Art 33c

Notes and Software tips

Addenda for Color Design
(You may need to download and print parts of the 33a Reader if you have not had my 33a or 55 class!)

M/W 10:55 – 2:00
Mon. AL9; Wed. Fox 104
West Valley College
Jason Challas, Inst.
Contents:

Syllabi .............................................................. iii – vi
Color wheel studio project ................................. 6
Color terminology for Quiz 1 ................................. 7
Photoshop painting review .................................. 8

Computer project 1 guidelines .............................. 9
Brushes review ..................................................... 10
Computer basic terms for Quiz 2 ......................... 11 – 12
Acrylic painting basics ........................................ 13
Colorizing project (#2.1) ...................................... 14
  Colorizing how-to .............................................. 15
  Painting over images tips .................................... 16
  Animation how-to .............................................. 17 – 18
  Animation project (#2.2) .................................... 19
Value reduction/tints studio project ....................... 20
  Printing an image guide for tracing ..................... 21
Tessellation studio project ................................... 22

Typography and layout ......................................... 23
Type project ........................................................ 24

Perceived value project – Grid of 9 squares (4a) .......... 25
  Color modes project (4b) ..................................... 26

Simultaneous Contrast studio project ..................... 27

Photoshop layout project ..................................... 28
Livetrace and vectorizing in illustrator .................... 29
Vectorizing layout project .................................... 30
  Bezier points how-to .......................................... 31

Musical interpretation studio project ...................... 32
Collage studio project .......................................... 33

Final Project: Montaging how-to ......................... 34
  Photoshop selections ......................................... 35
Final project guidelines ...................................... 36
  Combining images/collaging ............................... 37 – 38

Supplemental information:

Flextones .......................................................... 39
Color calibration – Monitor ................................. 40 – 41
  Photoshop ....................................................... 42
Clipping paths ..................................................... 43
Duotones ............................................................. 44

Upon completion of this course the student should be able to:

Discuss a heightened awareness of color as shown in the value scale and color wheel organizing principles.

Color match: deduce contents of a color through paint mixing experimentation.

Evaluate/critique a work of one’s own and other’s design using color and design terminology and make individual aesthetic decisions and judgments.

Create color compositions which demonstrate the use of:

Various color systems and color organization, such as: monochromatic, analogous, complementary, dyad, triad, tetrad.

Principles of color perception - light, vision, and the brain, value, hue, intensity (chroma), and color temperature.

Additive and subtractive color (light and paint).

Relationships between color and composition.

Color usage in contemporary art and design and the history of art.

A variety of artistic materials, techniques and tools.

Course Content

Lecture Content

1. Identification and understanding color mixtures using Color Wheel/Color Mixing including hue, primary, secondary, tertiary colors, warm & cool colors.
2. Value, hue, tints, shades, tones, color temperature and intensity.
3. Color and composition.
4. Psychology of Color: mood, expression, association, and cultural and personal interpretations.
5. Color schemes: monochromatic, analogous, complementary, dyads, triads, tetrads and interpretive color interaction and effects.
6. History of color and the development of the color palette.
7. Color systems and color organization
8. Examination of color perception - mind, vision, light.
9. Additive and subtractive color (light and paint).
10. Color usage in contemporary art and design.
11. Color and Technology
12. Critical evaluation and critique of class projects.
13. How color is perceived - light, vision, and the brain.
14. Value, hue, intensity (chroma), and color temperature.
15. Colors, palettes and materials.
17. Identifying and understanding color mixtures.
18. Cultural influences on color usage.

Lab Content

1. Completion of various color scales and charts.
2. Completion of basic design projects emphasizing color schemes demonstrating color theory along with the elements and principles of design.
3. Analyze and evaluate work verbally employing color and design terminology.
4. Completion of projects using a variety of color systems and application techniques appropriate to different art historical periods and styles.
5. Basic design assignments in which the student is required to demonstrate knowledge and skill in the use of the principles of color theory.
6. Assignments in which the student is required to use a variety of color systems and application techniques appropriate to different art historical periods and styles.

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<table>
<thead>
<tr>
<th>week of</th>
<th>ART 033c Color Design</th>
<th>F '17 – CHALLAS</th>
<th>REV. 1.0</th>
</tr>
</thead>
</table>
| 1 Aug 28 | Introduction Materials  
Introduce Project 1 – Color wheel layout 11” x 15” | Computer intro – Photoshop, painting, brushes, color modes. Painting (E1)  
Introduce Comp. P1. | |
| 2 Sep 4 | Off – LABOR DAY HOLIDAY | Introduce Comp. P1 (CP1)  
Copy image on a new layer using paint tools. Layers, Brushes, etc. Make your own brush (E3) | |
| 3 S 11 | Work on project 1 – Primary gradient (E2), Secondaries: Flat painting, masking. | C1 Due @ 1:45 p.m. (10 pts.) | |
| 4 S 18 | Finish project 1 – Due for critique @ 1:30 (20 pts)  
P2, 11” x 15” using two solid complimentary, colors, from a photo (using grid enlargmt. flat, solid areas. complete coverage). | Introduce Comp. Proj. 2 (C2) Adjustments, Colorizing Image processing: adjustment layers, value reduction. Threshold/posterize & enlarging to fit 11” x 17” for studio | |
| 5 S 25 | Work on P2; Image transfer tips | Filters, shape layers, painting, Expressionism and Animation.  
C2 files copied to server Due @ 1:45 p.m. (10 pts) | |
| 6 Oct 2 | Critique 2 at 1:30 p.m. (15 pts)  
(Introduce tessellation to 2d, next project for 33c color.) | Text Project – C3 (5 points) 2 prints (one point-text illustration and one type on a path or paragraph text). Due by end | |
| 7 O 9 | Start P3, Tessellation (E5 Design a 2” square)  
Split-Compliments/shades on black (10” x 12”) board | C4 Perceived value of Hue, vector tools  
Quiz review  
Comp Proj. 4 – 3 files DUE @ 1:45 p.m. (5 pts.) | |
| 8 O 16 | Quiz 1 – Color terms (5 pts.) @ 11  
Work on Tessellation, Shade-color scale (E6); Quiz review | Comp Proj. 5 – Layout and colorization in Photoshop  
Vector drawing, bezier pen, etc. Due at 1:45 p.m. | |
| 9 O 23 | Critique 3 Tessellation @ 1:30 p.m. (20 pts)  
Introduce P4 Simultaneous Contrast (11” x 22”) | Comp Proj. 6 Layout – vectorization and colorization in Illustrator (5 pts) | |
| 10 O 30 | Critique P4 @ 1:30 p.m. (10 pts.)  
Introduce P5 Musical interpretation in color, shape, line and texture & P6 Collage project (in-class, next Monday). | CP6 Layout in illustrator DUE@ 1:45 p.m. (5 pts)  
History of computer graphics: Binary math, color, etc. | |
| 11 N 6 | Collage in-class studio project P6 (5 pts)  
Bring scissors, glue, old magazines, photos, etc.  
Critique at 1:30 p.m. (5 pts.) | Montage/masking exercise (E7)  
Introduce Final Project (7)  
Quiz review: File size, resolution | |
| 12 N 13 | Critique P5 – Music at 1:15 p.m. (10 pts.) | Quiz 2 – Computer terms (5 pts.)  
Find/print images for final projects  
Selections, copy/paste | |
| 13 N 20 | P7 RGB Still life – Color and spatial relationships,  
In-class still-life project  
Portfolios due next Monday! | Work on digital final/printing | |
| 14 N 27 | Critique P7 (5 pts.) @11:00  
Turn in final portfolio (all but final paint project)  
Discuss final | Show me your layered photoshop piece for CP7 (E8)  
Color correction, Rubber stamp cloning | |
| 15 D4 | Incorporating computer prints  
Individual Meetings @12:30 (work-in-progress = E9) | Final crit for 33a (2D)  
Workday, printing  
Individual Meetings @12:30 p.m. | |
Final Paint Project Critique (AL9) (25 pts) | |

©2017 Challas WVC Art 33c
Prerequisite: Recommended preparation: Art 33a, Two-Dimensional Design

Course Description

Recommended preparation: Eligibility for English 1A and Reading 053. Students have the opportunity to refine their basic-design skills through the use of color concepts based on theory and expression, and experimentation. Projects focus on color attributes such as hue, value, intensity, weight, distance, temperature, color schemes, and color interaction. This course is AA/AS degree and certificate applicable. Credit/No Credit Option. Acceptable for credit: UC, CSU.

A variety of media will be used, though we will rely mostly on Acrylic paint and computer software. We will spend one day a week in the art lab, and one day a week in the computer lab. Several projects will incorporate both traditional and computer media. Beginning instruction in computer software, no previous experience necessary. This section is offered for individuals who intend to enter the computer art, design, graphic design and animation fields.

Student Learning Outcome:

Create a Color Wheel mixing pigments together to create primary, secondary, and tertiary hues.

Student Responsibilities

The color design class will have ART STUDIO lectures MONDAYS at 12:30.m. SHARP. Critiques will often be at 1:30p.m. Lab time is MANDATORY and will be from 11:00 a.m. – 12:30 each Monday. Participation in the 2-D critiques (usually at 1:00 p.m. on Mondays) is expected. Plan to be on-time (arrive at 10:55) and be set-up and ready by 11:00.

The student is responsible for all of the material presented in class, which should be demonstrated in the work produced and the critiques of the assignments. All assignments to be CRITIQUED must be submitted on the due date for critique. Projects will be graded down one full letter grade if they are not ready for critique, 1/2 step per class day late thereafter. A cumulative final portfolio will be submitted at the end of the semester for review, so KEEP ALL OF YOUR WORK.

Regular attendance is crucial to develop proficiency and ensure the dissemination of information. You are expected to stay in class the full time, as this is a “laboratory”/studio class. If you should miss an assignment or demonstration, it is your responsibility to obtain that information from a classmate. E-mail or phone me if you have an excuseable (medical) absence. Participation in class discussions and critiques is essential and will be noted in your grade.

Student Attendance Policy (from the WVC Catalog, p. 182)

Students are expected to attend all sessions of each class. Instructors may drop students from the class if they fail to attend the first class meeting, or when accumulated unexcused hours of absences exceed ten percent of the total number of hours the class meets during the semester (9.8 hours in our case). Moreover, an instructor may drop from the class any student who fails to attend at least one class session during the first three weeks of instruction.

Additional lab time may be done at home or in the Tutoring Center Labs in the library.

Understand and abide by general lab rules and policies, and back up your own work on cd-rom or USB drives.

Assignments

Daily in-class exercises to demonstrate and teach particular techniques. Longer assignments lasting up to several days and other major projects will be handed in periodically which will have a finite due date. These will be graded and returned so that you can monitor your progress.

Grading

Assignments will be evaluated based upon technical proficiency, implementation, and aesthetic achievement. See table to right.

Final Exam

There will be a final critique of the final project on the designated final exam date (Wed., Dec 13th from 9:40 – 11:40 a.m.). Final portfolios (everything you did except the final project) will be due late in the semester. They will be cumulative so keep all of your (printed) work. Portfolios will be returned at our individual meeting, before finals week.

<table>
<thead>
<tr>
<th>Studio projects:</th>
<th>Computer Projects:</th>
</tr>
</thead>
<tbody>
<tr>
<td>#1: 20 points</td>
<td>#1: 10 points</td>
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<tr>
<td>#2: 15 points</td>
<td>#2: 10 points</td>
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<tr>
<td>#3: 20 points</td>
<td>#3: 5 points</td>
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<td>#4: 10 points</td>
<td>#4: 5 points</td>
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<tr>
<td>#5: 10 points</td>
<td>#5a&amp;cb 10 points</td>
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<tr>
<td>#6: 5 points</td>
<td>#6: 25 points (final)</td>
</tr>
<tr>
<td>#7: 5 points</td>
<td>Subtotal: 65</td>
</tr>
<tr>
<td>#8: 25 points (final)</td>
<td>Quizes: 10 points</td>
</tr>
<tr>
<td>Subtotal: 110</td>
<td>Exercises: 5 points</td>
</tr>
<tr>
<td>Total points: 200</td>
<td>Participation: 10 pts.</td>
</tr>
</tbody>
</table>
Drop/Withdrawal Policy
If you wish to drop the class, you must initiate the drop process at the admissions and records office within the first four weeks. After that one a “W” grade will be recorded. Excessive absences will result in an instructor-initiated drop.

Text:
Download (and print) the REQUIRED reader/software notes from the class Canvas website.


Required Materials List
Immediately:
• Large Color Wheel (for paint colors, RYB primaries) from The Color Wheel Company (not grumbacher), Current edition
• Paints: Golden or Liquitex soft body acrylic paints including: Red: (Napthol Light or Camium Med.), Yellow: (Cadmium Light or Azo Medium), Blues: Ultramarine, and Thalo (Green Hue) &/or (Cobalt), Black (Ivory or Mars), Titanium White. Optional: Permanent Green Light (LIQUITEX), Dioxazine Purple. OR Liquitex/Amsterdam primary yellow, red, blue, etc.

Do NOT get “BASICS” by liquetex for this class! You will be very sad.
• Brushes: 5/8” flat (square), #6, or 8 or 10 round (-3/8” – 5/8”), -$2.00 each. Get synthetic brushes, not sable.
• Strathmore watercolor pad, 15” x 22” Regular weight. Some projects will be 11” x 15” but three will be 15” x22”
• Black surface (& core) illustration board, 1 piece 12” x 10” Letramax or Crescent Black Core recommended
• “H” hard pencil for drawing, eraser.
• Glue: rubber cement or solid glue stick (not liquid) (and rubber cement pick-up)
• 15” ruler with a good straight-edge, with cork back
• Utility or X-acto #1 knife (#11 blade)
• Mixing Tray, palette (10 cup with cover available at bookstore)
• Film canisters, or Dixie cups and saran wrap or foil to cover, or “Cubbyware” 10-cup set of resealable canisters.
• Water cup
• Blue masking tape (optional)
• Acrylic Gloss or Matte medium (or modge podge), small bottle, 8oz. or less.

> Blank USB “jump” drive to back-up your computer work. At least 128 MB. <<

Later:
(Inexpensive) Portfolio red rope or black cardboard (at least 16” x 20” but not larger than 22” x 26”)
Other materials may be assigned later.

Resources:
WVC Bookstore – much of what you need for the class is in the art supply section, to the left front as you enter.
University Art, San Jose – 456 Meridian Ave (between Park St. and 280), 947-1444
Aaron Bros. Art – 1730 Bascom Av. Campbell, 879-3800; (other various locations)
Michaels’ Crafts – (various locations);

Plagiarism Policy
While good designers observe the world around them and often “borrow” ideas from existing designs, there is a distinct difference between borrowing and stealing! (Like the difference between paraphrasing and quotation.) Direct plagiarism and cheating on quizzes will not be tolerated. Academic Dishonesty statement: The College’s policy on academic dishonesty covers in-class and out-of-class cheating, plagiarism, assisting another student in cheating or plagiarism, and furnishing false information. Consequences for academic dishonesty may include, but is not limited to, a failing or zero grade for the assignment/quiz/exam, suspension or expulsion from the College. For more information, please see the West Valley College Catalog.

Important Phone Numbers
Emergency: 911; College district police: 741-2092 Health services: 741-2027
WVC makes reasonable accommodations for persons with documented disabilities. College materials may be made available in alternate formats if requested (Braille, audio, electronic or large print). For assistance, please contact the Disability and Educational support program at 741-2010 or 741-2658 (TTY).
Art 33c Color design
Color Wheel


Necessary materials: Acrylic paints – basics set (red, yellow, blue, green, white), Flat brush, 15” x 11” water color paper.

Exercises:

#1. Tinted gradient of one primary color matched to the the color wheel (during week 2).*

#2. Match (one of) the secondary colors on the color wheel (during week 3).

Project (due 9/18 @ 1:30 p.m.):

Use an 11” x 15” sheet of the water color paper.

Using (a hard) pencil, and a ruler, create a layout scheme for a color “wheel.”

Find the center of the page (5.5” x 7.5”) to be the “fulcrum” of the three main areas of color.

Divide the page into the three areas equally using any shape you desire, but make equal surface area of each of the three planes.

These main areas should meet in the middle fulcrum point.

Divide each of the three main (equal) areas into three areas so that you have three large equal areas.

(Each of the nine divisions should be about 40º each of a 360º circle).

The secondary areas should be 1/3 of the main shapes, leaving 2/3 of the main shapes for the primaries.

They should all meet at the middle fulcrum point, and must touch the edges of the other areas.

Painting:

Use acrylic paint to fill in the larger areas (2/3 of each shape) with tint scales of the three “subtractive” model primary colors (Red, Yellow and Blue) fading to the edges of the paper. Start with solid color in the middle and fade to the edges, adding more white paint as you go.

Don’t go outside your pencil lines!

Make each tint scale go from the pure color in the center to the gradation of the tints, to an area of solid white paint at the edges.

Blend the three colors similarly so that they fade at the same rate to the edges.

Match the hues of the color wheel.

You will need to mix a pure blue (add a bit of white if you have “ultramarine” blue) to match the one from the color wheel.

Mix enough of the colors to fill the required areas.

If you need to re-mix and color match, remember WET pigment is LIGHTER in "value" than dry!

Paint in a “flat” style, so that we do not see the brush strokes. Use a FLAT (or “bright” – tapered flat) brush.

Fill in the areas you defined in pencil completely, that is as much as possible fill the given areas from edge to edge with paint.

Leave no white space of the paper (exception: the edges of the tinted areas may fade to the white of the paper).

Use masking tape if you wish, but test it on a scrap piece to make sure it will be removable and not rip the paper! Blue painters tape works best, but still, be careful!

In the left over thirds of the layout, fill in the secondary colors of the color wheel (Orange, Green and Purple), matching the color wheel.

Use a solid, flat, even style (with no tints).

Due for critique: week 4, @ 3:45 p.m.

Grade based on:

• Execution
• Flatness of paint
• Smoothness of tints in primary areas
• Even-ness of edges, clean presentation
• Color matching accuracy
• Craftspersonship
• Following above guidelines
Hue | Chroma of a color (a visible bandwidth of electromagnetic spectra)
---|---
Value | Lightness/darkness of color or gray tone
Saturation | Intensity; Amount of value and hue
Brightness | Lightness of color
Tint | A mixture of white and the base color
Shade | A mixture of black and the base color

**Organization systems** RYB vs. RGB vs. CMYK

- **Color Wheel**
  - Analogous: Next to each other on the color wheel. Nice pairing, low contrast
  - Complimentary: Opposites on the color wheel. High contrast, abrupt shift

**Schemes:**

- **Split Complimentary** Using the base color and the colors analogous to its compliment
- **Monotone** Values of a single color only, no white or black
- **Two-tone** Two colors. Duotone
- **Triadic** Three color scheme. Makes a perfect triangular shape on color wheel.
- **Quadradic** Four color scheme. Makes a perfect square on color wheel.

"local" or perceived value of hue…

- **Emotional connotation:**
  - Harmonious/Discordant
  - Warm/Cool

**Note:**
- Red and black are the same value!
- Yellow and cyan have about the same value as white.

Utilize **CONTRAST.**

- On screen black is the absence of color. White light and bright colors tend to glow, and appear to really come forward towards the viewer. Bright colors such as yellow contrast well on the black background.
- On paper, white is the absence of any color. Yellow is not noticeable directly on white.

Ink tends to “bleed” and spread-out upon hitting paper (especially uncoated, non-glossy paper). This ink closes in on (bleeds) white spaces.

In reversed-out settings (white text on black), to help legibility make the white text a little **bolder** and increase the space between letters (“tracking”) – see example below:

**Color Models**

- Bright colors appear to come forward, dark colors appear to recede.

**Basic Principles of**

- Bright colors appear to come forward, dark colors appear to recede.

**Color Models**

- When we put our pictures on the web, we lose a lot of color fidelity, as the GIF format by default is only capable of displaying 256 colors at any given time, and JPEG compression can be “lossy,” resulting in reduced picture quality.

- Television and video use the NTSC spectrum (North American Television Standard) which is only capable of displaying thousands, not millions of colors like a computer.

**”Additive” color model.**
- How light works.
- 100% of each RGB makes white.
- 0 = black, 255 = full value
- So, 255 Red, 255 Blue and 255 Green = White

**”Subtractive” color model.**
- How pigment (paint) works.
- 100% of each 3 basic colors of RYB makes “neutral gray.”

**”Subtractive” color model.**
- How printing ink works.
- 100% of each 3 basic colors of CMY makes “neutral gray.”
- Black “K” is added to boost saturation (CMYK).
Painting in Photoshop 1

Open Photoshop.
Go to FILE to NEW.
Choose DEFAULT PHOTOSHOP SIZE.
Go to the TOOL PRESETS menu on the far left of the options bar and right-click to RESET ALL TOOLS.

Choose the BRUSH tool from the tools. Notice the options in the options bar: From here you can change the brush shape and size, color mode and opacity.

The TOOL PRESETS menu (right click to RESET ALL TOOLS)> The BRUSHES PALETTE

Choose a brush size by clicking on the little down arrow next to the BRUSH: icon in the options bar.

ERASER tool.
The PAINT BUCKET tool can be found behind the GRADIENT tool (click and hold).
The SMUDGE tool can be found behind the BLUR (droplet) tool (click and hold).

SHIFT-Click or hold shift to constrain your lines to a straight line, or 45/90 degree angles.

Click on the BRUSH icon to choose a pre-defined brush shape. You may also change the SIZE using the DIAMETER slider, or make a softer-edged brush by adjusting the HARDNESS slider.

More brushes can be loaded from the library by clicking the little arrow.

Use the ERASER tool to remove marks. It erases to the BACKGROUND COLOR.

Also try the PAINT BUCKET found behind the GRADIENT tool. Single-click fills contiguous areas with the current foreground color. TOLERANCE in the OPTIONS bar changes how closely it fills.

Single-click the FOREGROUND color (the BLACK block to left) or use the COLOR palette to change the painting color. (go to WINDOW/COLOR to see it if its not showing).

The arrow icon at the upper right switches the foreground and background colors [X key on the keyboard]

This gets you back to the default colors (black foreground on white background) [D key on the keyboard].

FOREGROUND (Paint) color

BACKGROUND (Eraser) color

Click for OPTIONS
Painting with Photoshop

Requires one painting as a layered .PSD file.

Using an image guide for painting.

Download the files assigned to you from Canvas or the website: http://instruct.westvalley.edu/challas (Art33a/c PROJECT1 link).

They are in alphabetical order according to your last name.

(Click and DRAG the file to your desktop, or use the RIGHT mouse button and CLICK, or CNTRL key+CLICK or click and hold to SAVE the files to disk).

Before starting this assignment, do exercise 1 (the simple painting), and experiment with brushes in Photoshop to find a set of brushes that suits the way you like to draw.

Open the file in Photoshop by dragging it to photoshop's icon in the DOCK (or right-click to open in Photoshop, or go to Photoshop and use File/Open). Go to IMAGE/MODE and choose RGB mode for 33c.

DO NOT resize the image! Use the source file exactly as-is. Don’t crop it.

Then, make a new layer and copy the painting with brushes in the new layer (or layers) above the guide image. You should make a copy of the background layer as a backup. Do NOT paint on the background layer!

· **Pay attention to and follow the light and dark areas, and textures**, especially near the edges.
· You should try to create your own brushes to get distinct stroke looks.
· Don’t worry about copying the guide image exactly. Trust your own judgement, but pay attention to values/textures.
· Do not use “artistic-look” filters on your assignment - it shows.
· Be consistent in your painting style and textures throughout the image. Maybe try “dissolve” mode when painting.
· Be sure your layer/layers are completely opaque (no checkerboard showing) when you turn off the background.

As you are working, save your file as “YOURlastnameP1#00.psd” to keep the layers.

*Please leave the original number in the filename.*

I would fill in the large light and dark areas first, then work on the details and texture. In the interest of time, do not get pre-occupied with the details first.

You may use other select and fill tools if you are familiar with them, but the final product must be done on a new opaque layer and have some “hand painted” texture.

Try the blur and smudge tools and a New Fill Layer.

**BEFORE** the end of class deadline on the due date:

Turn in the .PSD file for (name the .PSD file (your) “lastnameP1_00.psd”).

Bring me your USB jump drive with the file, or drag it to the DROPBOX on the BIGMACPRO server (GO>CONNECT TO SERVER in the finder, login jstudent, password: jc031605).

Grade based on:
· Ability to use Photoshop brushes
· Ability to use Photoshop layers successfully, saving in Photoshop.
· Composition
· Rendering an accurate representation or translation of the darks and lights from the copied drawing
· Consistent style (sense of unity) in image
Painting in Photoshop 2
Customizing a brush & making your own brush

Open Photoshop.
Go to FILE to NEW.
Choose DEFAULT PHOTOSHOP SIZE

Choose a brush size by clicking on the little down arrow next to the BRUSH icon in the options bar.

To make your own custom brush:
1. Draw something with black.
2. Select it with the SQUARE marquee tool.
3. Go to the EDIT menu to DEFINE BRUSH PRESET.

Check the SHAPE DYNAMICS category to change the SIZE JITTER CONTROL to FADE (in the CONTROL: pull-down) to taper the brush as you paint.
Also you can change the ANGLE or ROUNDESS JITTER.

Customizing a brush
Click on the icon at the FAR LEFT SIDE of the options bar to show the BRUSHES panel (or go to Window menu/Brushes).
(You may drag the BRUSHES palette away from the options bar by clicking on and dragging the little tab.)
This lets you change the other dynamics of the brushes…

Click on the BRUSH TIP SHAPE category on the left side to change the SIZE, SHAPE or SPACING of the brush. (Spacing is how frequently it lays down a brush as you draw a line).

Check the SCATTERING category to change the brush to a SCATTER brush (similar to the leaves or grass in the default brushes).
Check the Color Dynamics category to vary the color as you paint.
Increase HUE Jitter to make more colors.

To save your brush with all the scattering and other parameters.
1. Go to the pull-down in the brushes palette (upper right).
2. Save a NEW BRUSH PRESET. Then it will capture all settings.

You can also save your brush set, or load other brush sets from the brush palette (or brush presets palettes).
We need to understand the basic concepts of a broad range of subjects to be competent computer artists. This includes understanding how a computer processes information (mathematically), and how a computer records the data of drawing, music, and time.

The following will be on our second test:

**Geometry:**
- **Point**  Most basic element. Dimensionless. Single location in space.
- **Line**   Points connected. One-dimensional.
- **Plane**  A line extended. (X and Y axis) Two-dimensional.
- **Volume** A plane extended in space, depth (Z axis). Three-dimensional.

**Binary**  Math system based on 1 (“on”) or 0 (“off”). Base-2 math.

- Humans think in “Base-10” math. (a possibility of 0-9 for each digit; each column of numbers is a multiplication of 10. For example, the number 216 means (2x100) + (1 x 10) + (6 x 1)).
- George Boole invented “binary logic” about 150 years ago.

**Bit**  The basic unit of information for a computer. The symbolic representation of the transistor; read as 0 or 1 “on or off”; a binary digit.

Each column can only have 2 possibilities – on or off. Each column is a multiplication of two.

```
128  64  32  16  8  4  2  1
```

(0 or 1 in each place, thus the number:

```
0  0  0  1  0  0  0  1 = equals 17 ((1 x 16) + (1x1))
```

**Byte**  A collection of binary bits that are used to describe a number (8 bits is commonly referred to as 1 byte).

Each pixel (picture element) or dot can have from one to 32 bits of data describing its color.

(Some more modern imaging systems go up to 48 or 64 bits in total, or up to 16 bits per color channel).

- **8 bits** = 256 possible values (11111111 = 255; 128 + 64 + 32 + 16 + 8 + 4 + 2 + 1 = 255; 0 is a possible value, too)
  - This is why the number 255 comes up so much in computer graphics.
  - It is also the reason for the “Year2K” computer problem – many older computers were 8 bit systems, capable of only thinking in 3-digit numbers. When it came time to roll over the FOURTH digit (from 1999 to 2000) they couldn’t do it!

- **16 bits** = ~65,000 possible values (32,768 + 32,768)

- **24/32 bits** = ~16 million possible values (16,777,216 exactly)
  - Computers typically use 8 bits of data to define a gray-scale image such as a black and white photograph (256 possible shades). For color, they use 8 bits each for the RED, GREEN and BLUE values of light-based pigments such as we see on the monitor, 8+8+8 = 24 bits; OR 8 bits each for the CYAN, MAGENTA, YELLOW and BLACK pigments we use when printing, 8+8+8+8 = 32 bits.

**Kilobyte**  1,024 bytes. (Thousand bytes).
**Megabyte**  1,024 Kilobytes (Million bytes).
**Gigabyte**  1,024 Megabytes (Billion bytes).
RGB are the three basic colors of light – CMYK are the four basic colors of printing inks

What are the two most basic graphic file types? (varieties not file formats)
  Raster (pixels – like Photoshop JPEG or GIF images) and
  Vector (lines – like shapes in Flash, autocad, or illustrator)

Name four properties which effect the file sizes of two-dimensional images:
  Bit depth (8,16,24, 32); each pixel can have 8, 16, 24 or 32 bits of data representing colors)
  Color Mode (gray, rgb, cmyk);
  Actual Size (in inches or mm); a 2” x 3” image will be a smaller file than a 8” x 10” image.
  PPI (Pixels Per Inch, resolution); Web images are 72, we typically scan images at about 300 pixels per inch.

General Computer operation (& Mac OSX):
(Note: Option on mac = ALT on windows; Command on mac = CNTRL on win).
  • Found in the Apple menu (similar to Start Menu in Windows):
    – Shut-down, restart
    – Recent items (documents/programs)
    – System Preferences/Settings, DOCK settings (the little toolbar): Turn hiding off, position…
  • Save-As Lets you change the name or destination of the file you are saving.
    Save Updates any changes made to the file you currently have open.
  • GO menu/Network in the finder (desktop) will connect you to a server if you cannot find the Network icon on the sidebar
  • Find File Searches for the file(s) whose name contains characters you specify.
    – Found in the File menu or in the upper right of any open “Finder” (folder) window.
  • To open an application/program find it in the DOCK, or
    1. Double-click on the hard disk to open it then open the Applications folder then double-click on the application's icon OR
    2. Go to the apple menu/recent items, then highlight the application.
  • To close a window/file but leave the application/program running,
    1. Click the little red circle (“X”) in the upper left of the menu bar OR
    2. Go to the file menu/close
  • To eject a disk/server on the mac: drag to the TRASH icon which will turn into an EJECT symbol.
  • Back up your work to a jump (usb) drive or cd-rom every time you change it. DO NOT work off of your jump drive. copy the files to
    the desktop or documents folder, THEN copy your finished work to the jump/usb drive or the cloud.

Important key combinations:
To recover from a “crash”:
  Command+“.” = cancel
  Force quit: “command–option–escape (esc)” (MEMORIZE THIS ONE!)
    Forces the current (crashed) application to quit, returning you to the OS.

To reboot: If all else fails, HOLD DOWN the little left hand power button on the back (for 5 seconds). That will force your
  Mac to reboot. OR try “command (apple)–control–start” (or eject) key – if your keyboard has one).
Set-up: A cup for clean water and a cup for dirty water and some paper towels.

Gradients – Tint scale exercise & Primaries:
Blend as evenly as possible to white at the edge.

Gradients: Blend as evenly as possible to white at the edge. Try adding extender/retarder (and maybe just a drop or two of water, especially if you have heavy body paint), to slow the drying process and increase blend-ability.

It helps to alternate vertical bands of blending (1” or so wide) and horizontal lines to blend. Clean the brush between as you get towards the lighter area.

It’s easy to go too dark too quickly, so move towards the white at the edge slowly. If the paint starts getting “tacky” or drying, wait, stop and let it dry, then try smoothing it out with a “dry” brush scumble.

Color mixing & matching:
Mix enough of the color to last a while and keep it in an airtight container.

Squirt a little pigment onto a palette or cup. Use a CLEAN stick or brush to get more paint from your tube/jar. Never use a dirty brush to pick up paint from a tube or jar. It will contaminate the paint.

While you’re mixing, if you get too far away from your goal (the color you’re trying to match), don’t keep adding paint. You’re better off starting from scratch. (Or else you may end up with a whole bucket of a very, very strange color…)

Darker pigments go much further than lighter. You only need to add a LITTLE of the darker pigment when trying to mix (i.e. add a little blue to a lot more yellow to make green). Don’t add equal amounts of each.

 Wet paint is lighter in value than dry. Paint a swatch and let it dry before judging it.

Blue – Add a bit of white to ultramarine or thalo to enhance opacity, not so much as to make it a tint.
Yellow – Cadmium LIGHT or Hansa matches well out of the tube.
Red – Cadmium MEDIUM or Napthol matches well out of the tube (or Amsterdam primary yellow, red and blue).

Flat secondary colors:
Will likely need 2 coats, minimum. Let it dry fully between coats.

Violet – Often comes out too dark. Try dioxygen purple. Add just a drop of white to lighten (remember it will darken as it dries!)
Recommend Cobalt Blue (Red Hue) if mixing by hand.

Green – Often comes out too dark or yellow-y. Use LIQUITEX emerald green or permanent green light (if using Golden, add white).
Orange – Often comes out too red-orange. Don’t add too much red!

Loading your brush:
Load it then wipe excess on palette edge.

Brushes:
They will spread out as you apply pressure to the brush on the surface.
Flat brushes are good but “bright” brushes are slightly tapered to compensate for the spreading.

Brush Care:
Rinse them well and thoroughly, gently against the palm of your hand, pushing out any pigment. Flip it over if it’s a flat brush and rinse both sides.
Reshape and dry flat or standing upright (with the bristles up) in a cup.
You may use a very small amount of GENTLE liquid (hand or pink paintbrush) soap, but be sure to rinse thoroughly.
Don’t put down for even a few minutes, or leave your brushes out with paint on them.
You may put them in a cup of water if you need to take a short break. However, don’t leave it soaking for more than a few minutes, though.

Treat your brush as you would care for your own hair…

Masking tape (be sure to use a good, removable painter’s tape):
Test it first on a scrap of the same kind of paper or board you’ll be using. Pull it off to make sure that it won’t pull up the paper.
Burnish it down, especially on edge where it overlaps another piece.
Remove it after paint is dry. Don’t let it sit on the surface for days on end.
Pull the edge diagonally towards you and away from the freshly painted artwork.

Tip: If you’re having trouble with the gradients, try using a “wash” technique. Add water to a clean brush first, then add/blend a little paint. Also try dry-brushing (“scumbling”).
Art 33a/c – Color Design: Colorizing and filtering (10 points)

Computer Project 2

1. Take (with a digital camera) or scan a photo of yourself that is in full-color RGB mode.
You may use the PHOTOBOOTH application on the macs here in the lab.
Drag the image from photobooth to the desktop.

Drag the file to photoshop's icon in the dock (or use FILE/OPEN in photoshop).
Use the Crop tool. Choose \texttt{W x H x RESOLUTION} from the pull-down menu in the options bar.
Specify \texttt{640 pixels x 480 pixels (8.889” x 6.667”) @72 pixels per inch} in the options bar.
You MUST use the same original cropped photo before applying each effect or layer.
Color Design MUST use adjustment layers (not IMAGE/ADJUSTMENTS menu)!

Color design: Save-as (2) .PSD files.
File 1 for the still images:
1a. \textbf{Posterize} by making a new adjustment layer.
1b. \textbf{Colorize} using \texttt{HUE/SATURATION} by making a new adjustment layer.
   Be sure to click the \texttt{COLORIZE} option!
1c. \textbf{Distort} using the \texttt{Liquify} filter (try both bloating and punking etc.).
1d. \textbf{Hand-paint} (using a NEW blank layer, in an Expressionist style (see below)).
   Be sure to check your work by selecting the layer and using 100% opacity in the layers palette.
   Fill the whole layer so that no checkerboard shows when you turn off the \texttt{BACKGROUND} layer.
   You may use the Mixer Brush on a NEW layer after recoloring.
   This file will need to be saved in the Photoshop (.PSD) format to preserve the layers.

File 2 should be saved as both a .PSD and submitted as a .GIF file.

2. \textbf{Create a TETRADIC frame animation (see additional handout)}.
   Make 4 shape layers, in quadrants over the photo.
   Choose a TETRADIC color scheme on the color wheel and make all 4 squares equal value.
   Use \texttt{COLOR} mode for these layers in the layers palette.
   Show the rulers before making the shapes (VIEW/SHOW RULERS) to ensure you're splitting the image in
   4 exact quadrants.
   Check the options in the options bar to ensure you use VECTOR based shape layers Use no outline (“stroke”):

Be sure to save them both as .PSD files. Name it “yourlastname p2” and save the files as .PSD format.
> Use FILE/EXPORT/SAVE FOR WEB (Legacy)... to save the .GIF file of the animation.

Turn in both the .PSD for the still images and the .GIF of the animation to the server by the end of class on
the due date.
Copy it to the BIGMACPRO server (GO/Connect to server... Bigmacpro, jcsstudent, password: jc031605)

Grade based upon: correctly saving files, creativity with filters (and tetradic scheme animation).

\textbf{Expressionism} was a modernist movement, initially in poetry and painting, originating in Germany
at the beginning of the 20th century. Its typical trait is to present the world solely from a
subjective perspective, distorting it radically for emotional effect in order to evoke moods or ideas.
Expressionist artists sought to express meaning or emotional experience rather than physical reality.
The term is sometimes suggestive of angst. The Expressionist emphasis on individual perspective
has been characterized as a reaction to positivism and other artistic styles such as Naturalism and
Adjusting/colorizing images in Photoshop

First, crop your image using the crop tool. Choose "W x H x RESOLUTION" from the pull-down menu in the options bar. Type 640 pixels x 480 pixels (8.889" x 6.667") @72 px/inch in the options bar. Select the area to be cropped. Double-click or RETURN key sets the crop.

(You may want to make a backup copy of the BACKGROUND layer by dragging it to the new layer icon, or DUPLICATE LAYER from the LAYERS palette or menu.)

Using the Liquify filter in the filters menu
Check “ADVANCED MODE” to show the other effects and more brush sizes.

For the tetradic (below), create 4 new shape layers using the square polygon tool (with the shape layers option chosen in the options bar). Change the layer blending mode to COLOR.

Color design MUST use ADJUSTMENT LAYERS. Go to the Layers Palette and make a new POSTERIZE or HUE/SATURATION layer.

You can also find this in the Adjustment palette (below) or the LAYER menu under New Adjustment Layer…

For the hand-colored layer, make a NEW BLANK layer above the Background layer. Be sure to paint in the whole layer so that it’s opaque and no checkerboard shows when you turn off the BACKGROUND layer.

Use an “Expressionist” style, big, bold brush strokes, perhaps a black outline. It must display the illusion of texture. Pay attention to and follow the light and dark shifts, especially near the edges of shapes.

For the TETRADIC animation, for the color shape layers, be sure to change the layer blending mode to COLOR, in the blending mode drop-down in the LAYERS palette (where it says “NORMAL”).

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Painting over images in Photoshop

First, crop your image using the crop tool. Choose “W x H x RESOLUTION” from the pull-down menu in the options bar. Type the correct dimensions (8 in x 10 in x 100 ppi) in the options bar. Select the area to be cropped. Double-click or RETURN key sets the crop. ESC key (on keyboard) gets out of it.

To paint over an image make a new layer. Click the NEW LAYER icon. Select the top new layer to paint on (it will be highlighted).

You may want to make a backup copy of the BACKGROUND layer by dragging it to the new layer icon, or DUPLICATE LAYER from the LAYERS palette or menu. (1) To the right. ->

You can make the backup black and white by going to IMAGE/ADJUST/DESATURATE.

You may want to make multiple copies of the layer and choose different blending modes from the drop-down menu in the LAYERS palette (where it says “NORMAL”).

Avoid using filters, especially the “artistic” and “brush stroke” categories! If you do, wait till the very end and use the FADE command in the EDIT menu to mix the original back in. Note you can change the blending mode from the FADE dialogue box. Add 2 or more filters and fade each one to come up with a more original look.

In the Layers palette (2) above, you may want to reduce the opacity of the new layers while painting, so you can see what you’re painting over. Be sure to turn them back to 100% before submitting your final file!

After painting the image on the new layer, you can also use the smudge (finger) tool (3 to right).

First make a new blank layer. You can “sample all layers” to copy the pixels to the new layer (go to the options palette and choose “Sample All Layers.” Experiment with the “finger painting” option checked (also in the options).

You may want to make multiple copies of the layer and choose different blending modes from the drop-down menu in the LAYERS palette (where it says “NORMAL”).

After painting the image on the new layer, you may also make an additional layer and use the Mixer brush tool (behind the paintbrush). Like the smudge tool, you can “sample all layers” to copy pixels to the new layer.
Start by making a new document, about 640 pixels wide by 90 pixels tall at 72 ppi. (In some versions, you can choose Web Banner from the Size pull-down for a 728 x 90 banner ad).

Go to the WINDOW menu and open the TIMELINE or Animation Palette in Photoshop.

Look for the Timeline/Animation palette at the bottom. If you don’t see individual frames, and it is showing a timeline, right-click and choose “CREATE FRAME ANIMATION” from the pull-down. (Or “Convert to FRAME animation” by going to the pull-down menu in the animation palette).

Create an object using the polygon vector tools in the toolbar. OR use the pencil or text tools – just make something on a NEW layer*. Create an object using the polygon vector tools in the toolbar. OR use the pencil or text tools – just make something on a NEW layer*.

The polygon vector tools palette: Make sure this option is checked so you’re making a new shape layer.

II. Make a duplicate frame by clicking on the NEW icon (1b below).

III. Choose the Move tool from the toolbar (arrow).

Select your layer in the layers palette and move it a little to the right. (Notice the arrow keys on the keyboard move them one pixel at a time).

Click the Play button in the animation palette to see what you’ve done.

Now click the Stop button and repeat the steps to create a new frame, then move your layer again, etc.

IV. To automatically “tween” frames:

Let’s start again with just two frames (drag the other ones you made to the trash icon in the frame animation palette). Move the object in frame 1 to the far left side of the image. Move the object in frame 1 to the far left side of the image. Click on frame 2 in the animation palette and move it to the far right side.

Select (shift+click) the two frames.

Go to the pull-down menu in the Animation palette to Tween…

Choose the number of frames you wish to add (5 or 10 should be fine). Select the method of tweening – Position, Opacity or Effects. (Layer and text effects). Let’s start just with Position. Click the Play button in the animation palette to view the changes.

Selecting just the right side frame (frame 2) experiment with text or layer effects on just the right side frame, and opacity in the Layers palette, then re-tween them to see your changes.
Photoshop Animation How-to: – Second Layer

Now that you’re a master animator, let’s try a second layer!

In this example I added a layer for the ball to be “squished” at the bottom of its bounce.

Duplicate the third “squished” frame (by clicking on the New frame icon in the Timeline/Animation palette).

Go to the Layers palette and duplicate your layer by dragging its icon to the New Layer icon in the layers palette (or go to the pull-down to duplicate layer.)

Use the move tool to select the object and go to the EDIT menu to TRANSFORM and squish it.

Make the original layer invisible by clicking on the eyeball icon next to the layer in the layers palette.

Play the animation, and note which layers are turned on in which frames.

Notice you can change the duration at the bottom of each frame (you can select all frames by shift-clicking). Try 0.1 seconds.

If Photoshop turned on your new layer across all frames, you can go back and one by one turn it off or select (shift-click) multiple frames and turn it off in all of them at once.

Remember that option in the animation palette’s pull-down menu: un-check “New layers visible in all states/frames” (see below.)” That will prevent that from happening.

To save as an animated GIF file for the web:
First Save it as a .PSD file so that you can edit the layers later if you need to fix anything.
Then, go to FILE to EXPORT to SAVE FOR WEB/(LEGACY).
Choose GIF format and click the PLAY button to preview the actual speed.

Note: To see your animation at the most accurate speed, save the .GIF and view the .GIF file in a web browser.
Art 33c Color design

Challas

Animation Project
(Computer Proj. 2.2) (5 points)

First do the bouncing ball exercise on the preceding pages to familiarize yourself with the animation tools.

Project 2.2:
Create an animated .GIF collage that is 640 pixels wide x 480 pixels tall x 72 pixels per inch, RGB color mode, at least 40 frames.

Its content must be about a tetradic/quadratic color scheme and use the COLOR blending mode for different colored layers. Otherwise, the subject can be about anything at all, or nothing in particular.

You don't have to use the self-portrait that you used for the first file, you may use any image you please.

It must use at least one “photographic” image as a background, with 4 vector based shape layers (in COLOR blending mode).

The animation should culminate in a composition that uses a quadratic/tetradic color scheme, where the 4 shape layers' fill colors are chosen from a rectangle or perfect square on the color wheel.

They should overlap the background image completely but not overlap each other.

Start with a NEW background file (or crop a photo to) 640 pixels wide x 480 pixels tall x 72 pixels per inch in RGB color mode.

Open your image in photoshop and copy or drag at least one image into the background image file.

Create 4 vector based shape layers using the rectangle shape tool. Pick their fill colors based on a tetradic color scheme and change their blending mode to COLOR in the layer palette's blending mode pull-down.

• The four shape layers MUST overlap completely at one point in the animation and they MUST finish as four quadrants of the image, not overlapping at the end.

• Avoid transforming (resizing, or rotating) the layers, ONLY experiment with layer position and opacity.

• You may easily tween ONLY the position, opacity or effects of the layer.

Make a new (second) frame in the animation palette, then click on frame 1.

Then, select EACH LAYER and be sure to turn off “propagate frame 1 changes” in the animation palette before proceeding.

Go to the first frame and reduce the opacity or change the position of all 4 layers.

Create tweens to move the various layers into position and opacity, adding frames in between the first and last frame.

Do not re-size the layers without making copies of them first!

If you tween each layer separately, and for re-tweening, remember that you will need to set the tween options and check ONLY the “SELECTED LAYERS” option.

Be sure to change the frame duration in the animation palette (0.1 seconds usually works well).

When you're done go to the file menu/Save for web and devices and save it as an animated .GIF file.

Be sure to TEST the .GIF in a web browser, to make sure the timing and pacing is as you wish.

➤ Use at least 1 acquired image, that should nearly fill the work area.

➤ Animate your 5 (or more) layers into position to create a composition that speaks to a quadratic/tetradic color scheme.

➤ Utilize economy and asymmetrical balance.

When you're done go to “FILE/EXPORT/SAVE FOR WEB(LEGACY)” and save it as an animated .GIF file and turn it in to the BIGMACPRO server by the end of class, Wednesday, 9/25.

( GO/Connect to server: Bigmacpro, jcsstudent, password: jc031605)

Keep your layered .PSD file in case you want to edit it later.

Grade based on: Pacing and timing of the transitions, and the animation.

Creating a tetradic/quadratic color scheme, following above guidelines.
Art 33c Color design  
Value reduction  

Value, Compliment, tint

On a (11” x 15”) sheet of watercolor paper, enlarge a photographic image in pencil using the grid method or by tracing an enlarged guide image. Enlarge it to fit proportionately, as big as possible (height or width) without cropping the image.

As you trace it on the watercolor paper, reduce it to 4 values (the darkest areas, the darker but-not-too-dark areas, the light gray range and the lightest areas). Simplify the areas’ edges where appropriate to the level of detail to create a “posterized” look.

Choose a color and its compliment. Using those two colors, plus one tint of each, fill in the photo based on the 4-value breakdown as above.

Keep in mind the perceived value (lightness/darkness) of the hue and the tints.

(Yellow and a tint of yellow and violet and a tint of violet).

Mix enough of the color (and its tint) to fill the required areas.

If you need to re-mix and color match, remember WET pigment is LIGHTER than dry!

Fill in the areas you defined in pencil completely, that is as much as possible fill the given areas from edge to edge with paint. We (the viewer) should recognize the shift in “shading” without there being gaps between the areas.

Paint in a flat style, opaquely with several coats so that the areas of color are flat and not textured nor blended nor painterly. Use hard-edges between the four values. Use a flat or “bright” (tapered flat) brush.

Leave no white space of the paper.

INCLUDE THE photo you used, taped to the back, when turning in the project for critique!

You may want to scan the image, and use photoshop to enlarge it (up to 11” x 15”) and use the IMAGE/ADJUST/POSTERIZE or THRESHOLD commands to help break-down the 4 value areas. Print it using TABLOID paper.

Follow the instructions in the reader.pdf file for printing how-to (pg. 17).

Due for critique: Monday, ____ at 1:30 p.m. (and don’t forget to bring the picture you were working from!)

Grade based on:
Execution and drawing, flatness of paint, clean presentation, craftsmanship
Following above guidelines
Successfully reducing to 4 values
Successfully choosing 2 complimentary colors and tints, and choosing 4 equally spaced values from that range to represent the photo
To print a large image as a tracing guide for your studio projects:

For 11" x 17" (TABLOID) paper (to fill a 11" x 15" studio project):

Go to FILE/PRINT.

Click the PRINT SETTINGS button.

Choose TABLOID paper (above, in the PAPER SIZE pull-down).*

Click SAVE.

Back in the PRINT dialogue box, be sure to choose the right orientation (portrait = vertical or landscape = horizontal) by clicking on the icon where it says LAYOUT.

To fill the whole page CHECK the X–SCALE TO FIT MEDIA option and X–CENTER IMAGE option.

*Note: in the PRINT SETTINGS, you may need to click the SHOW DETAILS button (or DOWN arrow)to reveal the PAPER SIZE choices.

For (2) 11" x 17" pages (to fill a 15" x 22" studio project, i.e. the Final):

Go to FILE/PRINT.

Click the PRINT SETTINGS button.

Choose TABLOID paper (above, in the PAPER SIZE pull-down).*

Click SAVE.

Back in the PRINT dialogue box, UN-CHECK the CENTER IMAGE option and the SCALE TO FIT option.

Scale it to fit (2) tabloid pages (i.e. 15” x 22”)

Be sure to choose the right orientation (portrait = vertical or landscape = horizontal) by clicking on the icon where it says LAYOUT.

Mouse over the preview window (left) to drag the image down in the preview window. PRINT it, then drag it up to reveal the other half, and print it again.
Art 33c Color Design
Tessellation (20 points)
Pattern, tessellation, shade and split-compliments

Exercise 4:
Use a scrap of the board you will be using for the next project.
Create a smoothly gradated Shade scale (color to black) in a (1" x ~5") strip.
Use one of the two colors you're going to use for the project below.

Start by filling about 1/2" of the color side with the pure color*, then try to blend as smoothly as possible from one edge to the other (to the black of the paper).
(* try adding 1-2 drops of white to increase opacity of the pure color).
Try to blend as smoothly as possible from the pure color to none (the black of the paper) as it goes from one edge to the other.

Project 3 –>
On a piece of black core illustration board cut to exactly (10” x 12”). create a centered grid of 2” squares.
Measure 1 inch in from each edge, and then make “tick” marks every two inches.
Using pencil, and a ruler, make 4 rows by 5 rows (8” x 10” outside dimensions).

From a white piece of paper, cut a 2” square design for use as an interlocking tessellation. MAKE IT SIMPLE!!!
Make the edges of the design touch the edges of the square, so that the squares connect seamlessly when tiled.

Important: The square should be about 50% cut-out. Each 2” square should be ASYMMETRICAL.

On the black illustration board, draw your pattern in pencil, flipping and flopping the 2” square.
(Hint: Before cutting, make a single piece of 4” x 4” white paper, then fold it in half vertically and horizontally to save time. Then you will be cutting 4 squares at once and they'll easily line up! – like a symmetrical snowflake. Use it as a stencil to trace.)

Choose two colors from a split-complement triad: the main color and one of the two “split complements.”
Use NO black paint!
Experiment with water, or acrylic gel medium or retarder to aid in blending.
Add just 1-2 drops of white to aid with opacity, and brightness, especially with really dark values.

With one of the colors, fill in the pattern, gradating it from the color on one side (the short side should be all one color) to black on the other short side. With the other color, fill in the “background,” in a flat, opaque and solid-color style.

Make each row fade smoothly from the last one (from 100% filled to 80%, on the edge.
The next strip should be blended from 80% – 60%, from 60% – 40%, and from 40% – 20% then finally from 20% to the black of the paper). It should be 50% “gray” intensity in the middle.

Then, use the split compliment to fill in the “holes” left by the pattern. Paint in a solid, flat as possible style. This may take 2-3 coats.

NOTE: I recommend using black core illustration board. You may try other black papers. Some black papers are more porous than others, and some have a more solid black color. Notice the difference in paper “tooth” or texture. Rougher papers will be more difficulty to retain a hard edge with paint.Try experimenting with a few kinds…

Grade based on:
Craftspersonship: Flatness, even-ness of paint, even-ness in value and fading of gradation, ability to reach 50% mark in middle evenly. Creativity in creating pattern, even-ness in execution of pattern in paint.

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In Web page design, Tables should be used as grids.  

In Web page design, Tables should be used as grids.  

Make the table borders 0 width and the cell color none (same as background) and you have an invisible layout structure!

Leading:

11 on 8 (11-point type on 8-point leading).

11 on 11 (11-point type on 11-point leading) Better for headlines.

11 on 13 (automatic); (11-point type on 13-point leading) Easier to read in quantity

11 on 16 (11-point type on 16-point leading) the longer the lines, the more space you should have between.
Type in Adobe Illustrator

Using the “T” text tool:
Single click creates POINT text. No Paragraph attributes may be applied to point text.

To create PARAGRAPH text:
You can draw a SHAPE first (square, circle or other polygon) and click on the edge of the shape with the T text tool, or the SHAPE text tool.
OR draw a square with the Text tool (with nothing selected).

To convert the text into illustrator shapes that you can manipulate like any other object:
Select the text with the black arrow selection tool.
Go to TYPE menu to CREATE OUTLINES.

Try the effects (or filters if outlines in older version of Illustrator).

Notice the effects at the top are the vector-based effects and are temporary (this is WARP/Bulge) whereas filters older versions) are permanent.

To change the effects go to WINDOW to APPEARANCE.
You may throw an effect in the trash or double-click it to change.

(Create outlines and try the pathfinder palette, or the Warp tools (palette above)"

Try the knife tool (behind the eraser) for outline type.

Project (5 points):
Create TWO (1-2 word) illustrations of the meaning of the word (one each per letter-sized page).
Create two separate files & prints. One as point text & one as paragraph block).
Use no graphic elements except the text itself.
Illustrate the words or phrase so as to bring light to the meaning of the word(s) by their interaction with each other, and the placement on the page.
Be aware of impact of your choice of typeface upon the meaning of the illustration.
Utilize any pertinent typographical choices available to assist with conveying the meaning of each word and its relationship to the other word.
Fill the page effectively (is it as big as it could be? Is it appropriate?). You may use shades of grey, or color.
Value and Hue – Experiential project

Create a new document 6” x 6” RGB at 72 dpi.

Show the rulers using VIEW/RULERS.

Drag guide lines to create a grid of 3 squares across by 3 squares down (6” x 6”).

Use photoshop’s vector tools to create a 2” square of color (see the page about vector tools – pg. 19 in 33a reader).

• Create new shape layers. Be sure the “SHAPE” option is chosen.

The HUEs may be very LIGHT in value, but not have any white added.

That is, it should be more than “25% K” (darker than 25% black) in grayscale mode (not CMYK), when measured with the INFO or color picker palette.

(Open the INFO palette (WINDOW/INFO) and go to the pull-down menu. Specify one of the samples to be Grayscale).

• Drag your first 2” square layer to the NEW LAYER button in the layers palette to duplicate it (or create a new solid color fill layer).

• Double-click the layer to edit it and change the fill color

• The grid should be of 9 different hues, but completely even in value across the page.

• Make the squares touch, without gaps between them.

Go to the VIEW menu /PROOF COLORS/CUSTOM and choose “WORKING GRAY” to preview your image in GRAYSCALE mode.

Turn this in as a .PSD file on server/jump drive by the end of class.

Save the file named with your name. Copy it to my jump drive or DROP BOX on the BIGMACPRO server

(.GO>CONNECT TO SERVER> BIGMACPRO, login: jcsstudent, password: jc031605)

We’ll review the files in class.

Grade based on:
Correctly formatting and saving files
Maintaining as even as possible a middle gray when the image is viewed in grayscale.
Making a grid that when viewed in color looks like it would be very different in value, but when converted to shades of gray is actually very similar in value.
Art 33c Color Design

Computer Project 4b

Transparency and Hue: the mathematics of color additions, subtractions and multiplications.

A. DRAG a COPY of the Tulip.psd file from the server to your desktop or documents folder.
(GO>CONNECT TO SERVER> BIGMAC PRO, login: jcstudent, password: jc031605)

• Show Rulers in the View menu.
• Use the rectangle polygon tool with the vector based shape layers (left-most) option chosen.
  Do not use an outline. Set the “Stroke” to none in the options bar.
• Make a 5” wide x 8” tall box of any color.
• In the layers palette, make the new layer 80% Opacity.
• Make (5) rectangles 5” wide x 2” tall, that overlap the first bar using the SUBTRACTIVE COMPLIMENT (Red, Yellow, Blue primaries) of the original color. They should be 100% opaque
• Each band should horizontally overlap the first bar by about 3/4 (75%)
• Each band should vertically overlap the band above it or below it by about 1/4–1/2”
• Change the blending mode for each band
  Use one blending mode from each category of the first five categories in the layer’s blending modes, and normal mode.

The top band MUST be “normal” mode!

• Label the swatch visibly on the file using the text tool with the name of the blending mode using the text tool.
• Save as a .PSD file. Name it yourname_complmnt.psd

B. Save-as to create a second copy of the document.
• Choose two different colors to use on this one, a base color and one analogous color (the color next to it on the color wheel).
• Repeat the blending mode steps, choosing a different mode from each category that you used last time. (Four bands in addition to the NORMAL one at the top.
• Save as a .PSD file. Name it yournameanalog.psd

Turn these two files in as .PSD files on the BigMac Pro server.
Include the project 4a file if you didn’t turn it in.
Save all three to a folder named with your name.
Copy it to the DROP BOX on the BIGMAC PROserver
(.GO>CONNECT TO SERVER> BIGMAC PRO, login: jcstudent, password: jc031605)

We’ll review the files the following Thursday.

Grade based on:
Correctly formatting and saving files.
Correctly applying the blending modes.
Studio Project 4 – Simultaneous Contrast

(10 points)

Create an 11” x 22” painting on watercolor paper.
Break the surface in two horizontally (two 11” x 11” areas).
Create an approximately 2” x 2” shape in the very center of each area (may be any shape, just roughly equivalent surface area to a 2” square).

Paint each backgrounds with any two compliments (i.e. orange and blue in our example below)
Paint both of the inner 2” areas the same color, choosing one color of the ADJACENT COLORS to of one of the base colors (i.e. blue-violet or blue-green in our example below).

Utilize hard edges between the two main color fields, and between the boundaries of the main field and the 2” shapes.
Within each selected color area use texture and a “painterly” technique within the color.
> Make the boundaries of the areas hard-edged, though!
Experiment with “dry brush” techniques, using a brittle or round brush. Add little to no water.

Keep a clear boundary (a hard edge) between the two fields and the middle shapes.
Fill the entire page effectively, using the paint opaquely.
Use a more “painterly” style, adding little to no water to the paint, and utilizing the texture/brush stroke as an artifact of the process.
Experiment by adding gel medium, texture medium, sand, salt, etc.

Due: @ 1:30 p.m. _____________________

Grade based on:
Ability to follow above directions,
Painterly style with hard edges between colors
Even coverage of paint on the surface
Creativity in choice of image
Accuracy of color/compliment matching
Quality of work, execution, texture

Orange
(for example)

Blue
(for example)

The same color
(An adjacent color to of one of the background colors.
i.e. make both blue-violet or blue-green.)

If we’re lucky and match colors well, we should see the center color appear as if it were two different colors in each instance.
33C Color Design: Computer Project 5: Layout in Photoshop (5 points)

Layout and choosing a color scheme in Photoshop.

Copy the blank 33cProject5alayout.PSD file and graphics from the Lesson Files folder on the BIGMACPRO server.

(login: jcsstudent, password: jc031605)

DUE: by end of class in the drop box on the server.

Find this file in the LESSON FILES folder on the BIGMACPRO server.
Login: jcsstudent
Password: jc031605

Drag a COPY of that folder to your local desktop.

When you're done re-name your copy of the .PSD file with your last name (i.e. SmithCp5.PSD) and turn it in to the DROP BOX on the BIGMACPRO server, before the end of class on the due date.

Instructions: (DELETE ME WHEN DONE):
Create a fake “magazine layout” marketing piece in Photoshop for
CiPr Cyborg Programming Intelligence ROMs

Use all parts of this layout (the four bars, the title, subtitle and body copy below).
Use ALL of the files:
logo.TIF (in this document),
ALL-1PCB.gif,
robot.jpg.
Open each file and drag it to photoshop.
Convert the ALL-1PCB.gif file to RGB color mode (in the IMAGE menu/MODE...)
You may use one additional graphic.

Choose a 3-color scheme.
Add vector based shape layers to color the background.
You may re-color the graphics but NOT the logo. DO NOT RECOLOR THE LOGO!
You may re-size the logo, but be sure to constrain proportions while using edit/free transform!
Use the eyedropper tool to choose your colors from the graphics.
Leave the body text black!

Choose fonts for the headline and body copy (use a sans serif for the headlines and a compatible, legible serif text for the body copy.

Utilize the “rule of thirds” (note the guides).
Use these as “columns” and make elements in increments of the column width.

Align things to eachother. Select the MOVE tool and use the ALIGN options in the options bar!
Use “economy” – leave space for the viewer’s eye to rest.
Notice that the Title (and subtitle) layer is “point text” so free-transforming it will distort it.
The Body Copy layer is a paragraph block, so re-sizing it just re-shapes the block, not the text.

Finally, a smarter pet Cyborg!

Inexpensive interface integrates seamlessly into most OEM pet robot production processes!

Body copy lorem ipsum dolor set amor and nominal greeking for which to specify this is where the type should be placed and how it
Vectorizing Using “live” image trace in Illustrator

“Live Trace” in Illustrator:
Open or place a raster-based picture or line-art (scanned drawing) file in illustrator.
Select the file with the black arrow (select) tool.
Notice the options bar at the top now shows a “Image trace” button (1). Click it.
Adjust the threshold and minimum resolution to be traced (3).
(for finer lines lower the minimum to “1”).
You can also choose pre-set tracing options from the PRESETS pull-down (2 below).

(FYI: To permanently vectorize it click the EXPAND button.

Layout tips:
Use Object/text wrap to make a text box wrap around a graphic. Select the object first.
Use the ALIGN palette to align elements of your layout to each other!

Note: some of these presets are black and white and won’t let you recolor your artwork (“Sketched Art,” “Line Art,” etc.).

Picking color schemes/using “Live Color” in Illustrator:
Select your vectorized graphic and click the EXPAND button in the toolbar.
Go to WINDOW menu to COLOR GUIDE and click the little color wheel in the lower right of the palette.
OR in some versions of illustrator you can use “Live Paint” button in the options bar.
OR use the “Live Paint Bucket” (see below).
Then look for the “Recolor Artwork” button.
Notice you can select each color and adjust or replace the color with one of the colors of the chosen scheme.
Click the COLOR EDITOR button and you may re-map the color scheme of the image (4).

You may also use the “Live Paint Bucket” (in the toolbar, or “K” shortcut key) to “drop” color into the closed areas of your graphic.
Experiment and have fun with the tools!
Find your own photo or line art to trace in illustrator.
Drag it to illustrator’s icon in the dock, or open it in illustrator.
Vectorizing a graphic and choosing a color scheme in Illustrator.

Copy the blank 33cProject6layout.ai file from the lessons file on the BIGMACPRO server to your desktop (password below). Create a layout composition. You must create or find and add one piece of line art and one piece of photo/graphic art that we will vectorize and re-color in illustrator.

Open the 33cProject6layout.ai file in illustrator and PLACE your graphics. [Be sure to NOT CHECK the “LINK” button (in “Options”) so that it stores a full copy of the graphic in illustrator (not just a link to the graphic file).

Choose a 3-color scheme using the “live trace” and “live color” features in illustrator (see previous page for instruction). You may use tints and shades of those colors (easiest accomplished with the color picker in CMYK mode (go to the pull-down in the color picker to change from RGB to CMYK if necessary).

• Utilize the “rule of thirds” in composing your layout and elements.

Format the text of the headline, choosing fonts and colors that are appropriate (use a sans-serif font for the headline and a serif font for the body copy).

Create a LOGO for Hats or choose a font for the Hats headline, typeset it to fit the personality of your advertisement, images and color scheme.

You may open the other graphics in photoshop. Crop, clean-up and adjust the image. Try a LEVELS adjustment to simplify the number of grays in the graphic, and erase the dark areas. You may also use the burn and dodge tools to enhance the lights and darks.

In illustrator, first, select the line-art graphic with the black arrow (selection) tool. Look at the options bar at the top and choose the “Image Trace” button (above). Try some of the “Presets (2)” from the pull-down next to the Image Trace button, or after tracing from the Presets (i.e. “3 Colors” or “6 Colors” or “16...”).

Note: some of these options are black and white and won’t let you recolor your artwork (“Sketched Art,” “Line Art,” etc.).

Experiment with the Threshold setting (3).

In some versions of illustrator you can click the Live Paint button, OR click EXPAND and recolor the artwork using the Recolor Artwork button.

Also try the “Live Paint Bucket (K=keyboard shortcut)” to manually recolor your artwork by dropping color into the closed areas.

• Utilize the full 11” x 8 1/2” canvas.

• Leave blank spaces for the eye to rest.

• Create an interesting and balanced composition keeping in mind the visual weight of the 3 colors being used, the text and graphics.

• Follow the directions in the LAYOUT source file.

• Use the ALIGN palette to align objects to each other and your grid.

DUE: _______

SAVE-AS a .PDF file and add your name (i.e. 33cCP6Jason.PDF).
Copy them to the Drop Box on the BIGMACPRO server (login: jceystudent, password: jc031605).

Grade based on:
Composition and layout of text and graphics, including choice of typefaces for the text. Ability to process the graphic files in photoshop. Ability to vectorize and recolor the artwork in illustrator. Choice of 3-color scheme and tints and shade of those colors.

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Bezier Points in Adobe Illustrator

Choose the pen tool and click on the drawing area to make a corner point.

Click and DRAG the mouse (holding the mouse button) to make a curve point.

To Connect and close a shape, click back onto the FIRST point you made. Notice the cursor changes to a closed circle icon.

To Manipulate your points: For this example we’ll use a regular circle shape.

Click the WHITE arrow (the DIRECT SELECT tool). Click on any empty space on the page to DESELECT your object. Then click on (or drag an imaginary selection box around) just one point. This reveals the corner handles. Click on one handle and move it to see how it works.

To add points to your existing closed shape: Click the ADD ANCHOR POINT TOOL. Then, click directly on your existing line to add a point. Next choose the DIRECT SELECT tool and move your point into place.

To close a shape or join two open shapes: Choose the DIRECT SELECT tool. Then, drag an imaginary selection box around the two points you want to join. To simply connect the two dots go to OBJECT/PATH/JOIN (as shown at left).

To align two points or close a shape or two open shapes (without a new connecting line): Choose the DIRECT SELECT tool. Then, drag an imaginary selection box around the two points you want to join. First average the two points both horizontally and vertically. Go to OBJECT/PATH/AVERAGE and choose BOTH. (result shown at left).
Studio Project 5: Music (10 points)

Musical interpretation in line, shape and color.

Bring Monday, ______ to work-on in class:

• 15” x 22” watercolor paper
• Paint & brushes
• Water cup

Create an abstract composition using line and organic shapes and polygons that is **based or composed** in relationship to the **structure** of a piece of music of your choosing.

• Use acrylic paint.
• Utilize the full 15” x 22” canvas.
• Leave blank spaces for the eye to rest.
• Use a textured “painterly” stroke if appropriate to the music (or flat color where it is more fitting).
• Create an interesting and balanced composition keeping in mind the visual weight of the colors being used, the shapes or lines being used.
• Try to communicate visually what the music is doing, in an abstract way.
• Conceive of a method of laying out the “linear” or “cyclical” musical piece in relation to the paper.
• Use scale and prioritize visually the most prominent features/movements of the music (beat, rhythm, melody, etc.)
• Utilize rhythm and repetition of shape.
• Do NOT use representational/pictoral subject matter.

**DUE: Monday, ______ at 1:15 p.m.**

*You should bring a copy of the music on an MP3 player, iPod phone (with a mini headphone jack or speaker) to play during the critique.*

**Grade based on:**
Creativity of interpretation of song or music.
Creativity of layout of song or music.
Composition.
Craftspersonship in painting.
Following above instructions.

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**ALSO for our next in-class project (watercolor/wash technique);**

**Bring Monday, ______ to work-on in class:**

• 15” x 22” watercolor paper
• Paint & brushes
• Water cup
Art 33c Color Design

Collage

Studio Project 6
(5 points) Challas

Focal points, hierarchy, motion, economy, balance.

On a 11” x 15” (or larger) sheet of paper or bristol board, create a collage using photographs and materials cut from magazines, newspapers or other photographic source material.

Add some acrylic paint as a wash, a background, or to colorize or unify the images

Its content can be about anything at all, or nothing in particular.

Create a composition that uses:
Three focal points (areas of emphasis),
Variety of scale, and
Economy.

Focal points can be achieved by using larger images, especially faces, and/OR grouping images together.

Create a clear hierarchy, where the three focal points are dominant in the composition.

Utilize the “Rule of Thirds” (in your mind, divide your workspace into three horizontally and vertically and align things with the thirds, or place them in the thirds). Use these divisions as columns and as a unit of measure.

Glue the shapes down well. Use glue stick or rubber cement. It will work best if you don't use white glue!

Experiment with using acrylic gel medium as glue.

You MUST use acrylic paint pigment (as a light wash or to enhance or colorize your imagery and/or as a background).

Use a 3-color scheme.

Choose colors based on the imagery you have selected.

On a sheet of 11” x 15” paper (minimum size – it may be bigger), arrange these shapes into an interesting composition utilizing the principles of design as discussed:

• Asymmetrical Balance
• Contrast
• Variety of scale
• Rhythm, Repetition, and Motion
• The “Rule of Thirds”
• Economy (leave chunks of space for the eye to rest!)

Due for critique: Monday, _____@ 1:30 p.m.

Grade based on:

Clarity of three focal points, hierarchy.
Composition, and demonstration of above-mentioned “principles”

Quality of work, execution of cutting, pasting.

Following above guidelines.
First, prepare your workspace by going to WINDOW and RESETTING the PALETTE LOCATIONS (or to WINDOW to WORKSPACE to ESSENTIALS or DEFAULT). Then go to the tool presets to RESET ALL TOOLS.

Download all three files from the “MONTAGE/MASKING LESSON” in the LESSON FILES folder available on the BIGMACPRO server: (Go menu > Connect to Server > jstudent, password: je031605).

1. Open START file in photoshop. Look at the LAYERS PALETTE.
   Select the top layer and play with the OPACITY slider (“E” below). Put the opacity slider at 90% and try each blending mode (“D” below).

2. Select the top layer. Either click on the MASK ICON in the layers palette (“A” below), or make a new mask from the layer menu (reveal all).
   Notice you are now painting on the mask, not the layer. Also if you were previously painting in color, you’re now in grays.
   Click the “D” key on the keyboard to set the default colors. Click the “X” key to switch so that black is the foreground.
   • Make a linear gradient (#1 below) from black to white on the mask by clicking and dragging from left to right.
   • Now try to add to your mask by choosing the 2nd gradient over (#2 below) in the gradient palette in the options bar.

3. Open File 2 (the flower).
   Choose the circular marquee (behind the dashed square) from the tool palette.
   • Holding the OPTION+SHIFT keys, draw a circle from the center of the flower to about 1/2 inch from the edge.
   • Go to SELECT menu to SELECT AND MASK.
   Feather 15 pixels.
   • Copy the selection. Go to the START file and paste it.
   Or use the move tool and drag it to the START file, holding the shift key (shift puts it in the center).

4. Open File 3 (leaves)
   Use the SELECT menu to Select all and COPY (or drag and drop (also holding SHIFT) to the START file.
   • OPTION+CLICK between the leaves and the flower layers to CREATE CLIPPING MASK the two (or use the LAYERS menu).
   • Move the leaves image half way down, exposing the top half of the flower.

Masking Text:
1. Add some text to the upper left of the image using a big, bold SANS-SERIF font (like arial).
2. Make a copy of the leaves layer. Drag the leaves layer to the NEW LAYER icon (“B” at right).
3. Un-group (RELEASE CLIPPING MASK) the new leaves copy from the rest of the mask by OPTION+clicking between layers (re-group the others if they all become accidentally ungrouped!).
4. Select the leaves layer and move ABOVE the text layer (to the top of the palette).
   Using the MOVE tool (arrow) move the leaves to the upper left, covering the text.
5. Create a CLIPPING MASK from the layers using OPTION+click (top layer must be selected).
6. Add a drop shadow by clicking on the layers’ palette fx button (“C” above).

There you go!
Notice CREATING a CLIPPING MASK is the only time that the layer order is reversed in photoshop (usually the top of the palette is closest to our eye), in CLIPPING MASKING the top layer gets sent through the MASK of the shape of the layer beneath it.

Remember, the opacity slider and blending modes are the easiest way of controlling the layer visibility. You can also hand-paint with white or black on a MASK to more accurately control and reveal or hide parts of the layer.

Interesting scanned text:
If you scanned black line-art that you want to appear on a transparent background, change the blending mode in the layer palette (D) to DARKEN. If you want the black lettering to be white, go to the IMAGE menu to Adjustments to INVERT.
Then change the blending mode to LIGHTEN.
Photoshop – Selections

Any action (i.e., painting or a filter) you can perform in Photoshop can be restricted to any specific area by making a selection.

Basic selections include the (square) Marquee tool, the Oval marquee tool, the Freeform Lasso tool, and the Polygon tool. In the Polygon tool, each mouse click is a point, you may switch to the freeform lasso tool by holding the option key while drawing (and vice-versa when in the freeform lasso).

Try the Magnetic lasso tool. It’s pretty good a finding an edge near where you draw the mouse (click to force a point). As you move your mouse along the edge of a shape, this tool will look for color contrast of an edge, of more than the setting (10% default) in the options bar.

- Crop your image to the desired area using the CROP tool.
- Color correct your image using IMAGE/ADJUST/AUTO LEVELS or IMAGE/ADJUST/VARIATIONS
- Clean-up the image using BLUR and SHARPEN FILTERS (Gaussian blur and Unsharp Mask, etc.).

Try the Magic wand tool. It selects contiguous areas of color as defined in the options bar. Note the value 1=ONLY the ONE color you click on, whereas 255=every color in the image.

Note the options bar when you choose a selection tool. The buttons at the left allow you to ADD to, SUBTRACT from, INTERSECT or NEGATE the existing selection with the new one you’re making. Feather softens the edges (see below). You can also choose a specific size.

Now, notice that when you paint or use a filter, it’s effect is restricted to the area enclosed in your selection.

Use the SELECT menu! The SELECT menu. (You have to have something selected for the menu to be available.)

Go to the SELECT menu to DESELECT.

Select/MODIFY/FEATHER or Select/SELECT AND MASK… allows you to “FEATHER” (fade) your selection edges to transparent the number of pixels specified in the dialogue box (a value of “15” = 7 1/2 pixels on each side of your selection border).

In MODIFY: you can also EXPAND or CONTRACT the selection boundaries.

GROW adds CONTIGUOUS areas to your selection by the factor defined by the magic wand tolerance. SIMILAR is like grow, but works across the whole layer, selecting for instance, any blue within the image.

MODIFY/EXPAND/CONTRACT adds to or subtracts from the selection all the way around, by user defined number.

Selecting is layer-specific, but there is a “use all layers” option in some tools’ options’ bar (i.e., magic wand). Also in the options bar you’ll see a “Contiguous” checkbox for magic wand and tolerance-based tools.

Note you can also SAVE a selection (as a channel)! (only works with some image file formats, i.e., .PSD).
Art 33c Color Design

Create a color collage that is 15” x 22” on watercolor paper, from prints and images that have been montaged in Photoshop. Take advantage of the layering and transparency that the computer offers you as well as the texture and surface qualities that you can only achieve in the physical paint and collage mediums.

> Use all the skills we have learned this semester including: Composition, texture, painting in Photoshop, filters, colorizing, adjustments, text and vector shapes, and the studio painting skills including opacity, transparent washes, collaging, texture, etc.

Choose one of the following themes:

- Choose a single artist, designer, or genre, period or movement in design or art history and do a homage to it.
- Create a satire/illustration of an issue in the media. Choose an article to illustrate as a starting place.
- Choose a three-color scheme, any three different colors for the main areas.
  Use shades and tints of those three colors. You may add a few additional colors in small amounts for accents.
- Use more than 10 acquired images, utilizing variety of scale. Make a background of at least THREE or more images that nearly fill the work area, choose some medium and small images too.
- The composition should utilize three main focal points/areas of emphasis/big images and several secondary areas of more texture/transparency. Utilize economy, asymmetrical balance and texture. Use textures/patterns and color to unify the images.
- Create an overall balanced composition, following principles of the “rule of thirds” and asymmetrical balance, movement, economy. Use VIEW/SHOW RULERS and drag guides from the rulers to divide the work area into thirds.
- Acquire images from newsprint, magazines or the internet, or your own (digital) photos. You may acquire images online. Try GROVE ART through the WVC Library site (“Find Articles/Databases”), or http://worldimages.sjsu.edu/ or wikimedia commons. The images should be copyright free. ONLY if you’re doing a “satire” may you utilize current news photos.
- Manipulate the images, mask the images. You may use filters, (more than one) and EDIT/FADE (right after you apply a filter). You must also colorize some images and use color adjustments.
- Layer the images. Combine the images by selecting areas and dragging (or copying and pasting) into each other. Experiment with the select/feather command BEFORE copying or dragging. Try masking to get rid of the hard-edges if appropriate.
- Use your earlier patterns and brushes to create texture. Use it in the background to unify the parts of the composition. Use at least 3 texture/rubbing pattern photos, or textures generated in Photoshop. Try to get 3 very different size textures.
- Experiment with the layers palette’s blending modes and opacity and fill sliders. The image must utilize transparency and layering of several images (so we see areas where multiple layers show through, and other areas that are more resolved, opaque and focused).
- Use text in your composition, not necessarily as a caption, but could be a texture. Include a quote from the artist or article.

Print the pieces of your composition in black and white or color in class, or at home.
- Use acrylic gel medium to apply the images. You may experiment with less archival media such as elmer’s glue, modge-podge, etc.
- Experiment with acrylic mediums, gel transfers, and printing on alternative surfaces including water color paper, vellum, etc.
- Keep in mind that ink-jet prints are water-based, and will react differently to the wet media than b&w or color laser prints.
- Experiment with adding pigment to your medium to get transparency.
- Create an overall balanced composition.

Save-as a .JPG file (“high” or max. quality) and give it to me no later than 2:00 p.m. on the day of last computer class.

(Keep your layered .PSD file and show it to me for check-off as the last exercise.)

DUE: Present your final physical piece for critique at beginning of class, Tues. of finals week (Critique from 9:40 – 11:40 p.m.)

Grade based on: >> Note: 50% of this project grade will be based on the computer work, 50% on the collage aspect.<<

Clarity and hierarchy of composition, use of economy, texture and a three-point focus;
- Complexity of patterns, legibility of imagery, integration of imagery
- Permanence of adhesion, tidy presentation
- Ability to fill page evenly and create an interesting composition that clearly addresses the topic you have chosen, and to meet all above requirements, including layering, masking and composition.

Final portfolio due Monday, ______. We will have brief student-teacher meetings the following week. Portfolios will be returned by our final exam time in the classroom. Include everything you’ve done for the class in the final portfolio! (including anything we printed from the computer lab, though not the computer-based non-printed exercises.)

36

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Photoshop

Things to Consider:
- The overall composition of what you are creating
- How the visual elements lead the eye around the page
  - Variety of scale of objects
  - Text (size, placement, color, opacity, integration with imagery)
  - Color scheme
  - Three focal points
- What you are saying about your topic.

2. Go to SELECT and SELECT ALL and Copy and Paste your the elements into your chosen background image. Or drag using the MOVE tool. Click on the layer in the layer palette, or in the selected image with the move tool, and DRAG it (holding down the mouse button) to the chosen background image.

3. The FREE TRANSFORM TOOL works like the Crop tool. Use it to size the new layers. Double-click or RETURN key sets the crop. ESC key gets out of it.

4. Use the ERASER tool selectively delete parts of your new layers after combining images. Also try the “Magic Eraser” (or “Background eraser” (for the background layer).

5. Select the layer you pasted and go to the LAYER menu to MATTING/DEFRINGE and defringe 1-2 pixels.

6. Use the SPOT HEALING BRUSH, HEALING BRUSH or RUBBER STAMP tool to get rid of objects you don’t want from your background layer. Option+ Click to define a source point.
   You can use the PATTERN STAMP (found behind the rubber stamp) tool to paint with texture. You can also use the paint bucket to fill with pattern, rather than foreground color.

To make a cast shadow:
Go to the layer palette. Duplicate your layer by selecting it and going to the pull-down to “Duplicate Layer” or dragging it to the NEW layer icon.
Go to EDIT to FILL. Fill the layer copy with black, being sure to click the PRESERVE TRANSPARENCY button.
Go to EDIT to TRANSFORM to DISTORT and distort your shadow in perspective.
When you’re done, go to the layer palette, choose MULTIPLY mode and reduce the opacity to about 50% (or so).
Simple Photoshop Collage how-to

Start by resetting all tools and resetting your workspace. Right-click on the tool presets menu on the far left of the options bar and RESET ALL TOOLS. Then go to the WINDOW menu/WORKSPACE to RESET ESSENTIALS workspace (or click the workspace pull down in the upper right of the toolbar and RESET).

Make a new background file for your collage by going to the FILE menu to NEW. Make it 8" x 10" @ 150 pixels per inch (in RGB color mode with a WHITE background).

Open your source files for your collage.
Go to FILE/OPEN or drag your source files to Photoshop’s icon in the DOCK.

I like to separate the tabs into separate windows by dragging the tabs apart or go to the WINDOW menu, to FLOAT ALL IN WINDOWS.

Make the image you want to use the active window by clicking on that tab or window.

You can use the MOVE tool to move it into your background. Click and hold the mouse button as you drag it from the image area into the window for your background (the destination) image.

You can also SELECT ALL from the EDIT menu (⌘ command)+A, then COPY (⌘ command)+C and then go to your background image and PASTE it (⌘ command)+V).

You may also use the RECTANGULAR MARQUEE tool to select just an area from the original and copy and paste or move it over to your background.

Activate/click on the tab for the other source image windows and repeat these steps to copy and paste all of your images into your background file. Don’t forget to SAVE your background file!

Notice that each image you paste or drag into your background creates a new LAYER in the layers palette. To move or manipulate one of the layers you have to select the layer to tell photoshop which image you want to manipulate.

Once you have your images in your background, use the MOVE TOOL to position them.

You might want to enlarge, reduce or rotate them. Select the layer you want to manipulate and go to EDIT/FREE TRANSFORM. Use ONLY the CORNER handles and hold the SHIFT KEY to constrain the proportions (click the chain link between the Width and Height numbers in the options bar).

You can flip your image horizontally or vertically by going to EDIT/TRANSFORM/FLIP...

You can use the ERASER tool to clean-up the image or eliminate areas that you don’t want. You can also use the MAGIC ERASER to remove contiguous areas of color (click and hold on the eraser tool to see the tools “behind” it).

To make your layer black and white, go to the IMAGE menu, to IMAGE/ADJUSTMENTS/DESATURATE.

To apply a single color to the image, use IMAGE/ADJUSTMENTS/> HUE/SATURATATION.

Click the COLORIZE button and choose a hue to apply to your image.
Fleshtones should have varying quantities of the basic colors. Use a light (cadmium light) yellow, perhaps some ochre for the starting place and a little whites. Use combinations of reds and blues to shade. White should otherwise be used sparingly but can bake a good base for some complexions, mixing it with a yellow ochre or yellow oxide. A Cadmium yellow light makes a good beginning with a rosy red and an ultramarine blue. Cadmium red may be used for more reddish complexions. Some complexions can use a burn umber or light brown (also achieved by mixing equal amounts of the three basic colors). Darker complexions can be achieved by adding red, blue and yellow in varying amounts. Black should only be used for the darkest darks and perhaps darks in some hair types.
Monitor Characteristics should be updated every few weeks (even daily in a calibrated pre-press environment), or any time you substantially change the lighting conditions in your workspace. If you buy a new monitor, be sure to install the ColorSync profile that came with the monitor, or go to the manufacturer’s web site and download one. Then, when you start the Calibration process, choose the model of the monitor from the list that (description characteristics file) that most closely matches your monitor.

In OSX, go to the Apple menu to System Preferences) to DISPLAYS.

1. Click on the Calibrate button. Choose “Expert Mode.”
   (Or show individual gamma in Adobe Gamma Panel).

2. Adjust your monitor’s physical Brightness setting to the highest possible and use the Contrast setting to adjust so that you can barely make out the apple in the graphic below.

3. Adjust the brightness and temperature using the slides for each of the five value ranges separately, so that each apple fades into the background when you quint at the graphic.

4. Select a target gamma for the profile (older macs = 1.8, new macs and windows = 2.2).

5. Select the White Point Compensation.

6. Save your profile with a unique name.
II. Photoshop set up

Open Photoshop.

Go to the Edit menu to Color Settings.

1. Note there are pre-defined settings one can select from. Some vendors may have you change this when converting your image from RGB to CMYK or SPOT modes.

North America Prepress Defaults contains the most widely used choices with the setup of:

2. Adobe RGB(1998)* which gives a broad color range for on-screen display, and


You may need to change the settings based on your current output device, to emulate on screen the printer you are aiming for.

North America General Purpose (Web Graphics) Defaults yields a narrower spectrum for on-screen display, emulating the common web and broadcast color palette.

4. Default for Spot Color modes is 20% dot gain (compensation for ink dots spreading/bleeding).

5. Color Management Policies controls those annoying little messages you get when opening a photoshop file that has a different color profile attached to it. This also controls whether or not a default working profile will be assigned to new images, or if the current working profile will always be used. Best bet is to leave them OFF, unless you are preparing and converting RGB images to CMYK mode for pre-press, in which case you can use “convert to working space.”

Other Advanced options: (color conversion options) Engine default is Adobe ACE. Relative Calorimetric is default and provides a good color conversion.

Non-adobe applications such as Quark may prefer a ColorSync workflow. Be sure you are using ColorSync 3 or later.

7. Loading Color profiles from a vendor

Color profiles may be made available to you by your service bureau or printer (on a direct-to-plate job especially). The profile can be loaded into Photoshop from any location. Click the Load button in the Color Settings dialogue. Copying them first to the default profiles location is an easy way to find them.

Operating System Copy settings files to:
Windows Program Files/Common Files/Adobe/Color/Settings
Mac OS 9 System Folder/Application Support/Adobe/Color/Settings
Mac OS X Users/Current/Program/Adobe/Color/Settings
III. Photoshop compensation/proofing

In Photoshop, make sure you have calibrated your monitor and the Photoshop settings to match your output device.

To “soft-proof” your document on the monitor to approximate the color shift on a specific output device, go to the View menu, and make sure Proof Colors is checked. If it isn’t, select it and notice the color shift in the image. (especially noticeable on an RGB image when Proof Setup is in CMYK mode) To change what output you are soft-proofing, go to the Proof Setup pull-down.

Note that you can also preview a Windows RGB color space, which is very handy for previewing images as they’ll appear on a Windows’ PC web browser!

You can also create a custom proof setup, so that you can easily check how the image will look on a specific printer. Many epsons will install the full range of printer descriptions complete with different separation tables for different paper stocks!

(Notice these choices maybe available in the Photoshop Color Settings dialogue as well.)

If you will be soft-proofing images from the same color space (i.e. mac RGB to Windows RGB) choose the Preserve Color Numbers option.

If you are soft-proofing a CMYK or print device, you can choose the Simulate: Paper White and/or Ink Black choices. These settings will vary with the printer.

The idea is to experiment by making a proof print (as described below) then experiment with different settings in your proof setup, so that you will get to see on screen what your prints will actually look like when you go to View to Proof Colors.

Printing:

Be sure to load the proper printer description files when you install your printer. This will ensure that Photoshop creates the optimum separation tables when printing to your specific printer, especially if it has additional inks (such as an inkjet).

In the Print dialogue box, check the media type and any printer-specific options. If it is a PostScript printer, go to the General pull-down, to Printer Specific Options and check the color and quality modes available to you.

Whenever you get a new printer, or recalibrate a high-end printer, Check the settings and calibration. Make a test page with known entity colors (in RGB mode) – swatches of 255 Red, Green and Blue and 100% each of Yellow, Cyan, Magenta, and black. Print it and see which printer-specific settings yeild the best results.
Using Clipping paths with photoshop/illustrator

1. Make a selection in Photoshop (or use the MAGNETIC pen tool in v.5.5)

2. Go to the PATH palette (Window/show path).

3. Click on the MAKE WORK PATH FROM SELECTION button

-OR- if it made a sloppy path:
   Go to the pull-down in the path palette, to MAKE WORK PATH to specify a tighter tolerance (0.5 to 0.2 works well for really detailed objects).

4. Use the Bezier pen tools to adjust and fix your path.

5. DOUBLE-CLICK the WORK PATH in the path palette to NAME your path (thereby saving it).

6. Go to the pull-down in the path palette, to CLIPPING PATH, and choose the name of your path.

7. File MUST be saved-as PHOTOSHOP EPS format.

8. Place the file in Illustrator, InDesign, PageMaker or Quark and it will now have a transparent background!
Duotones in Photoshop

Go to the Image menu, to MODE to Grayscale.

Go to the Image menu, to MODE to Duotone.

In the Duotone dialog box, go to the TYPE pulldown (it currently reads “monotone”). Pull it down and select DUOTONE. (Notice you may also chose tri- or quad-tone.)

Click on the Color swatch in the dialog box.

Choose a pantone color.

You may adjust how densely each ink is applied to the highlights, midtones and shadows of the image by clicking on the ink’s curve icon.

In the Duotone Curve dialog box, click on the diagonal line at the 50% mark and drag upward or downward. (Make sure the preview box is checked, and watch the results on your image).

Note you can only save this file as a photoshop or photoshop, photoshop EPS or DCS file.

Check with your printing service provider to see if they want you to save your document as a DCS file (DCS stands for desktop color separation).

If so, in the DCS 2.0 save-as dialog box go to the DCS pull-down and choose “Multiple file with color composite…”

Notice it will save one file for each plate plus the .EPS file, which is the one you want to place in your layout program.

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