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Primary Palette Studies

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PRIMARY PALETTE STUDIES

The painting study involves two methods of painting (direct and indirect). In simple terms, this kind of painting study can be referred as the still life drawings and paintings since it involves inanimate objects in both the painting methods. This means that the objects are not alive or they are motionless (Birn, 2006). By taking a closer look at all the paintings, one can observe that the inanimate objects have been arranged together in a unique way. The first and the second paintings involve leaves while the third painting has two pots, two kinds of fruits or foods, and a skull. However, the magic associated with such kind of painting is that it portrays a new way of observing the ordinary objects surrounding us.

The chosen objects in these paintings have a significant meaning, either on a cultural, personal, philosophical, religious, and societal level after being placed into a precise manner and captured in paint. As it can be seen, these objects take on a complete new meaning. Besides, they are saturated with a meaning that is far beyond the ordinary and their existence has been recorded (Birn, 2006). The artwork is surrounded by themes that mainly arouse self-analysis and reflection as one views the paintings. For example, one may ask, “What does the paintings mean?” Is it a random selection and arrangement of objects, or did the artist or painter have a specific intention while selecting them? It is easier to view a painting and think that they are simply pretty objects, and eventually proceed to the next drawing.

However, the artwork is much more than just portraying such pretty images. The manner that these objects have been depicted provokes a wide range of emotions, according to how they are arranged, including the color choice, lightning, and how the paint has been handled (El-Nasr, 2006). However, the paintings facilitate the engagement of people with art. Both direct and indirect methods can be used with one-on-one or groups. Moreover, the methods may ⁶ be adapted

for a wide range of settings, from galleries to art museums to the private homes and care organizations. As a result, such foundations facilitates the creation of meaningful environments in any given environment.

In both design and narrative, high/low key contrast has different effects on the choice of objects. As a fact, either high or low key contrast results from color and lighting. Lighting creates mood and atmosphere and signifies meaning as well, e.g. shade and light serve as the codes of meaning in the first two paintings (Hauff, & Trieschnigg, 2011). The first painting symbolizes our existence since it is brighter than the second painting which represents our impermanence. As a result, the light and shade have been used to direct the attention of the audience to a specific theme. However, as the artist I had to understand that a low-contrast key light will lead to a painting that is almost of uniform brightness. On the contrary, a high contrast key will result to a night time effect with dark shadows.

In my painting studies I have explored various color intensity or schemes to convey the emotional content that is most relevant to the narrative I intended to convey. These schemes include the cadmium yellow light, the alizarin crimson hue, ultramarine blue, and the titanium white. Apparently, I have learned that color and lightning appear to be the two significant visual cues that provide context to the narrative that is presented. However, given the fact that warm color palettes bring about energy and excitement to the painting, while cool colors give the viewer a more relaxed feeling, I find yellow to be the color scheme that is more relevant. A yellow color intensity provokes happy emotions and provides the audience with an expectation that the narrative will take an optimistic path (Hauff, & Trieschnigg, 2011).

In my painting experience, I found the direct painting method to be much useful in both design and narrative. Also referred as the *alla prima*, the direct painting method is all about

directly capturing the right color immediately on the painting surface or canvas. Moreover, unlike the indirect method, the direct method allows the artist to paint while the color is still wet. As a result, the direct method is an immediate and much faster way of painting, whereby the painting is always completed in one session. The indirect painting, on the other hand, involved an underpainting of the initial layer of the paint on the painting surface. Additionally, the method consumes a lot of time since the paint should be first allowed to dry between the layers.

The way I handled the application of light, color, and paint in the class study was related to my homework in various ways. I learned that in direct painting, the artist has to find the appropriate hue, value, and the concentration of color before he lays the paint down on the painting surface in an attempt to correctly get the shape and color of the images (Li, Song, & Zhang, 2010). The process involves attentively mixing the colors on a palette and keenly observing them to get those appropriate for the images to be painted. Moreover, a painter has to work at a speed such that the paint and the colors remain wet. Also, one has to work on a toned painting surface using a thin color wash, like the burnt sienna in an aim to analyze the major blocks and shapes in the values before the opaque paint is applied.

In conclusion, the indirect method of painting was more of a challenge to me both in classroom and homework. The fact that the underpainting is multi-colored needed more seriousness compared to the direct method. The intention was that such a layer was to be covered with the successive layers of transparent and glazing colors that were to modify the opaque layers below as seen in the first and second paintings (Li, Song, & Zhang, 2010). As a result, the most challenging part was to apply the glaze layers over a lighter color, for the layers to optically mix with the ones below and develop a translucent impact. Such an effect was not achieved

easily through the opaque paint use. However, creating the glaze helped in reflecting the light and creating depth and luminosity.

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