21 Black White and Red effects

Wednesday, April 15, 2020   11:51 PM

Today:
Universal Principles of Design
Black, White and Red effects
Sketching: Horizontal cylinders
Friday:
Color Nomenclature
          Digital, photoshop
          Pantone https://en.wikipedia.org/wiki/Pantone
Additive/subtractive physics

Universal Principles of Design

Black effects
White effects
Red effects

Reinforced by culture, certainly
White is death in Asian cultures

Yes, sports teams use this.
Graphic design: Yes, logos start B/W.
Most electronics are black
Apple tends to use white more
White: Same product effects.
No white superhero costumes
White wearing villans more common? To be misleading

https://www.linkedin.com/learning/universal-principles-of-design/red-effects?u=42275329

There are also yellow, green and blue effects, but are more culturally situated.

Inappropriate: Red for skin tone
Red is romantic, so inappropriate for condolences.
Red is thought to affect appetite. Food packaging, and fast food restaurants.

Why aren't all products black? Kira's question
Might want product to seem like a bargain; signals different price
Not every thing should be aggressive; toilet paper. Red would also be bad
Kids love colors, don't care about slim or sleek
Not practical: would absorb all light; Hard to find black things in the dark.
Would be hard to differentiate.
Black lacks personality
Black clothes are hot

Isn't always functional; heat absorption, tracing transparency
Might not be functional. Outdoor equipment can get lost.
Hard to see in the dark
Hard to photograph

Hard to keep clean (cars, stovetops). Harder to perceive form.
Black is too common; wear a color to stand out
Water bottles maybe better in blue, other connotations.
If everything was black, would lose dominance, high value perception
Signals unapproachability
May not match sense of identity; aggressive, authority, threatening
Don't always want to signal power, aggression
Lack of contrast is not appealing; Need other colors for contrast
Other colors can create a tiered pricing structure for broader marketing
Colors can affect other moods, emotions
Humans like color too
Doesn't allow full range of expression
Want to portray more fun in a different color. Black is not a loud color
Black is depressing
Black is the color of death.

Summary:

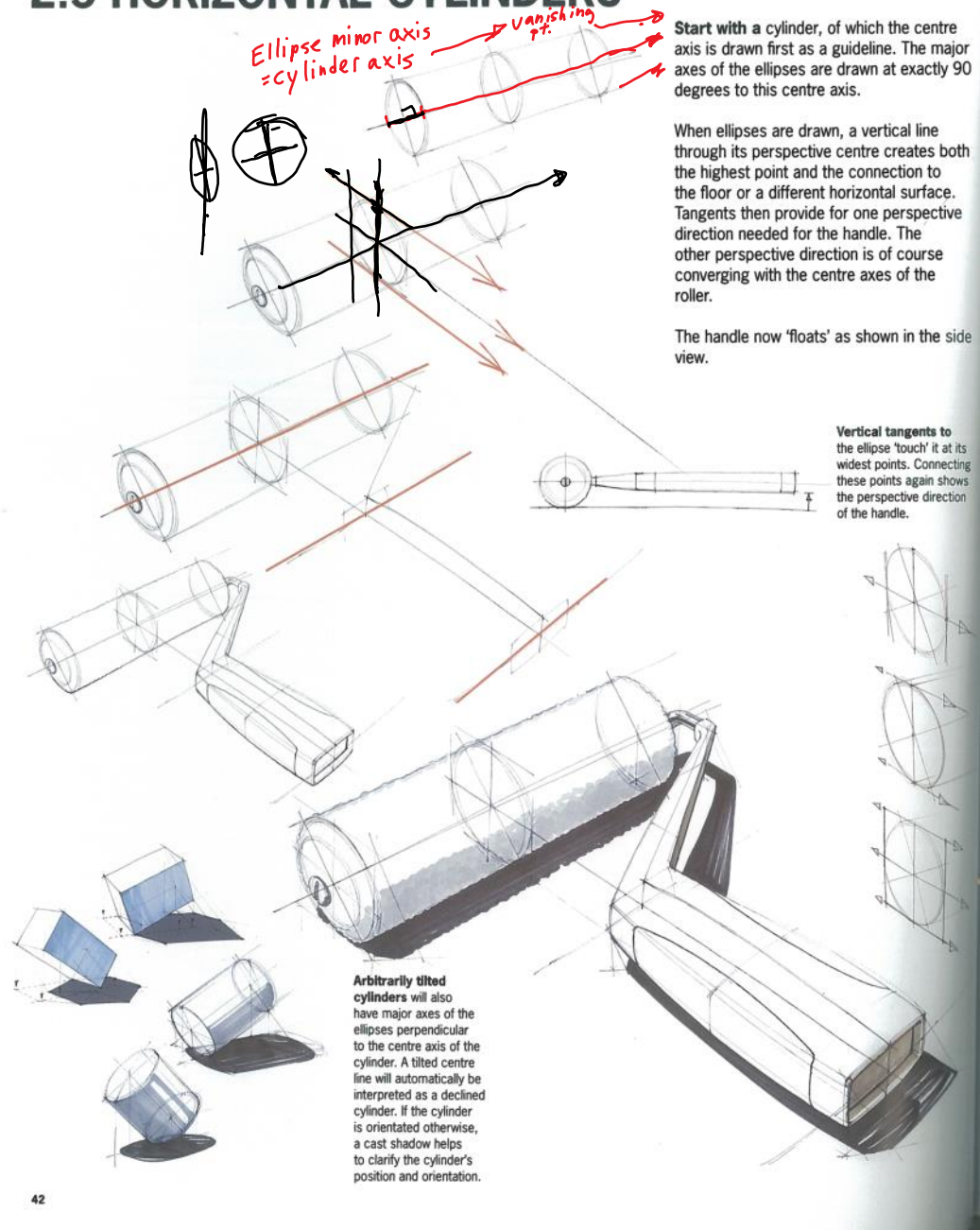White effects: White = good, light. Timeless, high-value
Black effects: Black = serious, aggressive, threatening. Timeless, high-value
Red effects
Increases attractiveness of humans, but suppresses high level cognition.
Only wear red on weekends, unless negotiating.

2.5 HORIZONTAL CYLINDERS

Ellipse minor axis = cylinder axis

vanishing pt.

Start with a cylinder, of which the centre axis is drawn first as a guideline. The major axes of the ellipses are drawn at exactly 90 degrees to this centre axis.

When ellipses are drawn, a vertical line through its perspective centre creates both the highest point and the connection to the floor or a different horizontal surface. Tangents then provide for one perspective direction needed for the handle. The other perspective direction is of course converging with the centre axes of the roller.

The handle now 'floats' as shown in the side view.

Vertical tangents to the ellipse 'touch' it at its widest points. Connecting these points again shows the perspective direction of the handle.

Arbitrarily tilted cylinders will also have major axes of the ellipses perpendicular to the centre axis of the cylinder. A tilted centre line will automatically be interpreted as a declined cylinder. If the cylinder is orientated otherwise, a cast shadow helps to clarify the cylinder's position and orientation.

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When creating a cast shadow of elevated block shapes (such as the grip), one can see that the cast shadow becomes simpler as the object gets thinner.

With relatively thin objects, a simple projection of the top surface or cross section is used as cast shadow. This is called a pseudo-cast shadow or a drop shadow. This is relatively close to reality, and a great simplification in drawing, offering speed and efficiency.

One still has to choose an efficient position for this cast shadow. In most cases the best solution is for the shadow to be bigger on one side of the object and not be symmetrical.

Pastel chalk is used on the (brightest) top surface. Scrape off some chalk; mixing might be necessary as it is important that the chalk has exactly the same colour as the marker. Use a relatively big piece of toilet paper or a tissue and apply with big 'brush-like' movements. It is applied in several layers. This ensures a smooth gradient without smudges. The chalk next to the drawing is easily erased.

Colour pencil is used here on the brown surface, adding a gradient to emphasise the curvature of the grip.

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