Project 2. **Pattern Design and Color Relativity**
Final Portfolio due Tuesday, 10/14

Overview

READ: *Color* and *Pattern* (Lupton/Phillips, 70–83, 184–197)

For this project you will explore pattern design—building visual complexity out of elemental structures—while also gaining sensitivity to the **interaction of color**. You will design two different patterns: One will have a more **formal, geometric structure**, and one will explore **organic irregularity**. Once the patterns have been designed so they can be **tiled** in Illustrator, you will assign varying color schemes to each pattern, trying to achieve discovery of **color interaction** as well as the dynamic nature of **figure-ground** relationships.

I. Color Scheme Development
  due Thursday, 10/2

READ: *Chapter 10, Part 1* from *Illustrator CS6 Visual Quickstart Guide* (Weinmann/Lourekas, 111–132. Note: some pages have been omitted.)

Before beginning your pattern-building, develop several different color schemes with which to work, based on your understanding of the Lupton/Phillips *Color* reading. Follow these steps:

  A. Create a **color wheel** on an 8.5x11-inch artboard in Illustrator. Make sure to include the three **primary**, the three **secondary** and the six **tertiary** colors (**hues**), at what you think looks like full **saturation**. Rely on your eye rather than the exact measurements in Illustrator. Also, periodically check to see what your colors look like when printed.

  B. Next, create four **desaturated** versions of each hue on your wheel: Two **tints** and two **shades**. Arrange these in a logical relationship to the fully saturated versions on your color wheel. Now you should have 48 different colors on your artboard. Make sure to save them in the **swatches** panel. Print to hand in.

  C. Use the 48 colors from your color wheel to build several different color schemes, saving each scheme as **Color Group** in the **Swatches** panel. (Be aware of the difference between *global process colors*, *nonglobal process colors*, and *spot colors*.) Follow these guidelines:

   1. Choose a base color from which to start from anywhere on your wheel, any level of saturation. (Let's say we choose red-orange that has some black added so it is desaturated, but still obviously a red-orange hue.)

    a. Choose 3-5 additional colors based on your wheel to make an **analogous, harmonious** color scheme. The scheme can be analogous in terms of: **hue**, **value**, **temperature**, and/or **saturation**.

    b. Using the *same* base color but *different* additional colors, now make a second scheme employing the two **split complements** for your base color. (So if your base color is red-orange, your split complements are a blue hue and a green hue because blue-green is the complement of red-orange.) You may have up to 6 colors in this scheme as well, which should feel different than your first scheme though it shares a base color.

2. Choose a *different* base color from which to start from anywhere on your wheel, any level of saturation.

    a. Repeat step 1a from above for your new base color.

    b. Using the *same* base color but *different* additional colors, now make a second scheme employing a **color triad**: colors evenly spaced around the color wheel to make a triangle shape. (So if your base color is green, your triad includes violet and orange) You may have up to 6 colors in this scheme as well, which should feel different than your first scheme though it shares a base color.

D. Now you should have four color schemes saved as Illustrator **Color Groups**, two for each base color you chose. You may refine these schemes somewhat by editing the saturation levels of each color, BUT MAKE SURE THE BASE COLORS STAY THE SAME. Also, make sure all swatches are derived from a hue, even if it is quite desaturated. Pure white, black, and grays should not be used. Print a second page that displays your four different schemes.

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2. Pattern Development Using Single Letterform
due Tuesday, 10/7

READ: *Chapter 10, Part 1* from *Illustrator CS6 Visual Quickstart Guide* (Weinmann/Lourekas, 135–142.)

Now that you have developed your color schemes, you are ready to begin creating your patterns in Illustrator, using the above reading as a resource. All patterns depend on some type of repetition, whether it feels **rigid**, **formal**, and **geometric**, or **organic**, **handmade**, and **random**. Your goal is to make one of each type, both of which can be **tiled** to fill an 8.5 x 11 page.

For both patterns, begin with a single, isolated element as a building block: A single upper or lowercase letterform from a typeface of your choosing. The letter and typeface may differ for the two pattern types. You may copy, repeat, rotate, and overlap the letterform to create your

pattern. You may also transform it proportionately, or change its point size, but you may not squish or stretch it. You may assign colors from one of your color schemes. You may also add one background color from your scheme to your tile (follow guidelines from pg 142), but all other aspects of the pattern should be created using instances of your chosen letterform. Remember, you want *different* colors from your scheme to overlap in *different* combinations to create potential for **color interaction**, which you will explore next week.

Pattern 1: Formal, Geometric Structure

Create a formal, geometric pattern that has visual complexity using one letterform as a building block, and one of your first two color schemes (Base Color 1: Analogous *or* Base Color 1: Split Complement). Consider the architecture behind your pattern: Will it read as **dot**, **stripe**, or **grid**? Though you are starting with **dots** (isolated elements), they may group to form **stripes** (linear elements). Use of overlap and tiling method may lead to a more complex **grid** structure.

Pattern 2: Organic, Irregular Structure

Create a second pattern that appears to have a more organic structure, again using one letterform as a building block. This time use one of your *second* two color schemes (Base Color 2: Analogous *or* Base Color 2: Triad). This pattern may be more tricky: You will want to create a sense of randomness, but the edges of your tiles need to be handled carefully: When the organic pattern is tiled, it should retain its sense of irregularity. The structure of your tiling method should **not** be readily apparent as dot, stripe, or grid.

Print two 8.5x11 pages to hand in for each pattern: One that shows a single tile of your pattern (enlarge for easier viewing if desired), and one that fills the page with your tiled pattern.

NOTE: It is ok to make slight adjustments to the colors in your schemes, as long as the colors are changed *globally*, and as long as base colors stay the same for each pair.

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3. Color Relativity Exploration
   due Tuesday, 10/14

REVIEW: *Color* and *Figure/Ground* (Lupton/Phillips, 70–99)

Explore the potential for varying **color interaction** or **relativity** (when one color enhances or diminishes another color) and shifting **figure-ground** relationships for both of the patterns you created:

Pattern 1: Formal, Geometric Structure
You used either your *Base Color 1: Analogous* color scheme or your *Base Color 1: Split Complement* scheme to build this pattern. Continue to explore the potential of this pattern by:

1: Applying your alternative color scheme, *leaving the shared base color in the same location within the pattern*. How does **color interaction** change? Does the base color appear to have different characteristics?
2: Reapplying both color schemes to try to create alternative **figure-ground relationships** within your pattern.

Pattern 2: Organic, Irregular Structure
You used either your *Base Color 2: Analogous* or *Base Color 2: Triad* scheme to build this pattern. Continue to explore the potential of this pattern by:

1: Applying your alternative color scheme, *leaving the shared base color in the same location within the pattern*. How does **color interaction** change? Does the base color appear to have different characteristics?
2: Reapplying both color schemes to try to create alternative **figure-ground relationships** within your pattern.

Final Portfolio

Exploratory work and final digital files should be included in your portfolio folder according to specifications on your syllabus. Final presentation in your portfolio should include: 8.5x11-inch color prints of each pattern + each color scheme (total of 4, 2 for each pattern). Additional final prints may be included if extra color schemes are explored.

Learning Objectives

• Illustrator: Review of color tools and introduction to pattern design tools and tiling
• Understanding of color wheel model of color relationships
• Ability to manipulate color interaction using various color harmony models (analogous, triadic, split-complements) within a pattern design
• Ability to develop complex patterns using core building blocks: dots, stripes, grids
• Understanding of formal, geometric structure versus organic irregularity

Evaluations / Grades

You will receive separate points for
　　• Color Wheel and Color Scheme prints
　　• Draft of Patterns: One formal, one irregular

• Design Blog #2:
• Final *Pattern Designs* and Project 2 portfolio with exploratory work and final digital file on thumb drive

Final Presentation & Portfolio Notes

We will critique your patterns in terms of color interaction and figure-ground relationships on Tuesday, 10/14 in the Bundy (portfolio is also due to hand-in). Final prints (8.5x11) should include:

• A page that shows a single tile of each pattern and, next to it, a single instance of the letterform you used to make the pattern (one geometric, one organic)
• Additional pages that demonstrate your pattern tiled to fill the page, with various color schemes applied (at least four pages for each pattern)

Also include exploratory work and digital files in your portfolio. Digital files should be turned in on a thumb drive or CD. Make sure to include **only** your relevant final files, ***clearly labeled*** for Project 2, DTC338, with your name, saved as AI **and** PDF.