

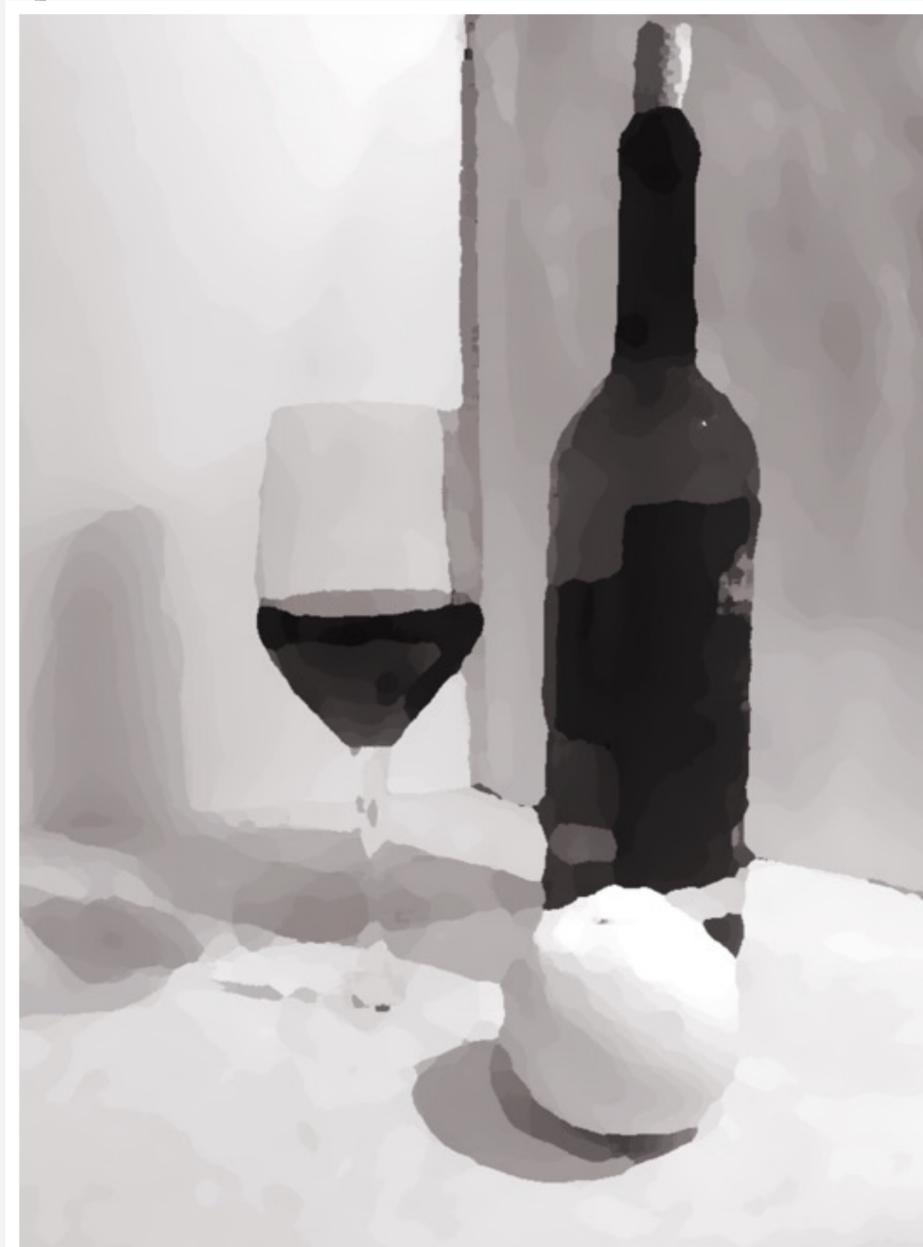


Week 2: Intro to Creative Digital Techniques (form and colour)

Digitally Painting 3D Forms

- Teach you to “see” so you can create what you want—my goal in art school was to fill my toolbox so I’d never feel like I couldn’t create something because I was missing the screwdriver
- How do we see in the dark? How do we drive in the fog? Our brain processes shapes and forms first, then details. Most of us learn to draw in the exact opposite way.

- Learn to squint—and if not, use the iPad to squint for you. SIMPLIFY!!



Our eyes and brains fill in the gaps

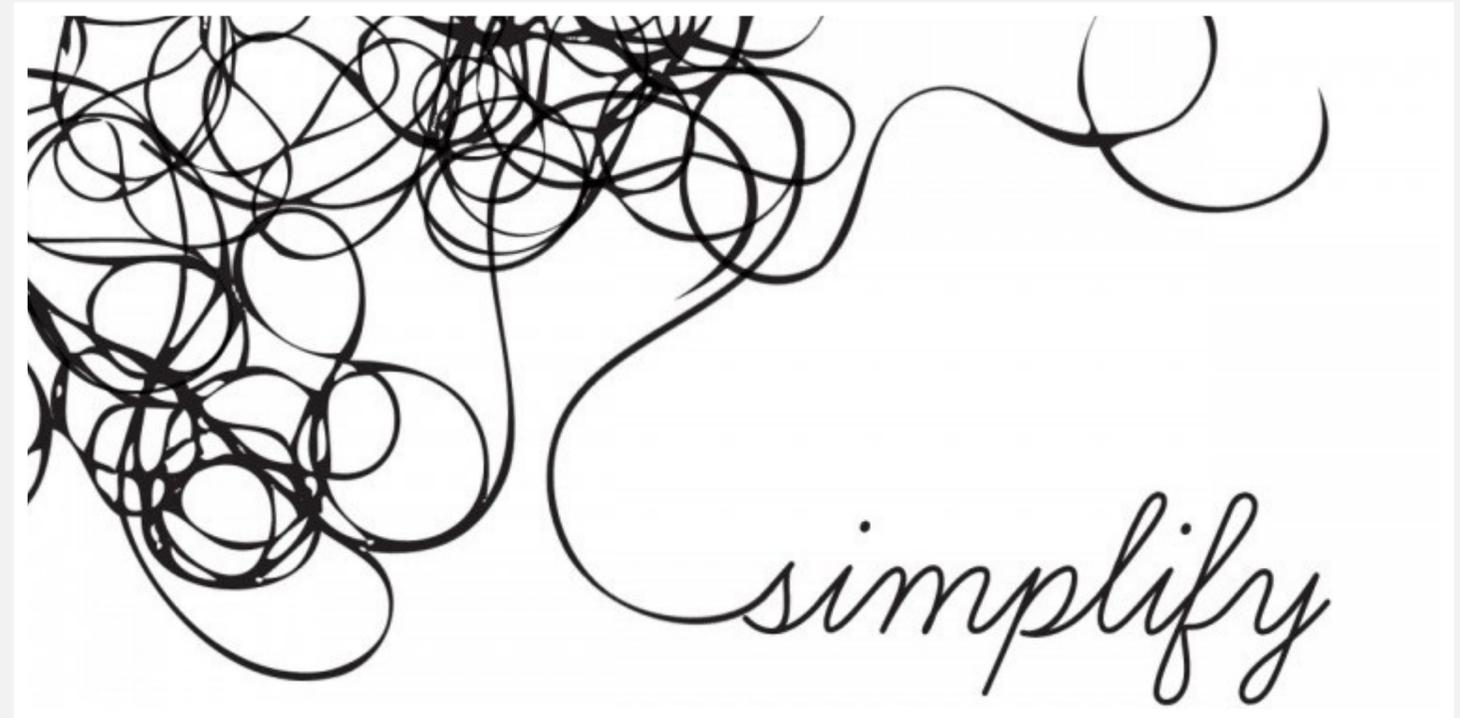




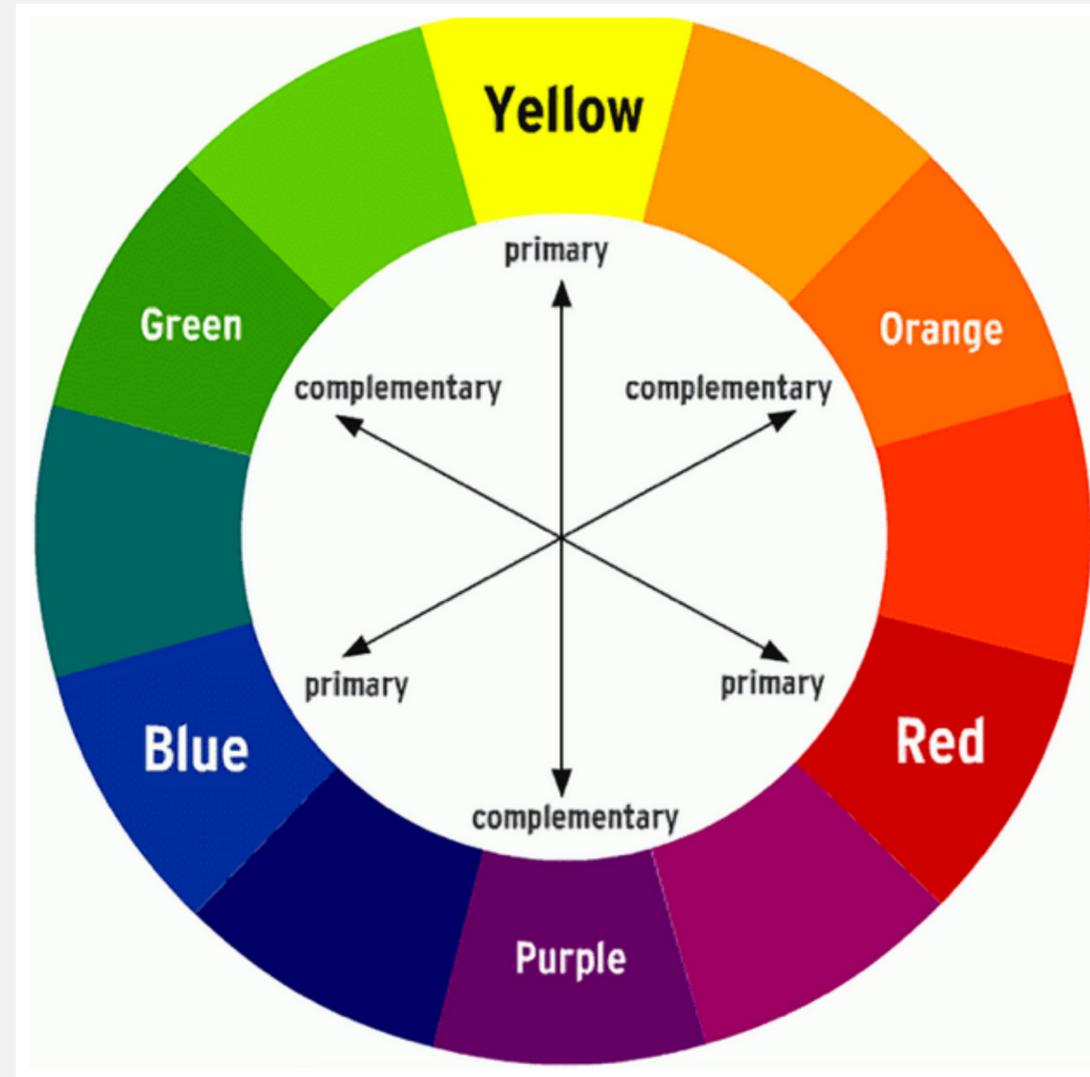
There is no pink square!!

How can we SIMPLIFY??

- Remove the colour first to see the SIMPLE shapes
- Why because we don't have time to fully cover—Colour theory: <http://www.colormatters.com/color-and-design/basic-color-theory> and the biggest problem for artists is seeing the *relative value* of a colour
- But here are some of the basics...



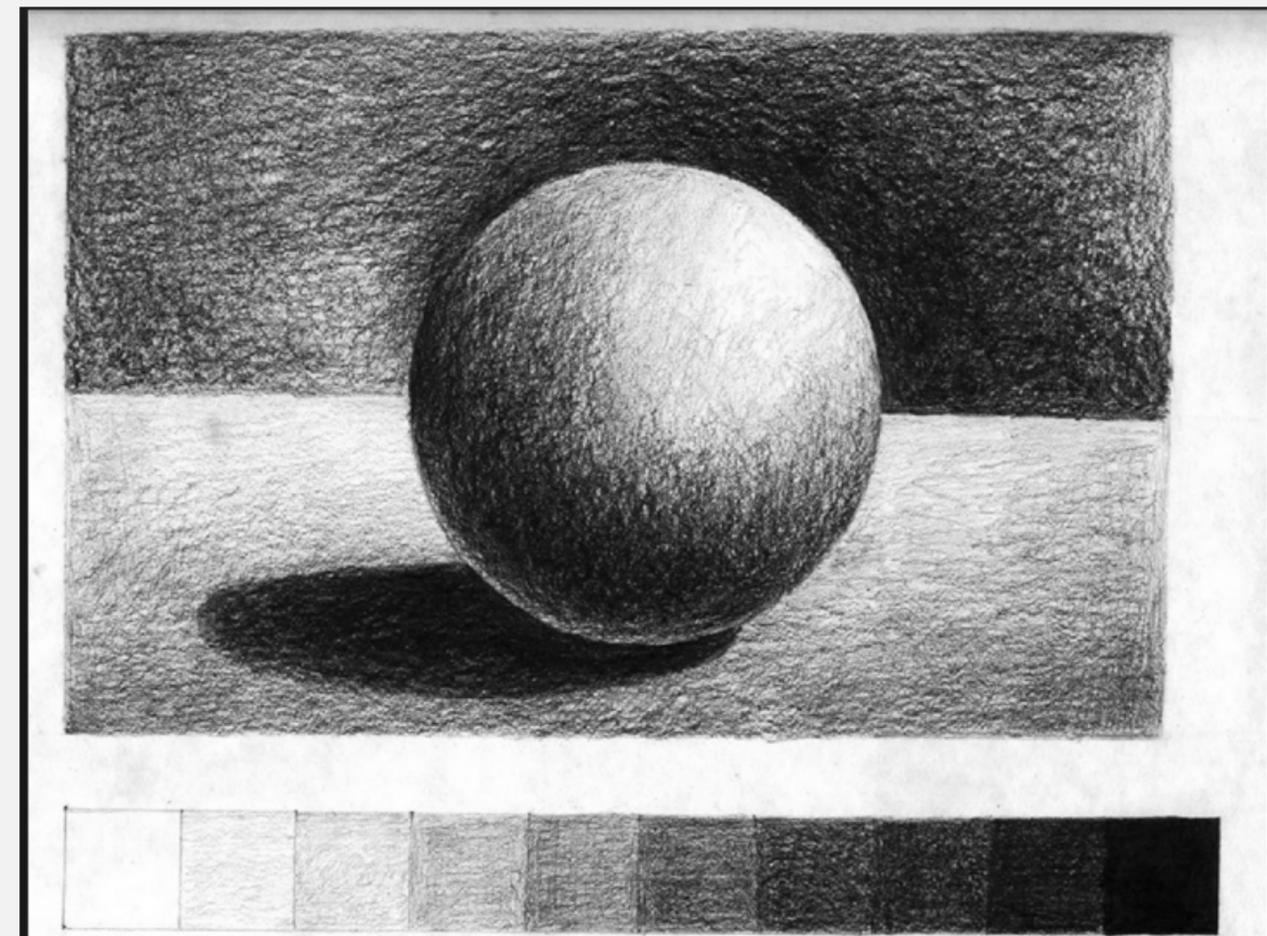
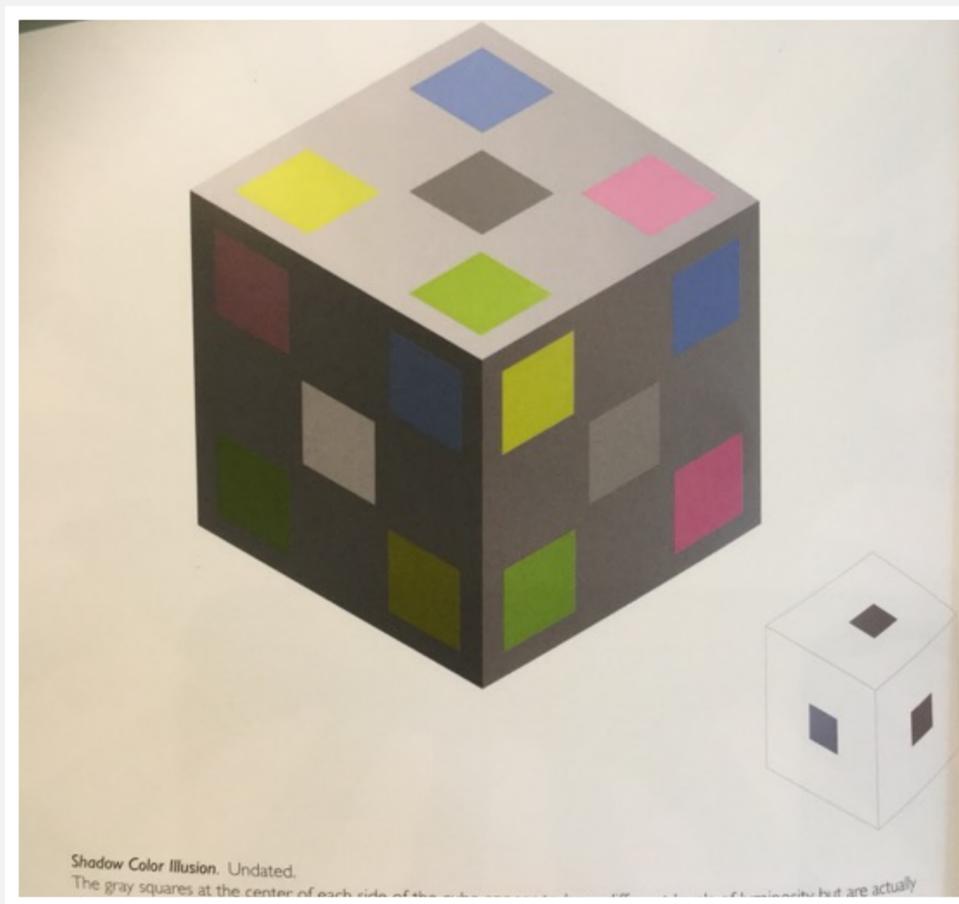
Hue



- Hue (chroma)—can be warm or cold—the colour in its purest form, is it red, green, blue, orange, yellow? —this is the outer wheel on the Procreate colour picker
- And no, we aren't getting into RGB vs CYMK...

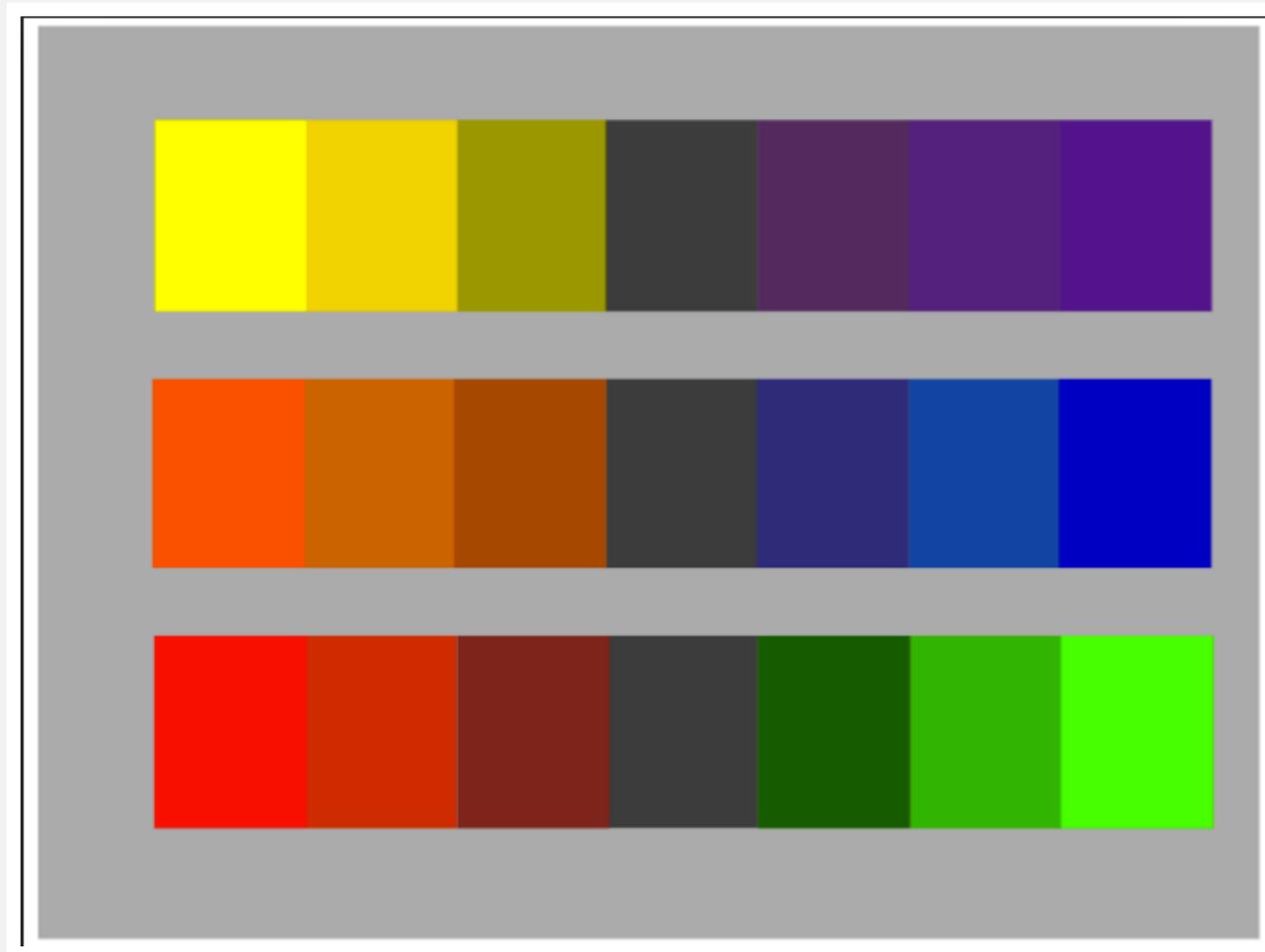
Value/Tone

- Tone (value, tint, shade)—where is it on the RELATIVE tonal scale? Is it dark, light, middle? (differences often achieved by mixing in black or white to the hue)



Saturation

- Intensity (saturation)—defines a range from pure colour to gray (achieved by mixing complements to desaturate the colour)

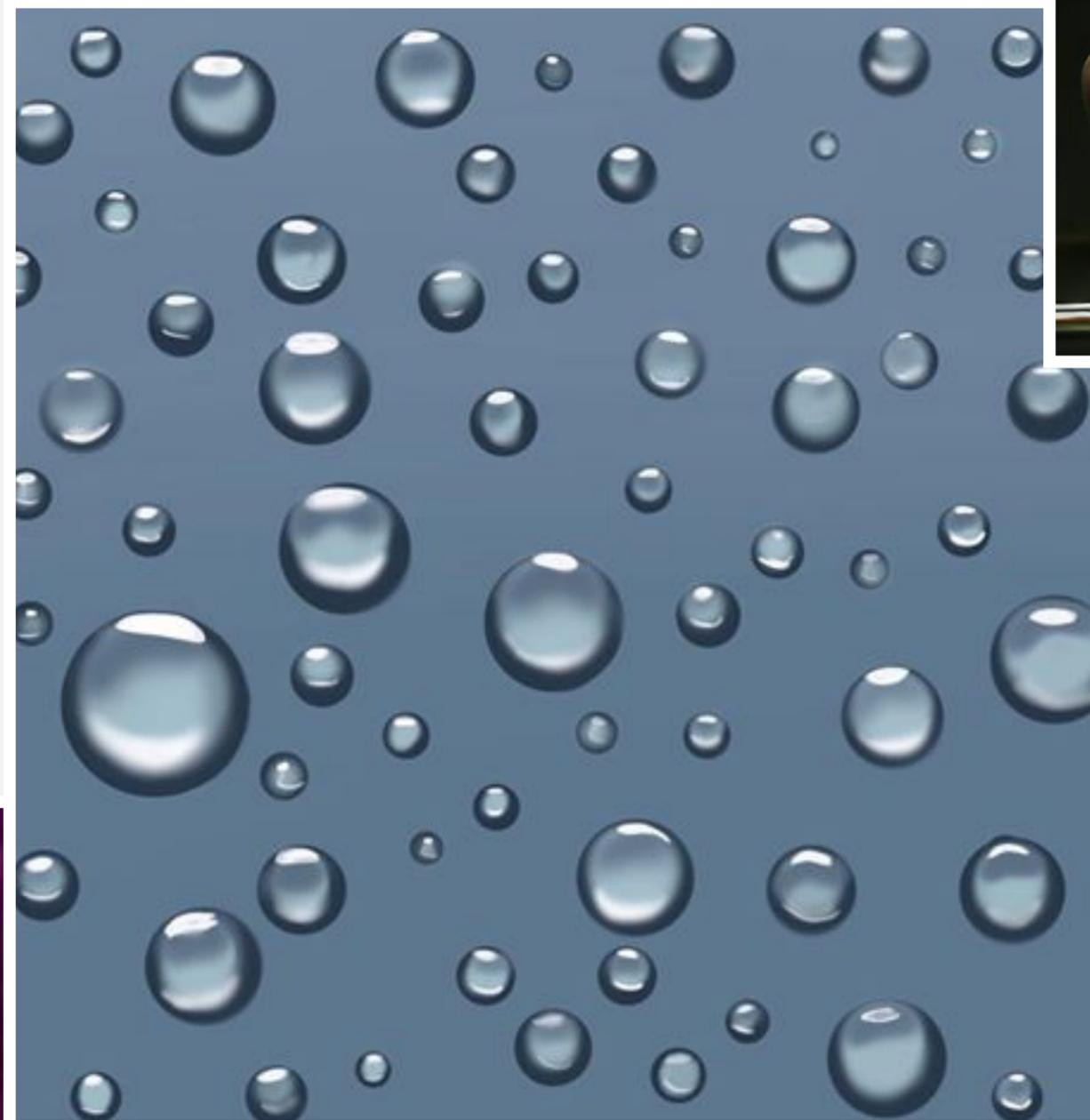
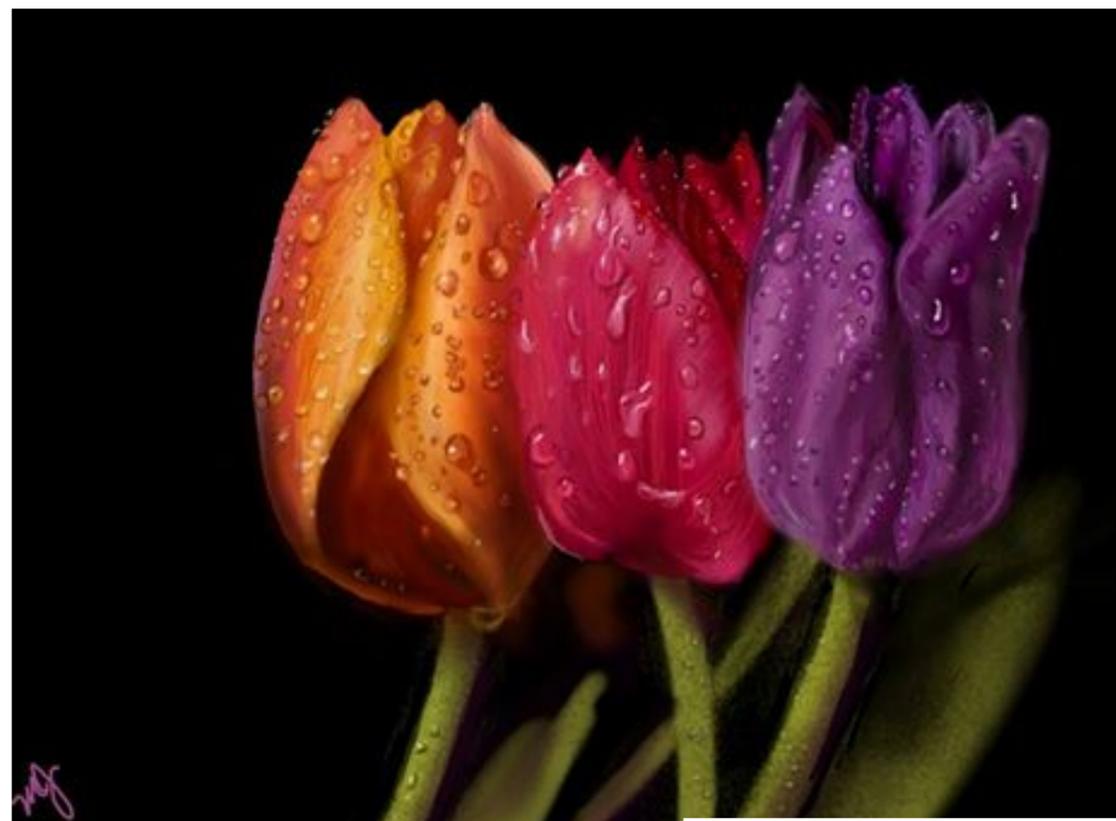


Why does it matter?

■ Flat vs. Form



Form using values



Space using Lines and Values



Today's Projects:

- Take a photo of something complicated, reduce it to b&w in Enlight, then use the Dahlia filter under Artistic/Painting-try other filters, and different strengths



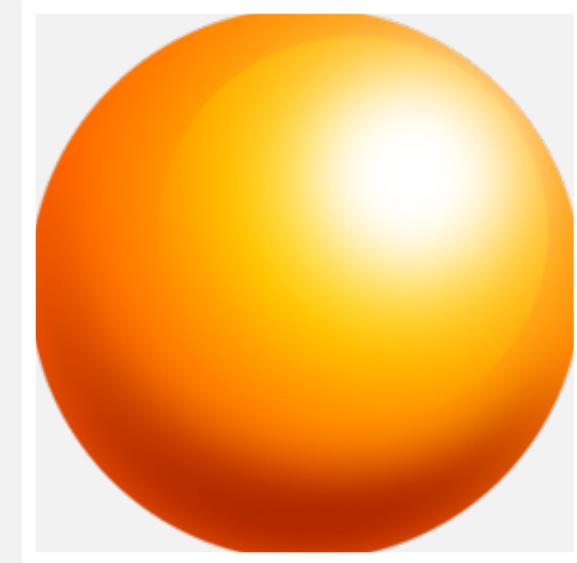
Imaengine App for a different feel...

- Now take this same photo and open the Imaengine App if you have it (this is my reminder to mention the difference between vector and bitmap images)



Seeing and Painting Shapes Using Paper53

- Open Paper53 and let's look at starting a new project
- Intro to User Interface
- Today's exercise is just using shapes



Orange Painting Using Layers

1) Open Procreate

2) Create an A4 new document

5) Create a Palette with 5 shades of grey



- *Helpful Hint: Another way to get tonal photos is to use the filters built into your IOS device*

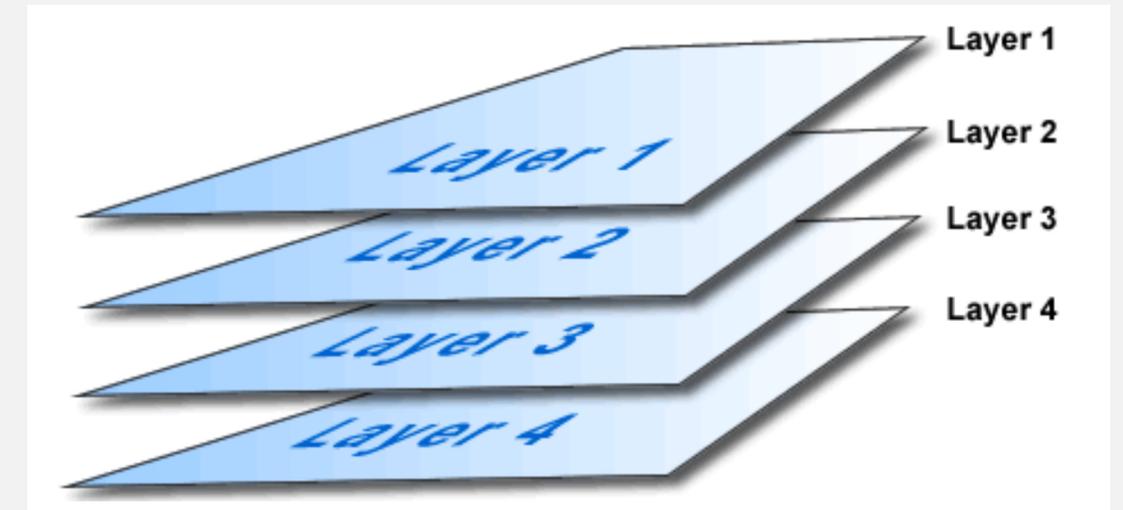
Creating a Palette



- Click on the colour wheel and then click on the arrow near the name of the palette that's open
- Click the + in the top right corner, and click on "Untitled Palette" to change it's name to Grey Scale Palette, then click the Checkmark
- Move the inner circle to the darkest black, then click the first box top left in your new palette-voila!!! Now do this 5 times, each time putting in a lighter grey with the last entry being white (or close to it)-if you goof, no worries, just hold the box and fling the colour out of the palette

oops!

Planning your Layers



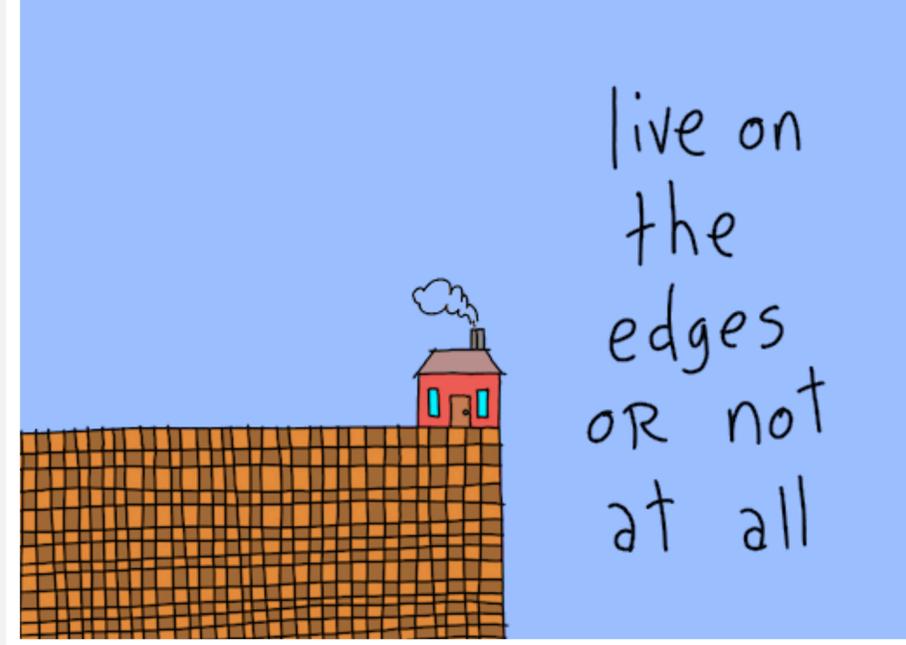
- Create 6 named layers, by adding layers and clicking on the "Layer #" until you get the option to rename it
- Rename Layers to: Orange, Shadow, Walls, Highlights, Top Shadows, Final Details

Painting

- Select the hard brush in "airbrushing" under brushes
- Set your width (100%) and opacity (100%)
- Go to the "orange" layer and make a circular shape
- Go to the "shadow" layer and make another circular shape with darker grey
- Move shadow layer beneath orange
- Put two big shapes with different greys in the "walls" layer



Edges



- Edges are important to show atmospheric perspective (they disappear further away), to emphasise something or draw attention to it etc.
- Create a hard bottom edge on the orange by going into the eraser and picking a hard edged brush (experiment here, Gesinski Ink might work best), Make a clean edge around the orange
- Go to Walls layer and edge the bottom of the walls

Final darks, lights, and details

- Painters generally put their lightest lights on last (and often some of the detailed darkest darks)
- Go to “Highlights” layer, pick the SoftBrush from the airbrush palette, pick your lightest grey, largest brush size and opacity, and touch the top of the orange to put in your lighter area
- Pick “soft airbrush”, enlarge orange to put the reflective shadow on the bottom of the orange, 10% brush size 25% opacity

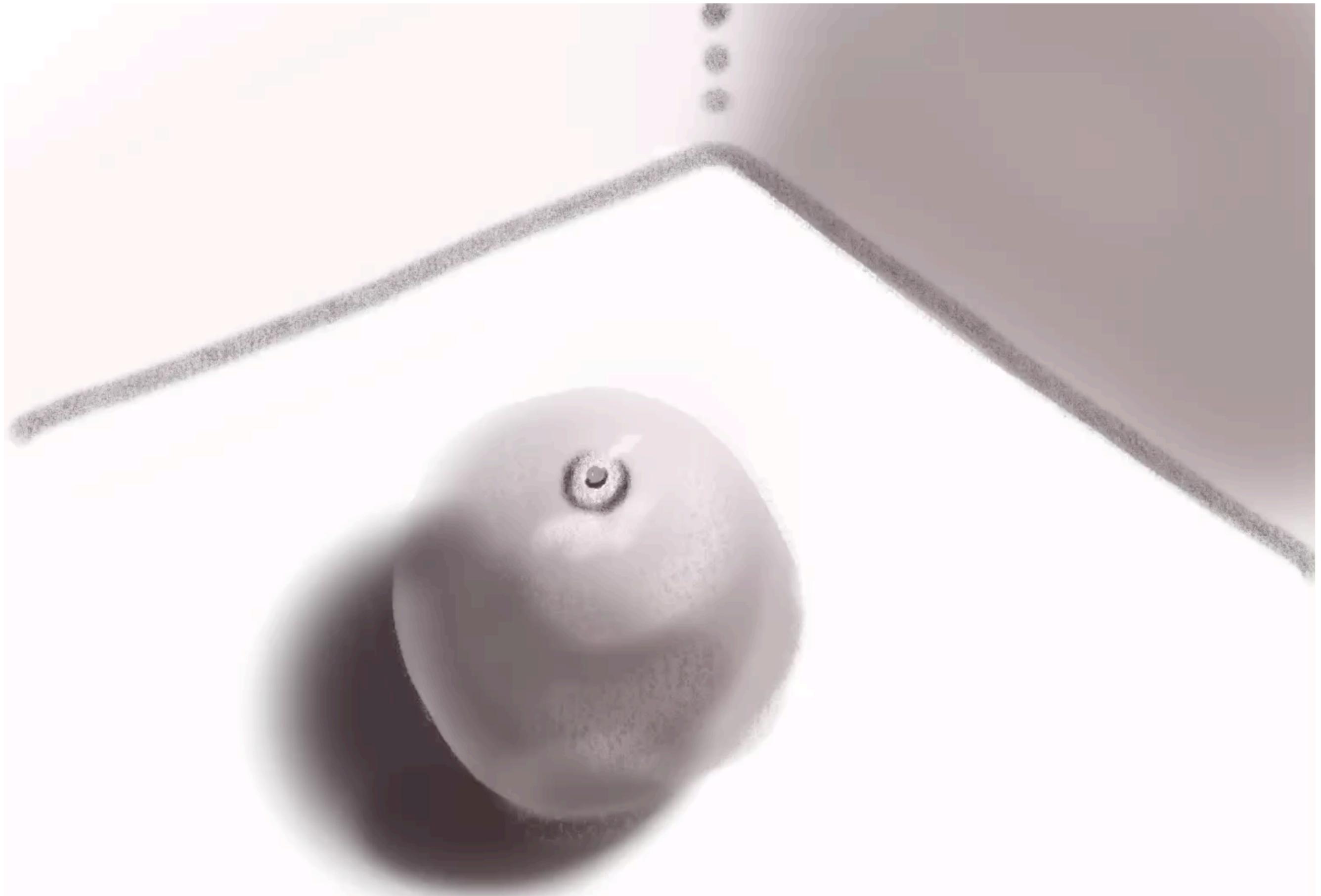
It was getting late and I couldn't resist:

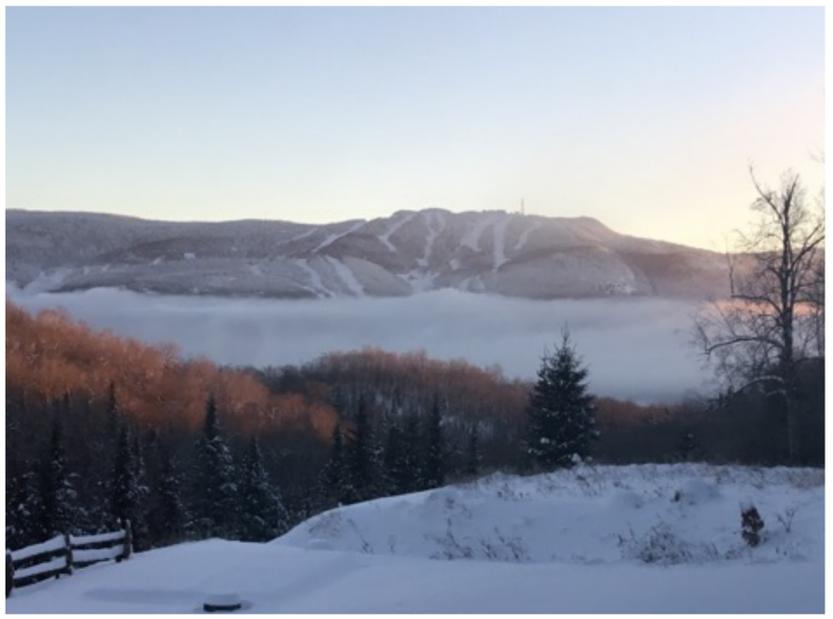


PULLing and PUShing



- When creating an image, there's a bit of pulling and pushing-adding and subtracting-patience is important, and always remember to SIMPLIFY
- Select the Top Shadow layer and add some darks to the form of the orange, go back to the highlights and use a Large Vine Charcoal brush with the lightest colour to give some texture-experiment
- Select the Final details layer, and create a few concentric circles of different tones using one of the charcoal brushes to render the remains of the stem, and maybe the bottom of the walls
- If you finish early, make a new layer called "colour", put it on top and start colouring your painting. Be creative, make a green orange, try different opacities, try different brushes...





**Don't forget to
HAVE FUN!!!**

