

Part 2; Weekly drawing assignments; Colour; in your own way.

Introduction

This week's brief is very simple. You have been working all semester experimenting with lots of different ways of looking and 'feeling'. You have investigated various ways of recording, quickly and spontaneously exploring the energy of mark making in your line. You have worked on drawings that have taken hours to complete where you have contemplated tone, atmospheric perspective and light and drawings that have taken only a few minutes. All of these methods have been applied to help you to capture your own Reportage 'stories' from life as you have dealt with your own individual personal circumstances during lockdown.

Brief

Today I want you to work in your own way in full colour from life. The reason I have set this brief is because I want to see how you all naturally use colour when doing observational drawing. Next semester we will be concentrating primarily on colour when drawing from life and exploring its subtlety, dynamism and its light qualities while also investigating its ability to contain powerful emotional content. Getting you all to do a colour study will enable me to understand how you all work naturally with colour and which areas you may need help with in order to best develop your working practice. I can then structure the assignments next semester to best suit your individual personal abilities. I also feel that you could all do with a bit of freedom to be self-expressive!

Exercise; duration 2 hours.

You can choose the size and the format of the piece of work you do. You can do it in any media. You can do the study/studies related to your reportage subject or do something quite different. The choice is up to you but it must be done from life and in colour.

You can take two hours to do one long studied piece or two hours to do as many pieces as you wish.

Some of you might find being able to choose what to do, after all these weeks of being set specific assignments by myself Jon and Chris quite daunting. Spend a bit of time thinking about what you would like to achieve. Has there been a particular exercise you have enjoyed over the semester that you would like to explore further? Perhaps you would like to revisit two in particular and work them together and try them out in colour. Maybe you would like to do several within the same piece. You can even choose ways of working that you have done with Jon and Chris if you want to develop these further.

Below are some examples in colour that have been done by reportage artists. When drawing, or sketching on location in colour it is important to be able to work at times quickly and spontaneously having materials to hand that you can access easily and apply quickly such as crayons, pastels, felt tip pens and paint in pans etc.

Ninna Cosford, who is a well-established illustrator, has done a book about her journey on the Trans-Siberian railway. The first film is about how she asked for help on kickstarter to finance her project. The second film is about the actual trip she undertook, the sketching she did on the journey and the final book she put together having secured financial backing. Her way of using colour creates a light-hearted atmosphere.



<https://www.kickstarter.com/projects/ninacosford/the-trans-siberian-railway>
<https://www.youtube.com/watch?v=Oh9DyYgF7vI>

The work below is by Liz Anelli, she also uses light bright colour creating an uplifting, sunny carnival atmosphere.



<http://reportager.uwe.ac.uk/projects12/coe/sc1.htm> Below; Are images by Sue Coe. She uses a dark tonal colour palette with bright accents. Her work is powerful and highly emotive. This is achieved not only by the harrowing subjects she reports on visually but also by her colour choice. This is also true of Ben Shahn's work in the second row below.



Submission date

Hand in by next Sunday 13th December 2020 at 12:00 midnight. This is so that I can look at what you have done and work on designing next semesters assignments over the Christmas break. **Please note;** I will not be giving feedback on this piece of work until I do the final assessment feedback for the whole module in January.



Above; Jenny Soep often works with colour on a dark ground.



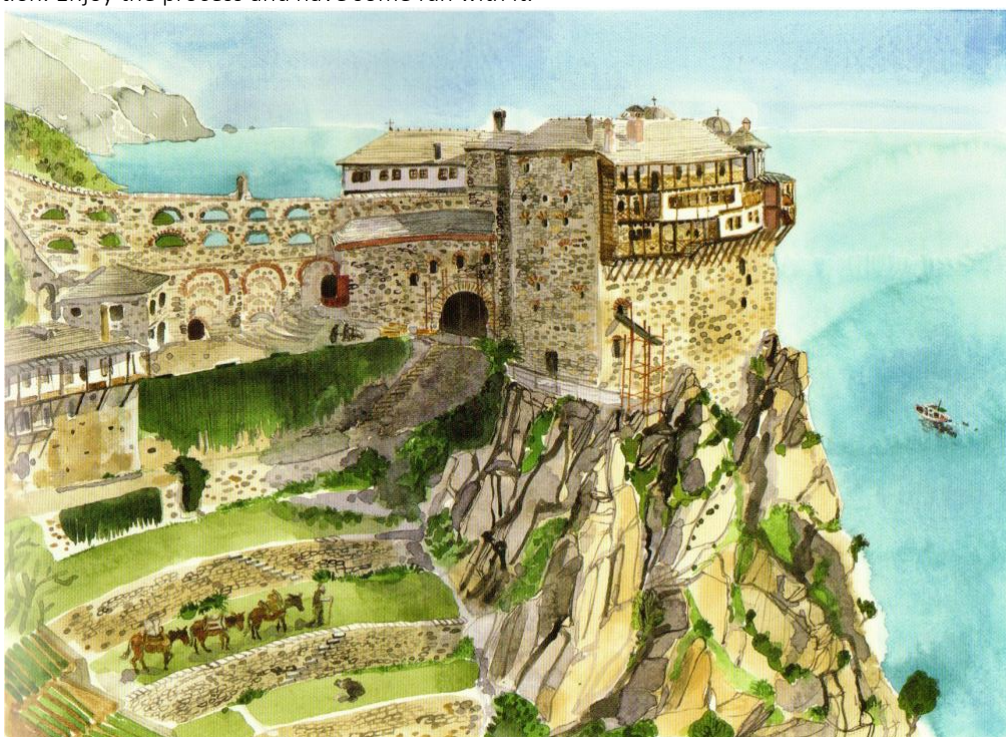
Above Jedidiah Dore first two images, Alex Nicholson last image. They use line in a combination of black and white and colour in selected areas.

Final submission information for your Reportage brief. Monday January 4th 2020; 3:00 pm.

Please refer to the handout titled *Clarification week 8*, that was sent to you in week 8, this is also on moodle.

- You are to hand in your final submission saved as a PowerPoint. **Export as PDF. Label your PDF document in the following format when saving:**
Surname in CAPS Forename in CAPS VS1
Example: JONES DORIS VS1

Remember that you can include your research as part of this PowerPoint, (if you have not already sent it to me), as it is part of the marking criteria for this module to have researched reportage illustration and illustrators who work in this genre. You can add the research at the beginning of your PowerPoint along with an introduction describing your chosen story/narrative and how it has evolved. This may have changed as you have progressed throughout the semester. This is fine, explain the changes and say why this has happened, it is all part of the reportage process. Don't forget to design your PowerPoint well. For example, you can crop images and place related images together. You could also put your working sketches next to your final worked up reportage artwork if you have decided to work in this way. Make it an interesting PowerPoint to look through, think about how you would design it if you were to send your work to a potential client in order to sell your story. Don't forget to annotated parts of it if it needs an explanation. Enjoy the process and have some fun with it.



Tim Vyner; builds up his works digitally in colour; see his work on line <https://www.youtube.com/watch?v=IGGZlwJMFoU>