



PROJECT THREE - EMPHASIS

INSTRUCTIONS – Before you begin this assignment:

1. Read [Design Basics](#), on the two topics of Emphasis and Color. Study the Introduction to Emphasis, the PowerPoint presentation, and Emphasis Assignment in Projects - 3. The TUTORIAL for Emphasis Assignment is linked inside the Emphasis Assignment overview.
2. Watch Lynda.com Essential Training: Chapters, 6, 7, 8, 10,12; Lynda.com One-on-One Fundamentals, Chapters 6, 7, 8, 10.
3. Read the Scanning Tutorial – however, you do not need to scan your object if you photograph it and import the image to your computer and then “Place” into Illustrator for tracing with the pen tool.
4. Do the practice pen tool exercise (in Table of Contents>Module 4, Projects -3- Emphasis) and then complete the Pen Tool Test. This test is found in the same module – projects -3 link as the practice exercise.

The instructions for the test will be within the file. When you complete the test, save the test as an Illustrator file (.ai). **Make sure you save the linked file** – the one from which you are tracing within this file. You have the choice to save the linked file when you “save as” in Illustrator, go to File>**Save As**. Name the file: yourLastNameFirstInitial_pen_test.ai (Example: maddockp_pen_test.ai) and submit the test to the Dropbox>Pen Tool Test in D2L. Click on the link, Pen Tool Test and (upload) submit your work. The Pen Tool Test is worth 10 points.

NOTE:

If you don't see the link box active (if it's grayed in), that means the file is already embedded in your .ai file. Just draw over (trace) the file exercises using a color other than black (use **BLUE**).

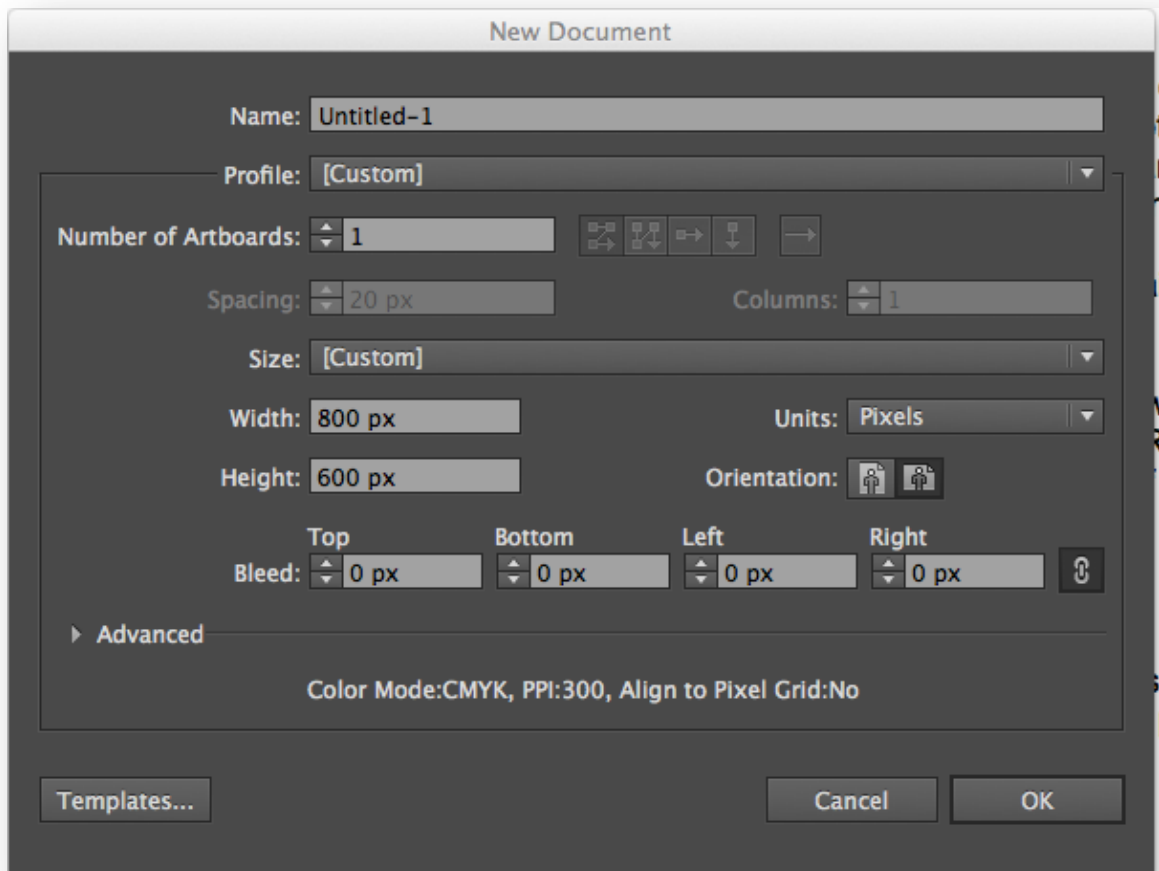
PART ONE

This **Emphasis Project 3** is in two stages. Both stages relate to Gestalt theory and use the design principle of **EMPHASIS**. **Harmony - Variety, Figure - Ground** and **Color Theory** are secondary aspects of the assignment.

Select a photograph that you have taken as the source of this assignment. It should be a **very simple subject**, one that is not particularly “artistically” photographed. It should not be too complex. It could be a photo of something

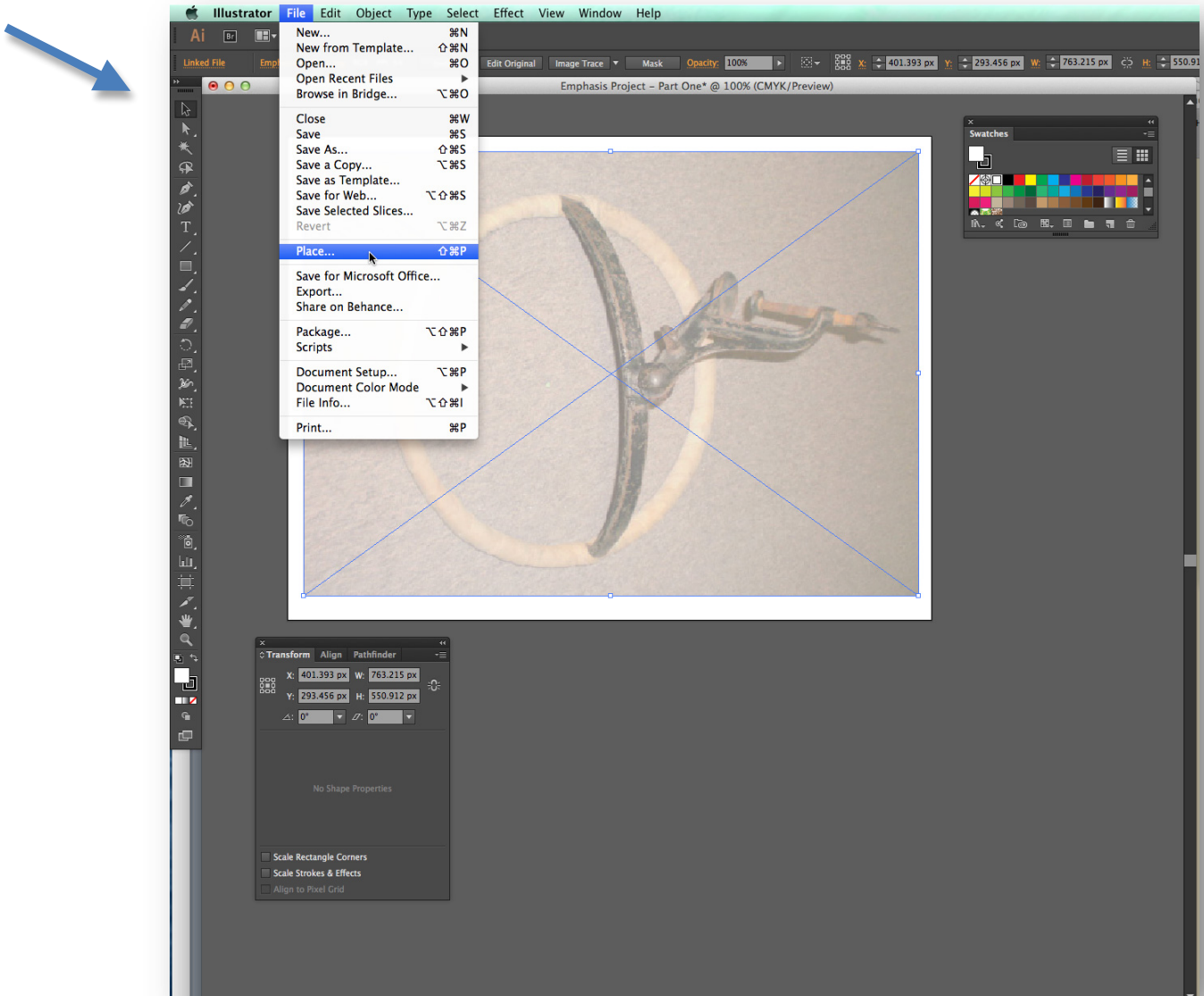
botanical, an animal, a tool or something mechanical. Or, you can scan an object and bring the scanned image into Illustrator just as you would 'place' a photo from your desktop. You can also draw this object (or group of things) by hand if you do not have a photograph available. All you need is a good outline of the object(s). It does not need a lot of detail. **Part One** deals mostly with a set process using knowledge and tools to build on that process. Knowledge gained from Projects - 1 – Gestalts is fundamental to this assignment.

1. Download the image to your computer or scan the photo/drawing. (see the Tutorial on Scanning, found under the Module FOUR – *Projects - 3 – Emphasis Assignment*) or upload your photo of your object to your computer class files or desktop.
2. Begin by selecting the New Document Profile of your composition. Just choose a horizontal or vertical composition of 600 x 800 pixels.

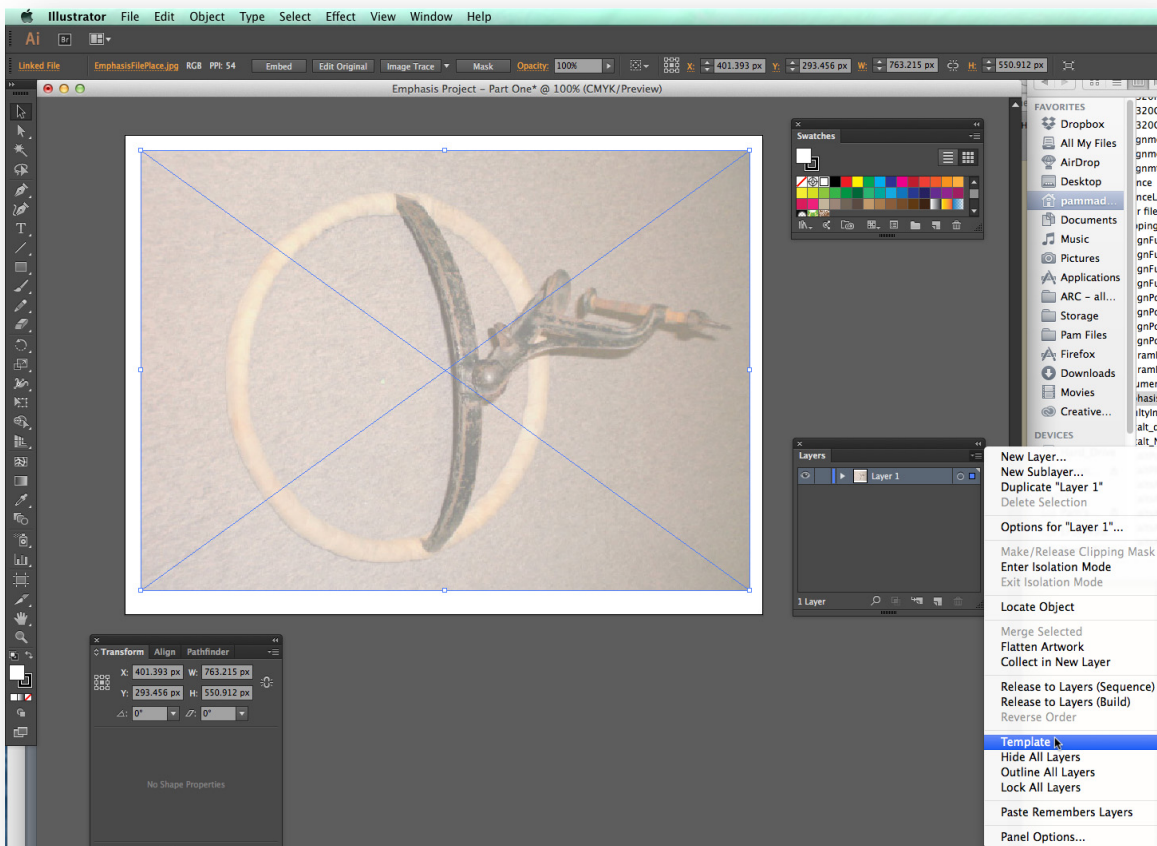


3. Place the scanned image (or photo) into Illustrator.
Click File>Place. Browse to the File that you have scanned and saved to your computer. Click **PLACE**. The image will be placed into your document and you can decide how large you want it to be by using the Selection Tool, and then pressing Shift and dragging a corner “handle” on the bounding box (the blue colored box around the image) until it is the size you want. (If you do not see the bounding box on the image, select the **black arrow** (selection tool) in the tool box in the upper left corner and click the image).

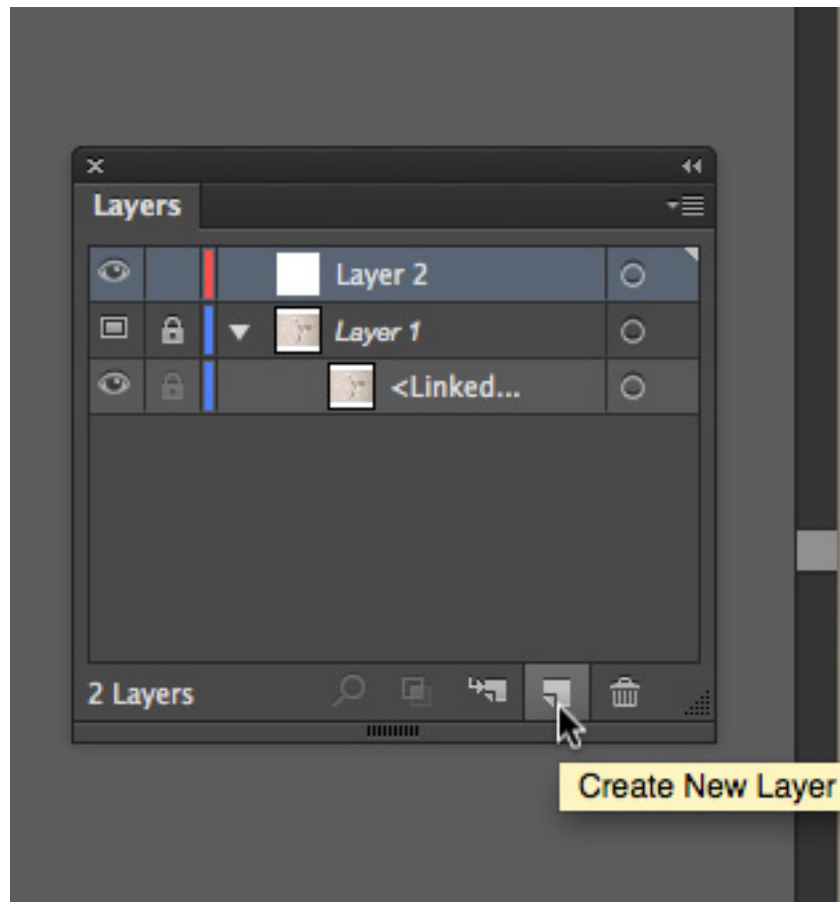
Selection Tool



4. Convert the scan (or photo) to a **template** for tracing. To do this you need to first make sure you open the layers palette, and in the upper right corner of the palette, click on the small arrow on the upper right of the panel menu bar, scroll down to template and release. It will make your placed object into a lighter version to be used as a template for tracing. This layer will not print in your final composition, as long as it is selected as a template. See the diagram below with the layers panel open and the template selected. You can see my photo is already a template and it is somewhat screened back in tone.



5. Next, Click the Create New Layer Button at the bottom of the layers panel. See screen shot below of the layers panel.



Then, draw the object (on this new layer – Layer 2), using the template as your guide, **with the pen tool**. Make sure the object is a "closed" object and that it is filled with black when you finish tracing it. If it does not fill, then your object is still "open" somewhere. Refer to the Pen Tool Movies or text info. When the tracing is finished, click off the eye of layer 1 (the template). Don't use **live trace** for this step. It won't allow for good shape adjustment. Do use the draw tools in CC. The **draw in front** tool is helpful here, depending on your object. Or, if you use **Draw Normal**, you will have to draw your object from the back shapes towards the front shapes on top, filling each shape with either black or white fills, and **NO STROKES**, when you finish enclosing each shape. *Or wait until you are all finished with your drawing over the template and then select all and change your paths to **black fills** and **none for strokes**.*

6. Create a white filled rectangle with NO stroke by clicking the Rectangle Tool in the toolbox. Click and drag a rectangle the size of the whole document frame. If the Fill Box is not white, select the Fill Box and Click white from the Color Palette to make the rectangle have a white fill. Select the stroke box and pick none from the color

palette for the stroke. Make sure the rectangle is still selected and go to the menu bar and select **Object>Arrange> Send to Back**. This will put the white rectangle behind the traced object.

Rectangle tool

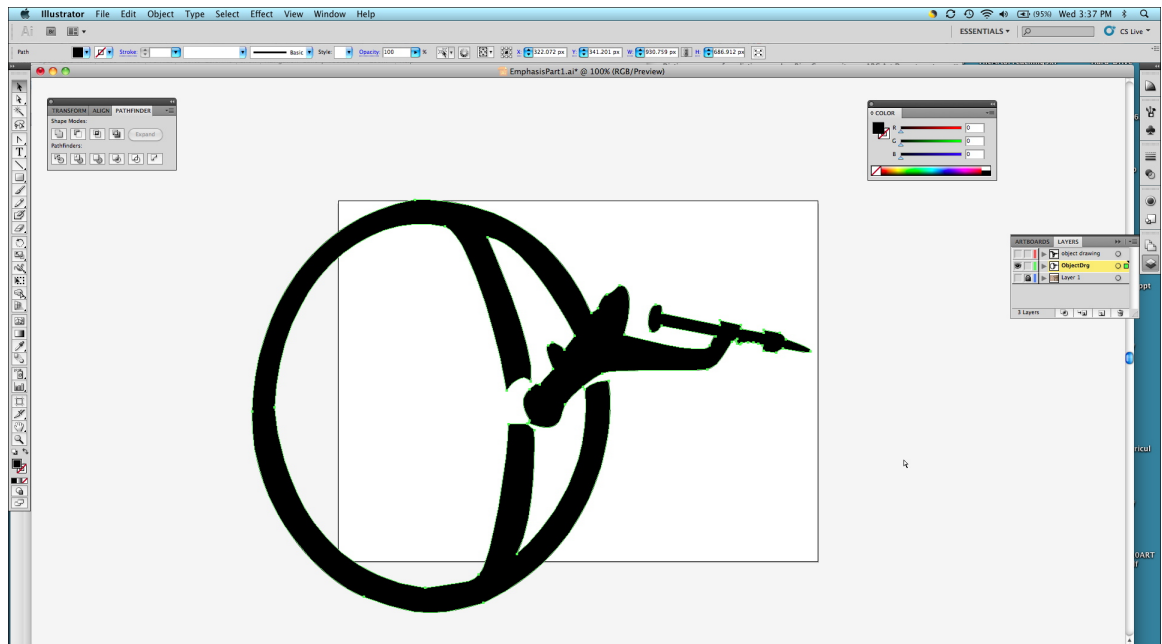


Be sure to select NONE for the stroke before you make your rectangle. It is the square with the red slash through it below the icons for fill and stroke.

Select white for the fill from the color palette when the fill box is on top.

7. Select your (black) object (with the Selection Tool) and increase its scale. It should be larger than the picture frame on 2 or more sides. Move it around until you find a good arrangement you like. The screen shot below is from CS5. I no longer have this image to redo

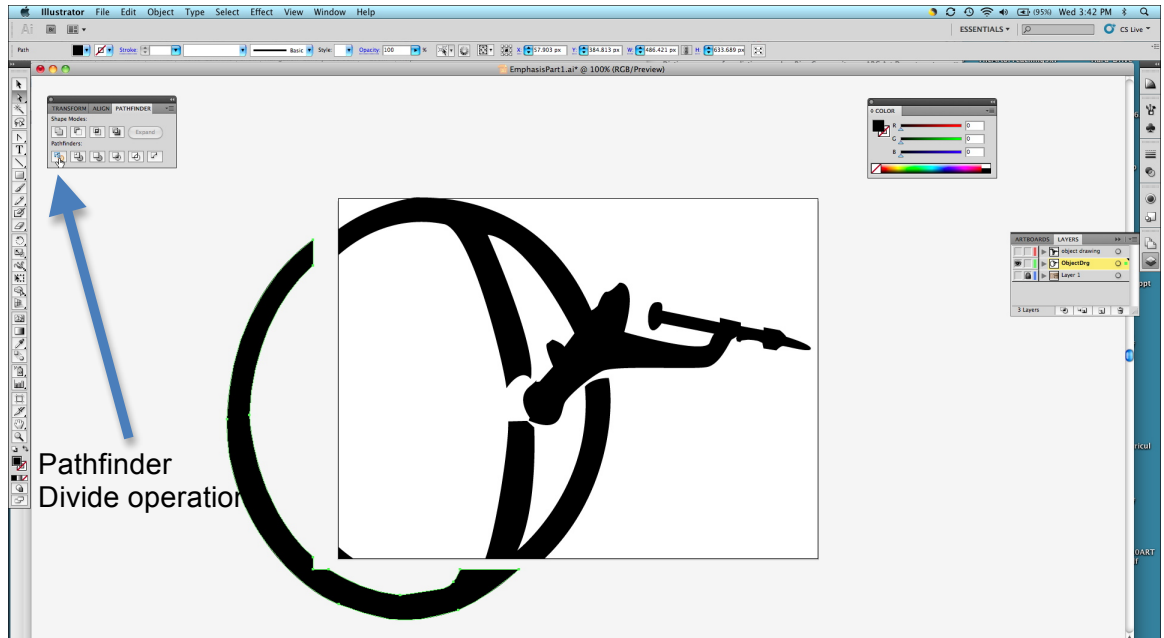
in CC, but the operation is the same. In this shot, the image was enlarged to be outside the document window.



8.

Hold down the Shift key and select both the white rectangle and the traced object. In the Menu Bar, select **Window > Pathfinder** panel. Click the **divide button in the Pathfinder panel**, to divide the object so that all the shapes can be separately selected. Select the **Direct Selection Arrow** (below or to the right of the Selection Arrow – the white arrow)). Click on the shapes that protrude outside the rectangle and press delete, or move them outside your document to perhaps save for later use.

In the image below, you see the white background rectangle and the object with the divide operation from the Pathfinder panel chosen. All objects must be selected (Select All) before you execute the 'divide' operation. This will enable you to eliminate the overhanging parts of your object from your design. Use the **Direct Selection Arrow (white filled arrow)** to select the overhanging shapes and delete them.

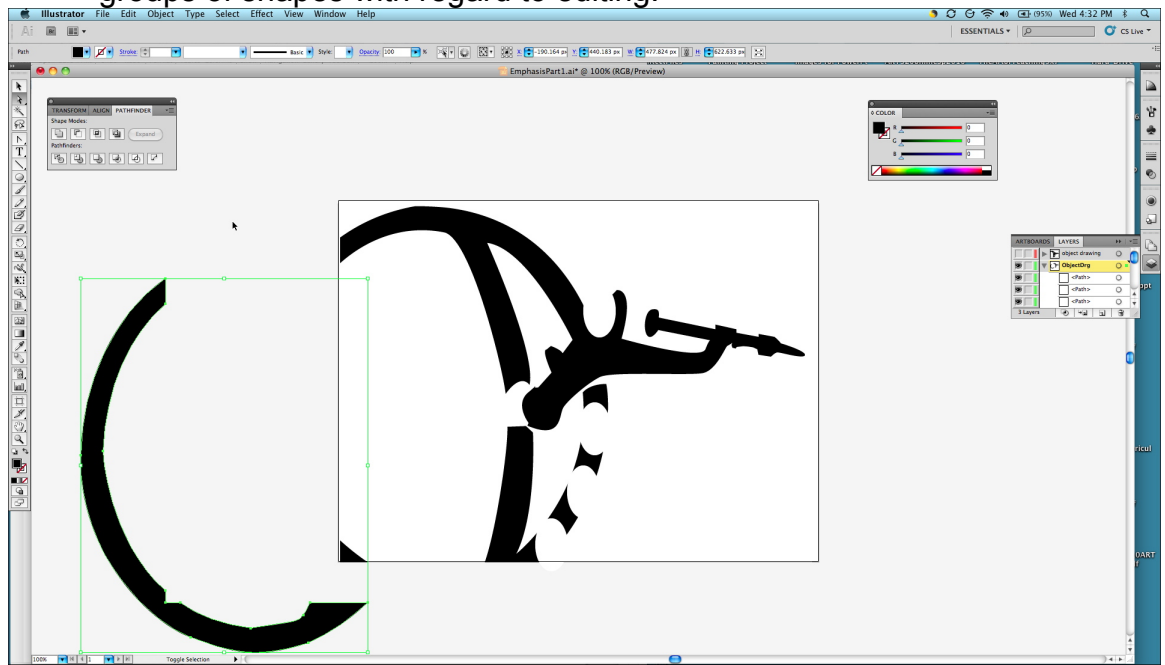


Here the negative shapes left from the pathfinder divide operation were selected and moved to the area outside the document. **If you have artifact lines (paths) in the design, it is because some of your original shapes (the background rectangle and the shapes you created) had a stroke around them before you made the divide operation.**

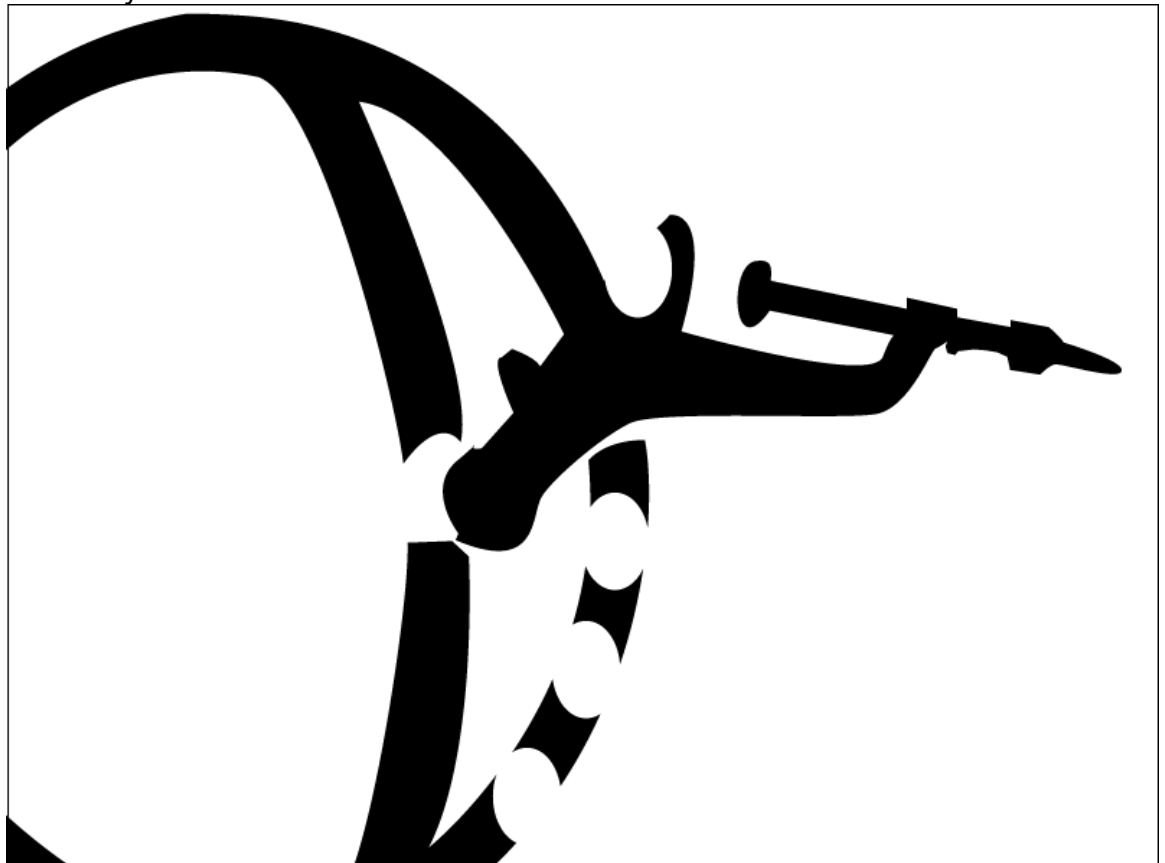
9. Select the object shapes (now divided) and begin to distort them (use the **direct selection arrow** to select the shape, then click back on **the selection arrow** to re-establish the bounding box for that particular shape) and pull the bounding box handles) so that the original object takes on a more abstract shape, but does not entirely lose its identity. You can also drag points by using the **direct selection arrow** alone. If you select an edge of the shape, but not right on a point itself, the whole shape will be selected with "open" or white points, not solid points. Click these individual points and pull (with the **Direct Selection Arrow**) in any direction to alter the shape. This step is optional in case you are pleased with the shape state of your object at this point. I felt my object was already abstract enough without 'pulling points'.

This is the part where you can begin to exercise your knowledge of the gestalts to affect the design, using **repetition** (repeat a shape), **continuation** (allow shapes to point and lead the eye to others), **proximity** (group shapes), or **closure** (break shapes apart so that we have to assemble them ourselves). Select several shapes and try using the pathfinder tool to see what the different buttons do to your selections. You can press Command + Z (Control + Z on the PC) to undo your decision, or Edit Undo multiple times to get back to where you left off if you did not like your pathfinder choices. I

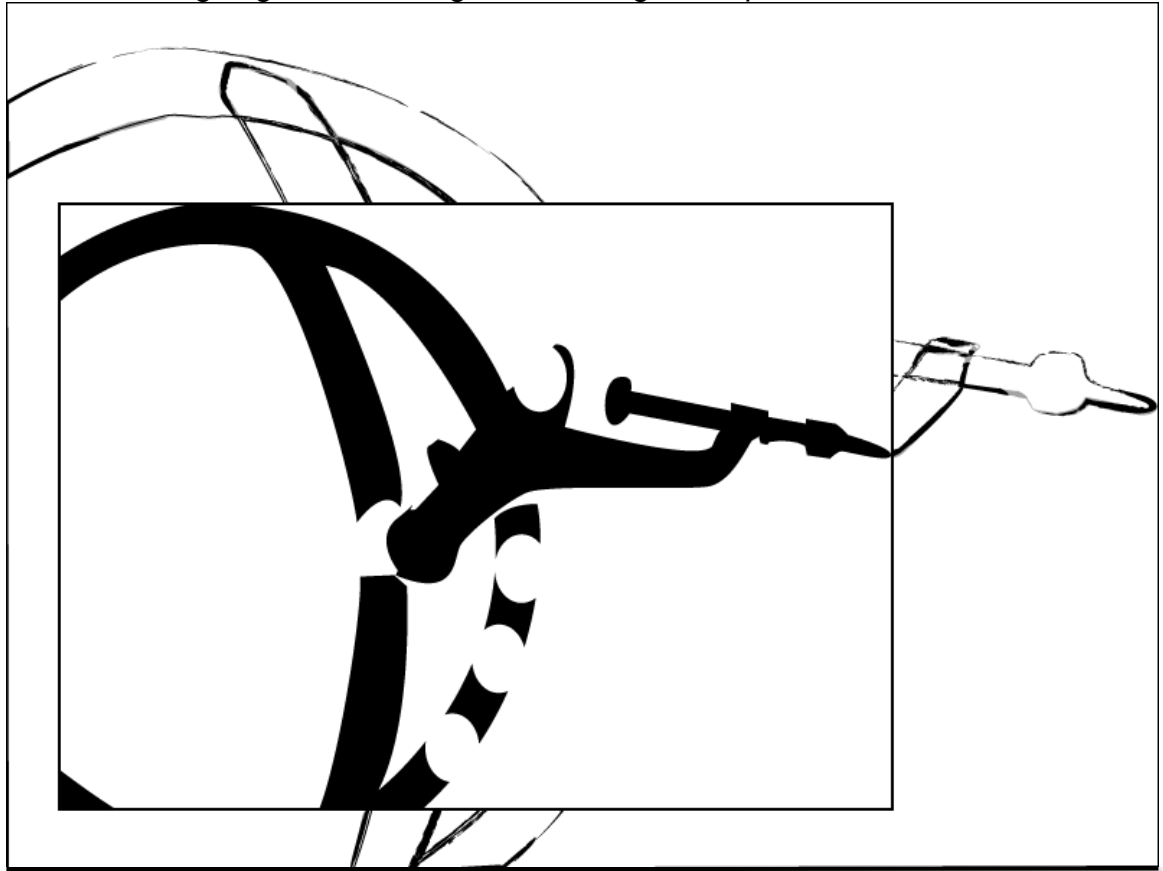
made several ellipses to repeat the design of my object and moved them around until I felt I had the balance and emphasis I was trying to achieve. Explore the Pathfinder Panel. It can do many things to groups of shapes with regard to editing.



My first version of Part One...



I altered my first version with a repeat of the image, scaled larger and placed behind the first version as a brush stroked path. I was sort of going for a drawing of a drawing concept.



Where does your eye find emphasis here? Is it at the compositional center because of all the visual activity? Or is it at the tip of the pointed form? Along the repeated ellipses?

Ask yourself how are you going to establish **Emphasis**? Place a large shape in an obvious location? Point to an area in the composition? Repeat shapes and pull one of the shapes away from the group? Change the direction of one shape from all the others? Change the character of a shape from the rest? This is a part of your task to complete, while keeping the identity of your object, and striving for unity through harmony and variety.

10. When you finish PART ONE, save your original file as:

last nameFirstInitial_proj3_partOne.ai

Ex: maddockp_proj3_partOne.ai

The extension .ai is Illustrator's native file extension. Save your original as .ai

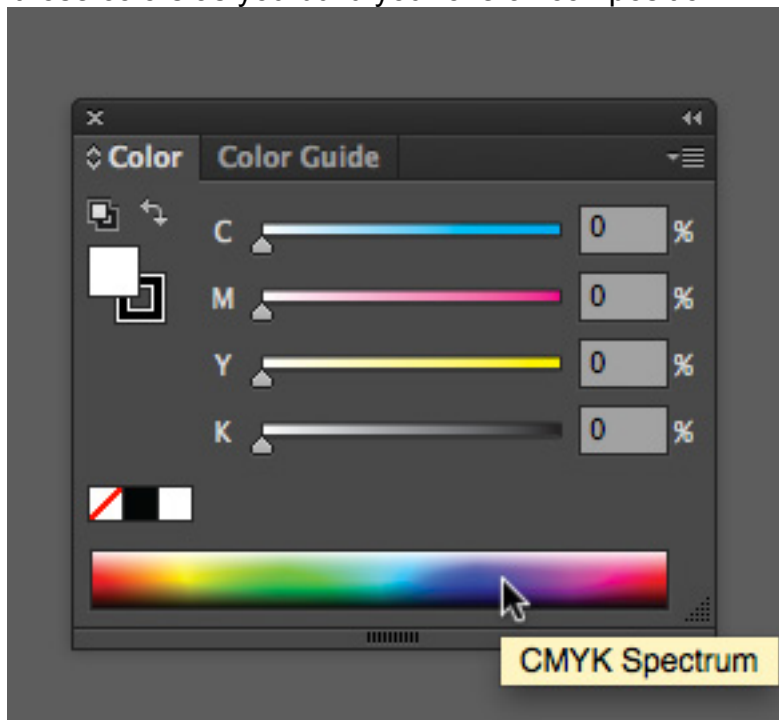
IMPORTANT: Save often as you are creating your file, so that if your computer crashes, you won't have lost all your work. Always keep one version of your file as a native .ai Illustrator file.

11. Next, go to **File>Save for Web**, and select 2up in the upper middle menu. On the right side, under the drop down tab unnamed, select GIF, 128 dithered. Click Save and it will ask where and what name. Name the file the same way, only the extension this time will be a .gif. Save this file into your Project Folder (wherever you keep it – such as on your desktop) and then upload it to D2L in the **Dropbox>PROJECTS-3-EMPHASIS, PART ONE and PART TWO**. Part One is worth 50 points.

PART TWO

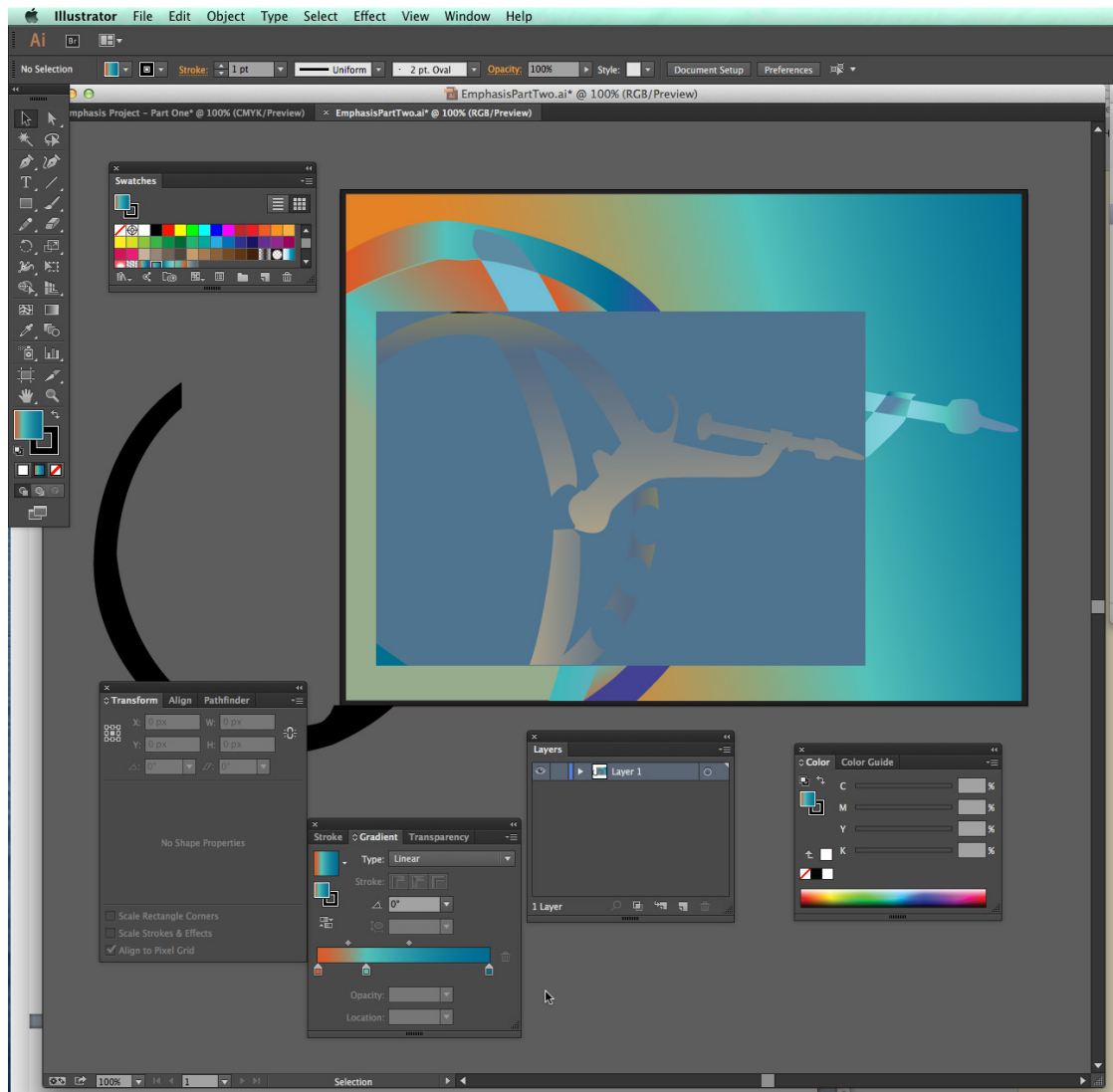
Part Two begins where Part One left off. Begin with your B&W file open and do a “save as” and name the file, **yourname_proj3_partTwo.ai**

1. Part Two of the Emphasis Assignment, shows an increase in the awareness of the factors that influence emphasis. The goal of this assignment is to show how the use of color can be applied to the **exact same design**, while creating a whole new area of emphasis, or focal point.
2. Decide on a planned use of color in your composition. You have studied both color harmonies and color contrasts in your text and/or the lecture and website: <http://www.wheelofcolor.com>. As each shape is selected, start with an approximation of the color family that you want to use to fill the shape. You can change or tweak those colors as you build your overall composition.



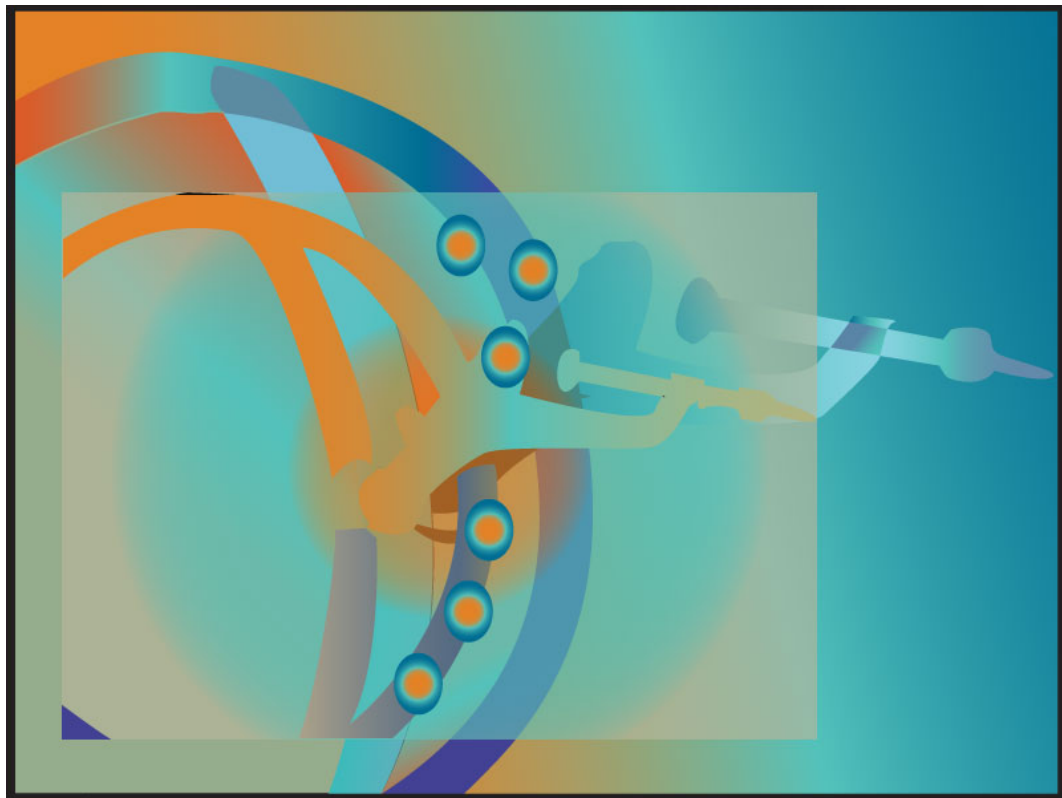
You can use the RGB color panel, or, I often use CMYK in my Illustrator files, because it more closely resembles how I mix color in real life.

3. Begin the process of coloring your shapes from the black and white composition. You can add a rectangle behind the shapes as a background that is a gradient if you wish. I selected shapes and created gradients within them. I did not change any shapes, only added color from a planned use of two dyads, or complementary contrast color harmony. Make sure you understand how to select color in the RGB palette, (or CMYK palette) and how to save those colors into the swatches palette for easy duplication. You can also use the eyedropper tool to duplicate color from one shape to another. I prefer that you don't use strokes on your shapes, so keep that option set at None. Watch the Lynda.com movies about the **gradient palette** as well.



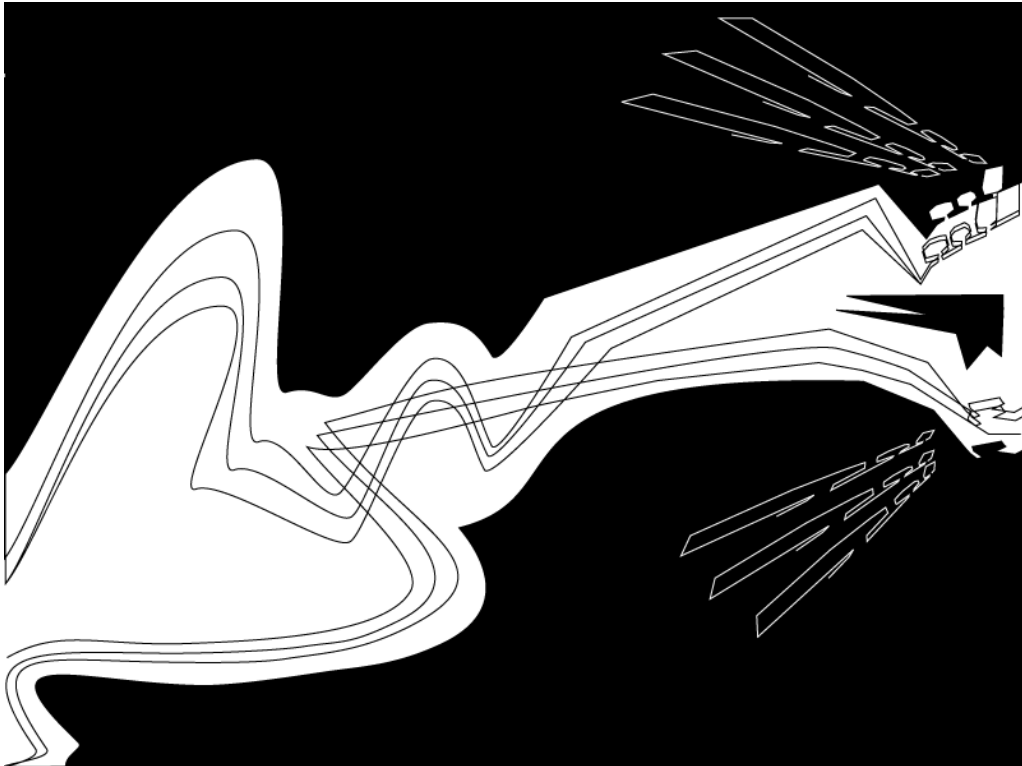
4. Questions to ask yourself might be: **Did I succeed in creating a new focal point? Full credit depends of the success of that answer.** Is my design unified? Do all the parts seem to belong to the composition and feel balanced? Is there enough variety of color, or too much? Is there a direction or movement in the composition? What is the type of emphasis used? Most likely it will be emphasis by contrast, since that is primarily what the color is creating. You might also be incorporating emphasis by placement, regarding where the greatest focal point is located, or emphasis by isolation if an area appears to be separated from other areas. Can the eye move through the composition? My finished version of Emphasis, Part Two:

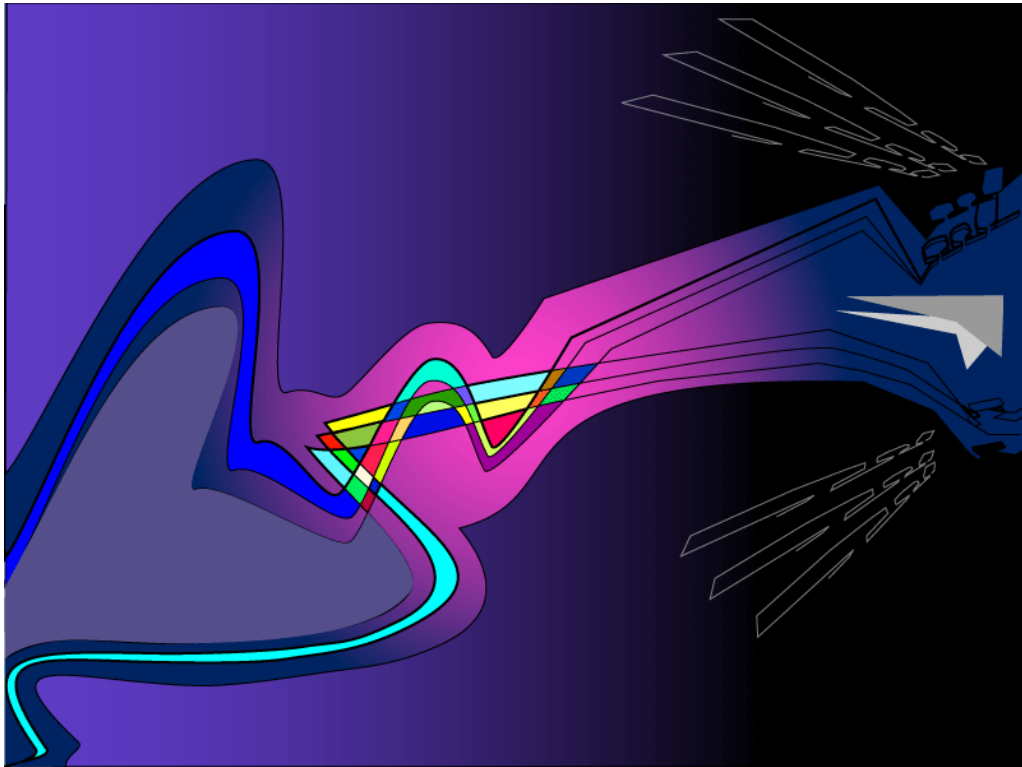
I used several gradient shapes both in the space and also within the shapes. I also changed the transparency on the inside rectangle. Did I succeed in driving the emphasis to a new location? I believe I did by creating a high contrast dyad in the upper left corner and also a minor repeat in the center bottom. The cluster of ovals with radial gradients also really draws the eye now. A much milder color version of this dyad (more reduced chroma) now occupies the rectangle on top of the background rectangle. The eye wants to go to the warm more intense hues now, instead of its point – which was dominant in the black and white version.



5. When you finish PART TWO of Project 2, save it as Your Last Name First Initial_proj3_part2.ai. Follow the same instructions as in #11 to Save for Web, except choose the extension **.jpg** if you used any gradients in your design – otherwise .gif is still OK. Then upload both files to **Dropbox>Projects-3-Emphasis** in D2L. PART TWO is worth 50 points.

Some examples of student work...





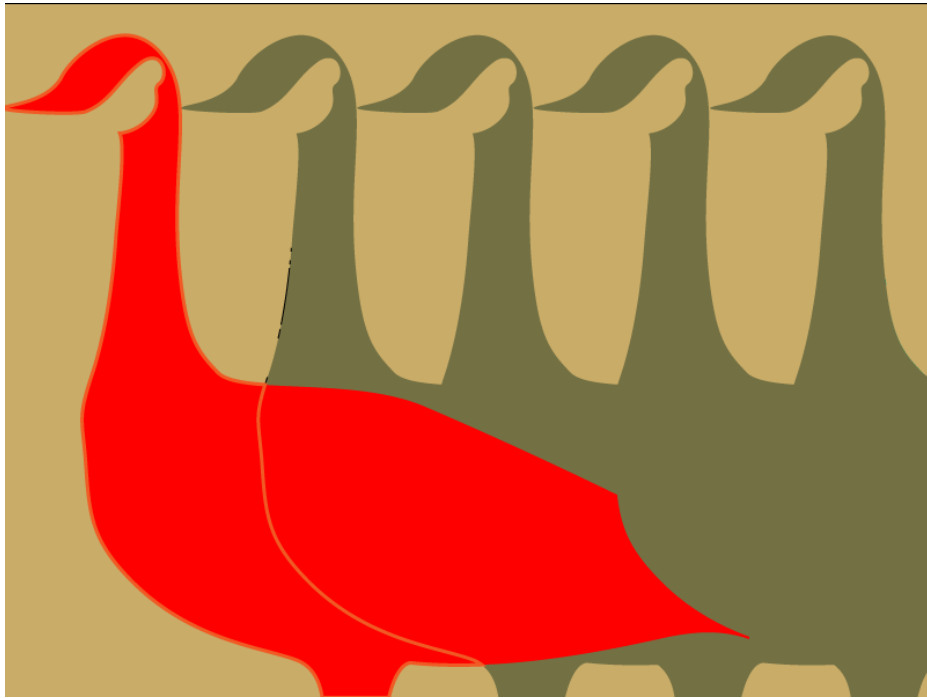
Scott Taggart



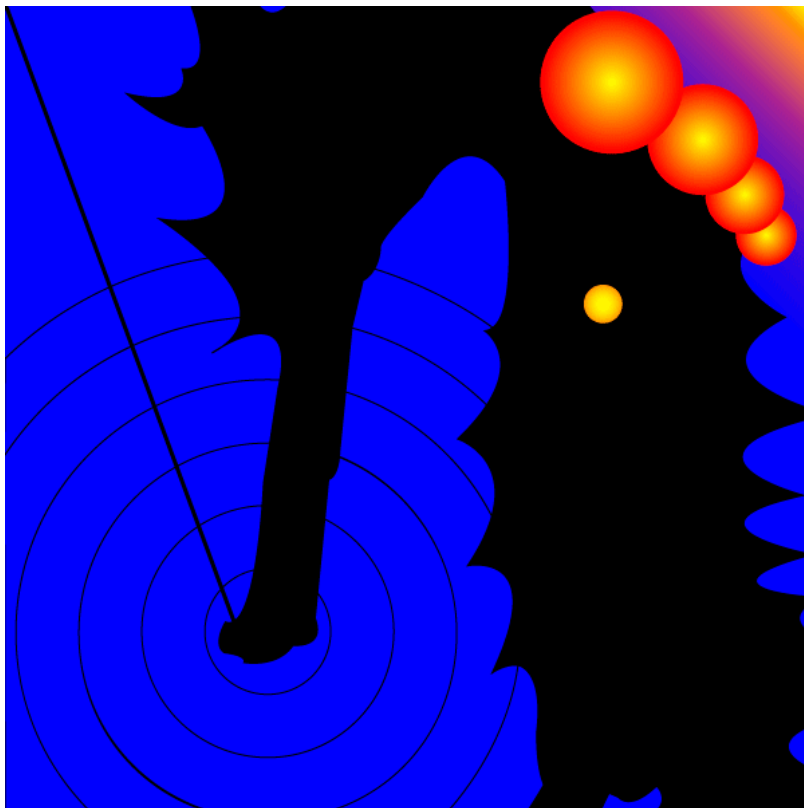
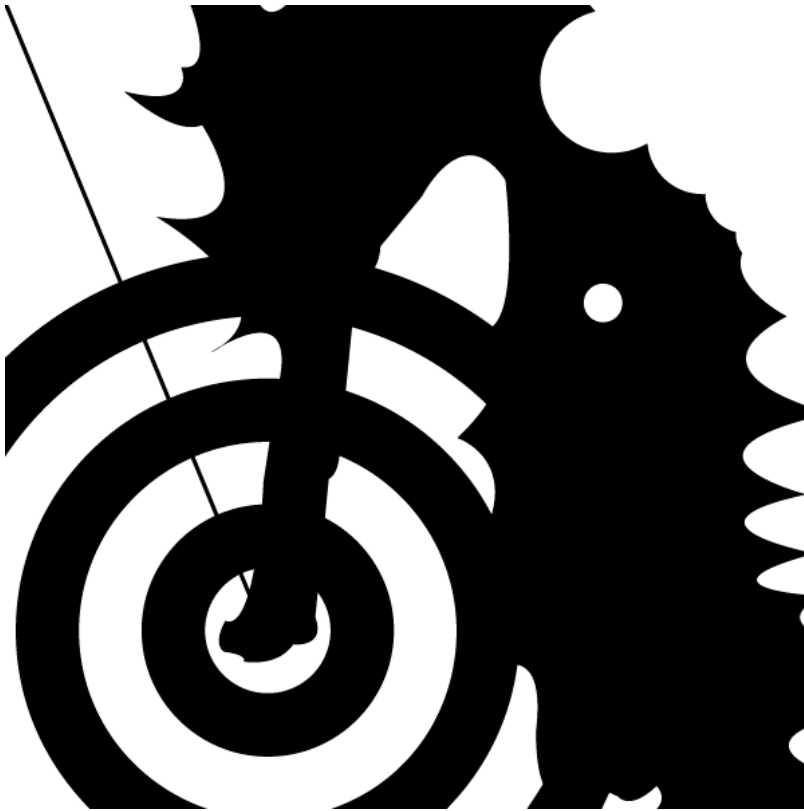


Leona Smith





R. Zerne



T. Stinchfield