal is to create an intensity scale that is evenly stepped from the purest primary hue to the neutral hue in the middle of your scale. Continuing on, adding a little bit more of your secondary complement to the mix with each step until you come to the pure secondary hue on the other end of the scale (see fig. below). Leave all other paints off your palette while you are mixing and painting your intensity scale

Primary Color					Neutral Hue					Secondary Complement to the Primary color
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PART 3 PAINTING YOUR ALTERED IMAGE IN A MONOCHROMATIC PALETTE

1. Even though you avoided painting tint, shade, and tonal swatches in your complementary color intensity scale, you will include tints, tones, and shades into your painted image.
2. After your initial blocking out of your paint surface, using thinner coats of paint (easier to change), it is time to begin building up your paint surface with thicker coats of higher viscosity paint.
3. Make sure you are using your intensity scale throughout your composition. You should be utilizing your pure complementary hues but also including the wide range of lower intensity hues achieved by blending the complements together.

Part 4 PAUSE AND ASSESS

Now that you have built up your composition on the canvas, take a few moments to assess where you are in the project:

1. Have you painted the entire surface, including any areas that may be a pure white, meaning that those areas that need to be pure white in shade must be painted using white acrylic paint, not the white of the primed canvas?
2. Are you seeing the entire intensity scale, including tints, tones, and shades?
Have you built up the surface texturally with more than just a thin, washy coat of paint throughout the entire surface of your painting?
3. Is your painting beyond the watercolor stage in the painting process? *If not you have to lose your fear of squeezing your paint tubes.*

Consider your next steps:

Think about building up the textural quality of your painted surface, as you approach the latter stages of the project. If you are satisfied with your progress then you want to address the more detailed components of your collage design employing your smaller brushes.

We will pin up this project at the beginning of class on Thursday, January 28th for a short class discussion before we start our next painting exercise.