

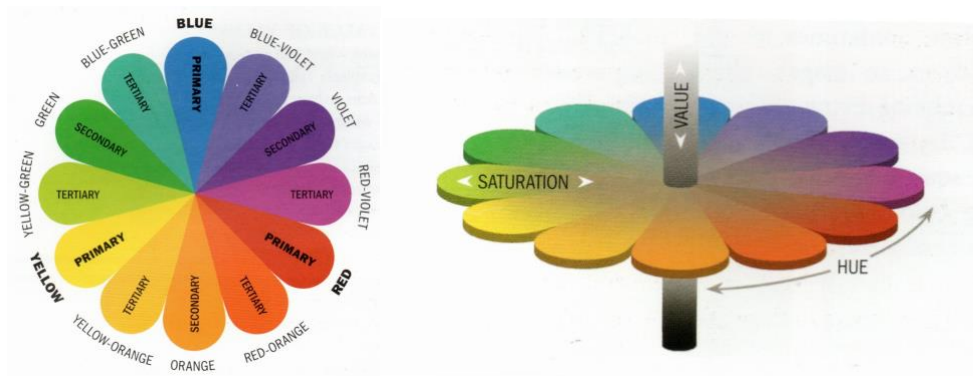
Weekly 2 hour assignments; week 7, Experimenting with colour and the distortion of value (tone)

This is the last week you will be working on weekly colour assignments this term. They will continue after the Easter Break. For the next two weeks, we will be having informal, interim assessment, group tutorials. Please make sure you all attend your allocated time slot (see list at the end of this brief). After the tutorial sessions, it will be the Easter break for three weeks.

During the two-weeks when we have tutorials, it gives you time to experiment and start to work out your designs and visuals for your three, square, full colour illustrations for a book of your choice. (The brief for this will be handed out this week which explains this part of the module). It also allows you time to work in your visual diary/sketch book exploring anything that inspires you.

Introduction.

Last semester you explored tonal values this semester you have been set assignments analysing the tone of colour (in other words the value of colour) and the saturation of colour. See illustration below.



Images from the Colour index book

This week I want you to play/experiment with value and colour, interchanging them in order for you to see how important value is in creating a convincing image. I have said it before, if you do not get your values right the image does not make sense. However, if your values are correct and your colours wrong your images will still read well. By understanding and applying these methods to your own illustrations, you can create dramatic images using crazy or contrasting colour combinations and still the image will make visual sense. Of course, you could also apply the wrong values to your illustrations and your image could look quite surreal. See illustrations below.



The images top row left to right illustrate; an image showing the correct colour values, an image showing the incorrect colour values and an image showing different colours but the correct values. In the last image, even though the colours are not 'life like' you can still easily identify the image because the values are correct as shown by the grey scale conversions below each colour image. Images from the Colour index book

Exercise 1, duration 40 minutes, take longer if you wish.

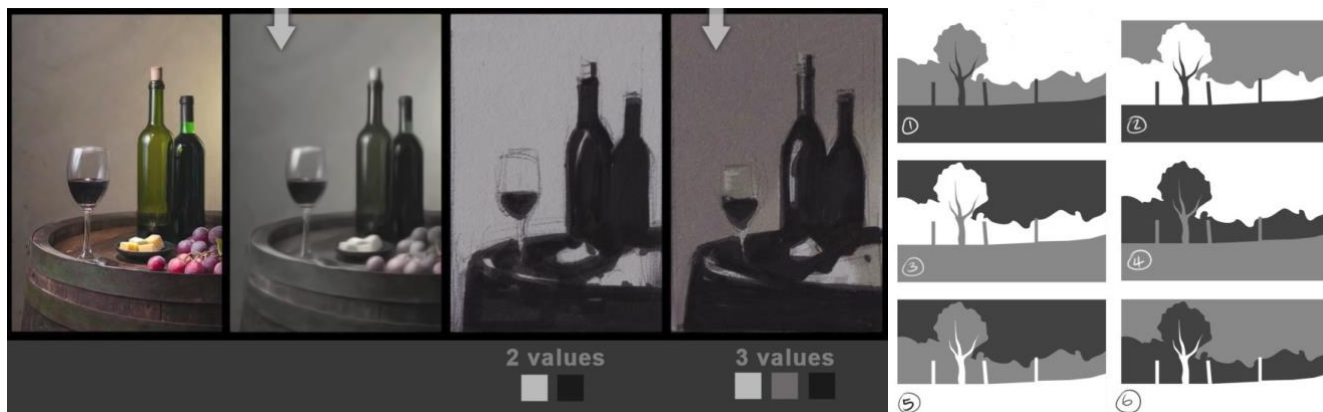
From life, working in any media you wish, in full colour, paint a self-portrait or a still life etc. Make sure it is an interesting arrangement (do not just set up one object to paint, arrange a set of objects to challenge yourself). Make sure you have good lighting and that you work out a good composition. You are to concentrate on the 'actual' colours and values as you did last week.

You will need to squint, in addition, if you need to, use a black and white photo to help you identify the values. **Important;** you are to work from life and use the photo (if you choose to use one) only as a guide.

Exercise 2, duration 40 minutes, take longer if you wish.

Working from your painting set up another piece of paper and identify the borders/edges that define the main values that you have identified in your painting and outline them carefully (approx. four values is fine, don't make it too complicated, this exercise is to get you to see value in colour it is not designed for you to do a masterpiece). You could if you wanted to, trace these areas by using tracing paper or you can draw them freehand. You will need to squint to do this, and again if you need to, take a photo of your painting and convert the image to black and white in order to identify the tonal areas. The same applies if you are working digitally.

Now you have your outlines identified as a guide, do a painting that completely changes/swaps around the tonal values so that you put the tones in the wrong places. This exercise where you are consciously placing different tones in the wrong places gets you to concentrate on the tonal values and where they are. Do this exercise using the same colour range you used on your original painting. There are lots of variables for this exercise, below are illustrations showing tonal values in black and white to help you. However, remember you will be working in colour.



The above image left shows an example using three tonal values similar to the ink painting exercise you did last semester. The image to the right shows how just three tonal values can be swapped around..



With a landscape or still life swapping around the tonal value would not make a lot of difference unless it was completely reversed as a negative, see the illustrations of a landscape above.

Exercise 3; duration 40 minutes

Now do a third image drawing/sketching in the main differential tonal areas and keeping the values the same as the original image but change the colours. They can be very unusual colours and as crazy as you like, **but the values must be the same as they are from life.** This exercise gets you to really concentrate even further on matching colour with the correct tonal value. This happens because you will need to understand the value of colours and the value band they sit within. For example, yellow, will not be able to be used as a dark tone. See colour and value ranges to help you identify the tonal ranges of colour below.

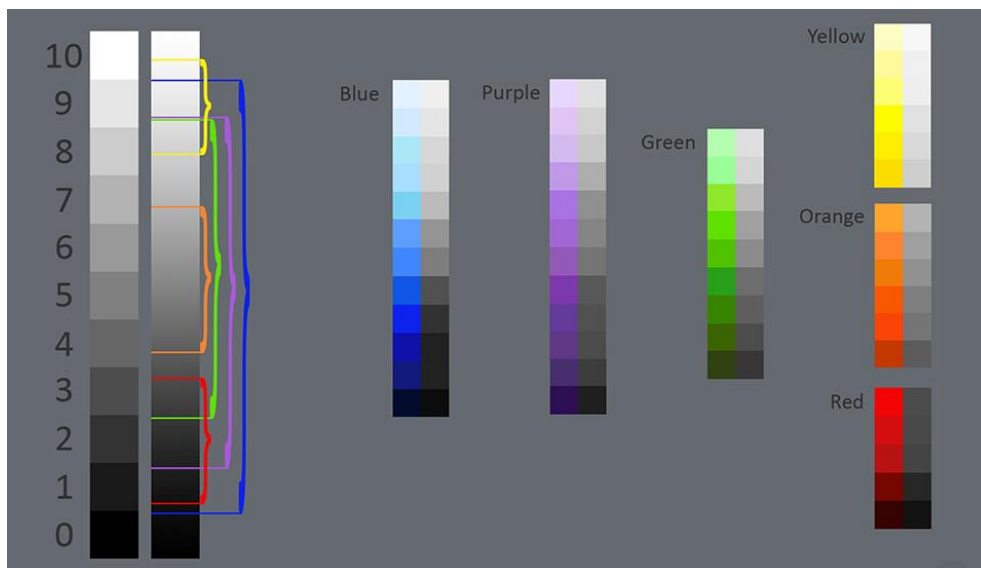
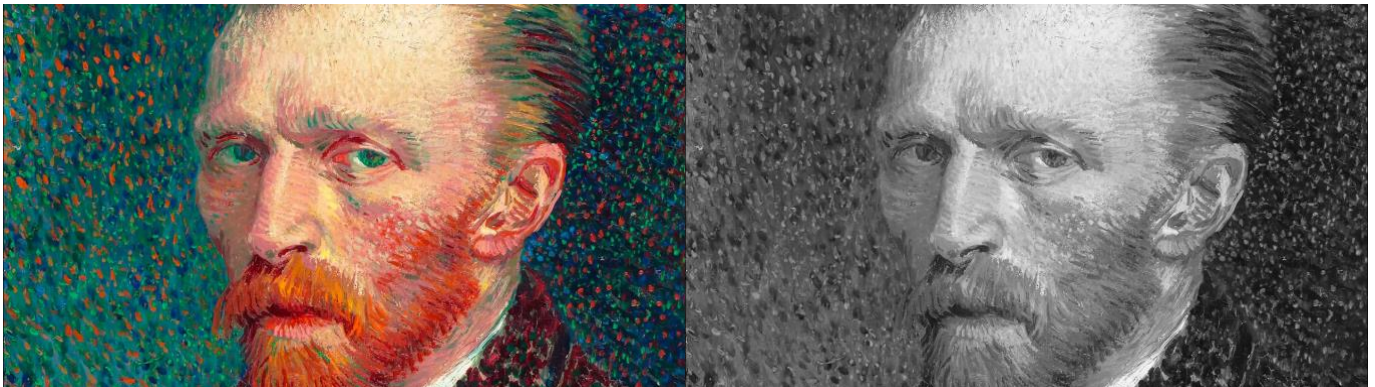


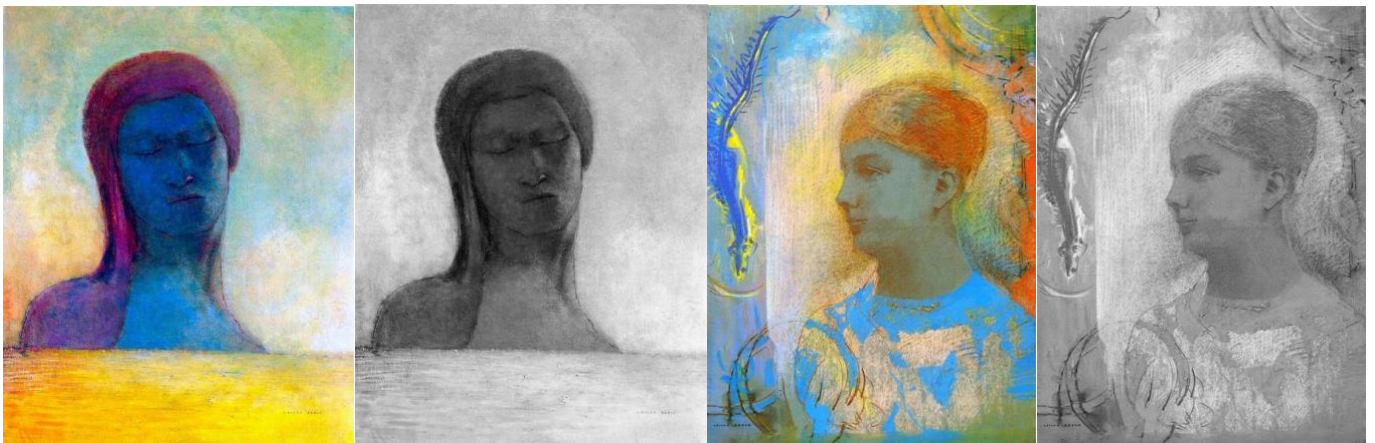
image above from sycra.net



Look how Vincent van Gogh was very aware of the value of his colours. In the illustration above the colours on the cheeks of his self-portrait are very different in hue but the same in value. Likewise, his painting of the postman has very red outlines for the eyes but he knows that reds are quite dark in tone even though they look bright.



Look at the superb control of his colour and tones!! Red is quite a dark colour but it looks bright. Look at the tone of the green in the left white of the eye



Above; Odilon Redon changing the colour of his subject but controlling the tones. In the example on the left the purple of the hair is darker than the blue of the face. See colour and value chart above.

Note; Research. Look at illustrator's/artist's work. Is it linear or is it more tonal in its execution? How do you work naturally? Do you work in line or tone? What type of work are you aspiring to achieve? Some artists have a natural ability to identify the tonal value in colour, other artists find it more difficult. Start to understand how you work. If you want to change and develop the way you work, then become clear about the areas you wish to develop and address it consciously.



Still life paintings by Karen Smidth. Look at how the pink plant is tonally similar to the background window and yet it looks very 'light' in tonal value.

Submission deadline Sunday 14th March, 12:00 midnight.

Please hand in all three paintings by Sunday 14th March, 12:00 midnight.

Materials for the next colour session after the Easter break

A list of the materials you will need for the first week back after the Easter break will be sent out to you via email a week prior to the assignment.

Tutorial times and groups for Monday and Monday.

NOTE: Nearer the date I will send out an invite to you all to join the Teams meeting which will start at 10 am on both Mondays. I will let the meeting running all day but, after the initial session, you are to re-join for your tutorials at the allotted times set out below – please mute your microphones and cameras at all other times, (unless you want to join in with the open sessions at the end of each day to ask questions). I will send out the Teams invite to your UNIVERSITY EMAIL CONTACT ADDRESS NOT your personal emails.

Monday 15th March

10:00am to 11:00 am - Group 1.

Katie Leah Baugh
Isobel Bridgland
Isabella Coombs
Catherine Angharad Ford
Mary Bath
Eve Barnes

11:00am to 12:00 - Group 2

Tyler Jenkins
Calum James
Kate Joseph
Oscar Fox
Rhys Griffiths
Leah Knowles

1:00pm to 2:00pm - Group 3

Carys Louise Pedler
Charlotte Phillips
Arianne Nicholas
Rhian Emma Powell
Naomi Morgan

2:00pm to 3:00pm any further questions OPEN SESSION.

Monday 22nd March

10:00am to 11:00am - Group 4

Anna Carys Richards
Nia Rose Uzzell
Ellen Rehmatulla
Katy Rees-Davies
Kaleb Brandon Slade

11:00am to 12:00 noon- Group 5

Mughis Shaikh
Tyler Williams-Chitty
Declan Griffin
Jack Bromfield

1:00pm to 3:00pm, OPEN SESSION for individuals, (this time is for the whole group if anyone has questions).