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Tri-Panel Painting

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TRI-PANEL PAINTING

by

W. J. Schmitt

The background of the page is a dark, textured black. Overlaid on this are three large, overlapping geometric shapes: a blue quadrilateral in the upper left, a pink quadrilateral in the center, and a teal quadrilateral in the lower right. The shapes are defined by thin black outlines and overlap each other, creating a layered effect. The text is centered within the blue and pink areas.

A Thesis-Project

using mechanical means
to rotate and display
three large paintings
relating to a specific
environment.

The cover features a complex, abstract geometric design. It is composed of several overlapping, angular shapes. A large teal shape occupies the central portion. To its upper left is a blue shape, and to its upper right is a pink shape. The bottom right corner is defined by a red shape. All shapes are outlined with a thin black border. The background is black.

R.I.T.

1968

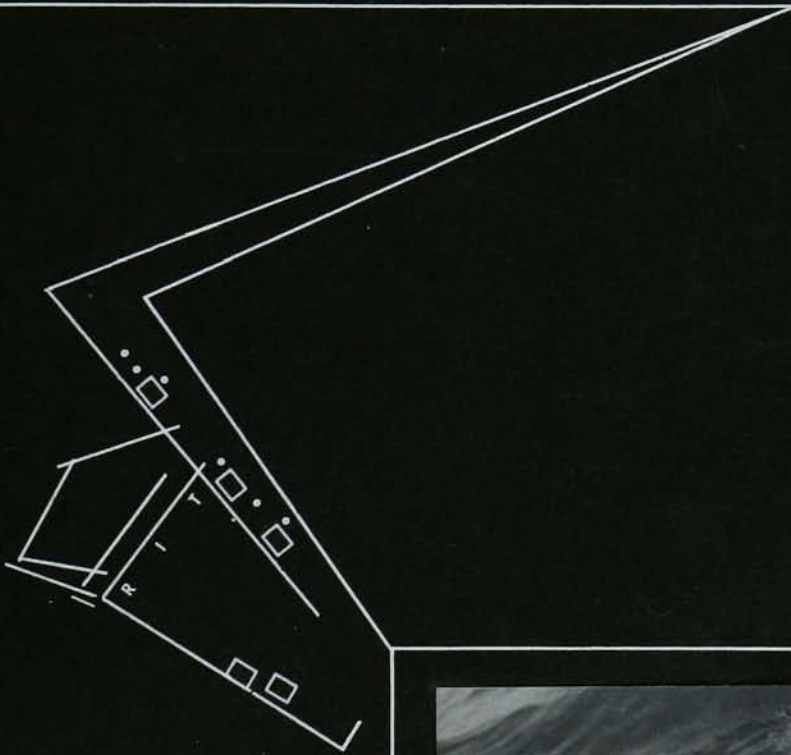
Graphic Design

Contents

Introduction	v
Small Paintings	9
The Model	12
Casting Plastic	15
A Large Painting	17
Three Large Paintings	20
Expenses	21

Introduction

A Thesis-Project is the creative ability of an individual to propel ideas into the reality of line, shape, texture and color, through much experimentation and careful selection of materials.



With this statement in mind, plans were made, to bring to reality, ideas for a Thesis-Project relating to a sea-side resort and its band-stand. A model of the band-stand would be constructed and three oil paintings would be designed to the scale of the model. One large full-scale painting would be executed in oil. This painting and the written report would complete the Thesis-Project.

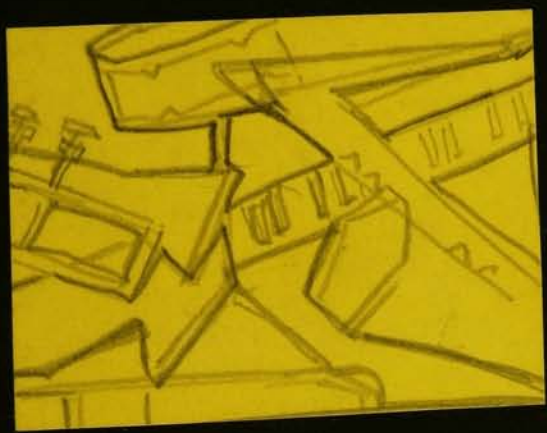
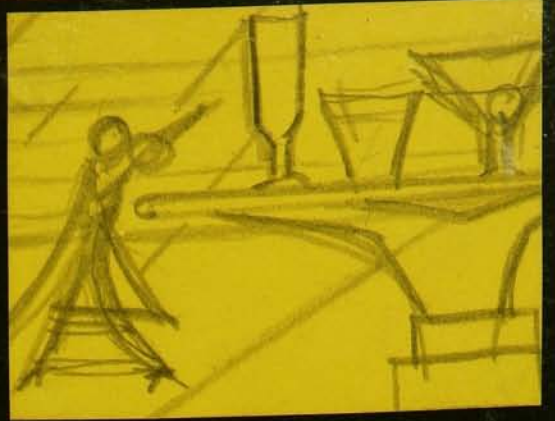
The model would include special gears and triangular beams that would enable the three paintings to be exhibited within the same frame. Using electronic equipment and electric motors on the full-scale construction would allow the proprietor to freely regulate the viewing time of each picture. However, on the small model, the paintings would turn manually. The purpose of this project would hopefully, enhance the dining and dancing area and center people's interest directly to the band-stand. Thus, when empty, the band-stand would continue to attract interest and help stimulate conversation.

This endeavor, to be successful, would require much deliberating and hours of research as well as searching for appropriate themes for the paintings. The search began with many subjects, all centering the thought of the sea-side resort.



With the aid of a camera, many pictures were recorded, of beaches and water-fronts, to stimulate creative thoughts and prepare an appropriate mood. Pictures were taken of people and boats, sand and driftwood and other related scenes. In addition to the film many sketches were made of existing locations and those of the imagination.





SMALL PAINTINGS

Color was always observed and considered. Color would greatly influence each painting, and each painting, though different in color harmony, would successfully blend with the whole environment. The paintings would reveal three distinct scenes: (1) services rendered to the public, here a tribute to the waitresses and waiters, (2) outdoor activity, here stressing boating, (3) and indoor entertainment, offering a tribute to the musicians and the availability of a dance floor.

Three preliminary sketches in oil (prints 1, 2, 3) were painted quickly as a definite starting point. Vertical lines were painted onto the paintings as a means of visualizing the separations that would occur slightly between the triangular beams. The lines were exaggerated purposely to study their effect. These particular paintings were all painted from the same pallet, for color was not primarily considered here as too important.

Not until the second rendering (prints 4, 5, 6,) did the colors become all important. Here limitations were imposed with the aid of separate pallets and each picture retained its original theme, thus harmonizing the color limitations with its respective theme.



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THE MODEL 1

A working model was necessary to present a visual con-
of the original idea. Because of the model, many problems
were solved that would have created delays in the full-
scale construction. A working model was practical for
the thesis presentation. A full-scale model would have
consumed more time than allowed.

The gears, both pinion and worm, (print 9) were pur-
chased from Howard Industries Division, Post Office Box
8995, Fort Lauderdale, Florida 33310.

The beams were made from illustration board. (prints
7 & 9) Strips on three sides are supported from within
by fifteen triangular pieces, one inch apart. Prints 11
and 12 show the triangular beams from left and right of
the band-stand. The beams illustrated here, are position-
ed at the half-mark of a complete turn. Each of the three
surfaces was painted differently to clearly distinguish
one from the other. The scale of the model shown is approx-
imately two inches equaling one foot.

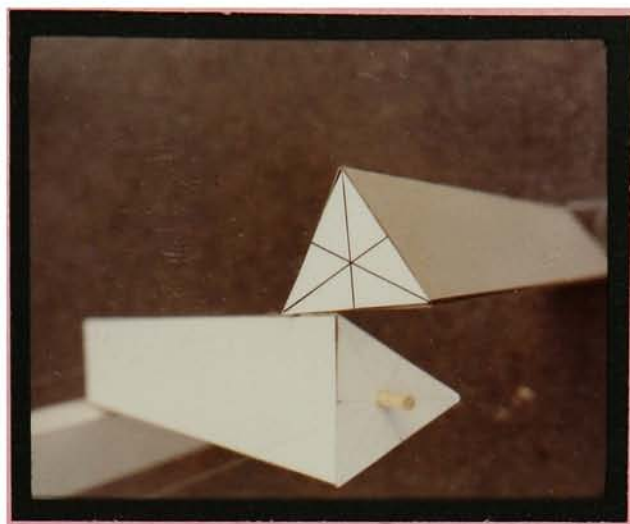
The lights in the model are in sets of four, control-
led by four switches in the rear of the model. (print 10)

Three switches control red, yellow, and blue lights, each set having three light bulbs. The last switch, controls two white light bulbs in the direct center of the front enclosure. The white lights are to be focused on the paintings when the musicians are not present.

Each beam is supported by a shaft running the entire length of the beam. (print 7) When the flat surface of the beams are facing the audience, there will be one complete painting visible. As each beam turns one hundred and twenty degrees another complete picture will be carried into view.

The small wire chair with the red leather cushion was added strictly for visual proportion and to relate the project to people.

The floor and walls were constructed of masonite with boards placed between, as in actual building methods. The walls and floor add to the visual concept of the complete plans.



7



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9



10

CASTING PLASTIC

After all the plans were made and the Thesis Proposal accepted, a change in the band-stand design was introduced. The change allowed an opportunity to experiment plastic without detriment to the original design of the Thesis-Project.

The Casting Plastic would be utilized for embeddig, a sea-like image, directly into the band-stand floor. The plastic would become the floor itself. This would allow lights, (prints 10, 11, 12) of all colors to beam up from the three enclosures around the band-stand floor. More dramatic color would be created for music presentation as well as the paintings.

The design was planned to include rocks, sand, driftwood, starfish and colored stones. With these items carefully arranged, the liquid plastic was poured periodically, one quart at a time. The curing of the plastic was successful by this laminating process.

A hardener was mixed with the liquid in strict accord with the manufacturer's instructions. Faulty results will show if carried out in any other way. The plastic was poured in a clear state to allow the objects to be seen.



11



12

A Large Painting

Time would not allow a full-scale model of the Thesis-Project, hence, the small scale model was constructed. However, one full-scale painting was finished in oils, to gain experience in a massive size painting and to present a visual image of the finished product, as it may appear.

A frame was made to support a canvas measuring 7' X 9'. To allow for overlap of the canvas, the size was reduced for convenience to $6\frac{1}{2}'$ X $8\frac{1}{2}'$. A white latex primer was rolled on as sizing for the canvas. Additional wood supports were hammered into place because the shrinkage in the drying stage actually snapped a section.

The design and subject-matter of this large painting is entirely different from the small paintings. This is as it should be, for experimentation plays a great part in a good thesis.

This painting (print 13) borders on a mild form of surrealism or a fantasy type picture. Music and sea-life were combined to bring the proper mood to the environment for which the project was designed. Changes were made (print 14) to eliminate the perspective created by the shadows and the piano keys. Also, the realistic bubbles were changed to flat cir-

cle designs in color. This change was necessary because it contradicted the other parts of the picture which retained a flat appearance. The piano keys were discarded completely and the guitar was added, with some color changes.

In the final analysis, it was decided this technique and subject-matter would not harmonize with the other small paintings, which were almost completely abstract. So, a third small painting (print 5) was finished and it was decided that these three (print 4, 5, 6) would be used for the full scale presentation.

In the small paintings (print 5) the sea-life was not used, however, only the musical instruments remained as the prime subject-matter.

In all the final paintings, including the large rendering, color was limited. Print 5 was basically blue and green; print 4, yellow, oranges, and reds, while Print 6, was mostly white, gray, black, and red.



13



14

THREE LARGE PAINTINGS

Although all has been fulfilled as in the Thesis- Proposal, there is still the actual full-scale model to be constructed in the near future. This idea of a Tri-Panel Painting will be constructed and painted for an existing sea-side resort. It would be highly proper to describe the full-scale plans.

The triangular beams will be approximately seven feet high and each beam, six inches wide. There will be twenty beams turning simultaneously by pinion and worm gears. These gears will be driven by an electric motor and connected to an automatic timer. The walls and band-stand will be redecorated in such a manner as to bring attention directly to the band-stand and the three pictures. The beams may be made up of wood and masonite. Each beam will be delicately balanced on a pivot or on ball bearings, which ever proves more efficient. The spacing between the beams will be a tolerable minimum of one sixteenth of an inch, if possible, even less.

The curtain shown in the prints 10, 11, 12, will probably be discarded. The frame will be visible as in any oil painting. The gears will be built within the frame, unable to be seen. Lighting may include black light and fluorescent paint.

EXPENSES

Gears, 20 sets, pinion and worm	\$ 18.00
Lumber and Masonite	15.00
Casting Plastic	12.00
Oil Paints	28.00
Canvas, 7' x 18'	28.00
Canvas Board, 14" x 18" (6 boards)	3.00
Glass, 14" x 18"75
Light Sockets	3.00
Film	8.00
Elbe Binder Book and Paper	6.00
	<hr/>
	\$ 141.75

This list does not include the extra money paid out for parking, repeated trips to stores, school, and field trips for sketching and filming.

The time devoted to this Thesis could not be recorded for planning started in January, 1968 and ended in August 1968.