

Topic: **Painting: Still Life. (2D Painting).**

I need to know: How to mix and apply colour and tone, demonstrating an appreciation of form.

Key Words	Definitions
Primary	<i>Red, Yellow, Blue. Primary colours cannot be made by mixing other colours together.</i>
Secondary	<i>Orange, Violet, Green. Secondary colours are made by mixing two primary colours.</i>
Tertiary	<i>Tertiary colours are between, or a mix of primary and secondary colour.</i>
Complimentary	<i>Complimentary colours are opposite each other on the colour wheel. Put together they provide a strong contrast. Blue and orange are the coldest and warmest colours on the colour wheel. Yellow and purple are the palest and darkest colours on the colour wheel.</i>
Tone	<i>Black and white are the darkest and lightest tones. Mixing the two provide a range, or gradation, of tones from dark grey to light grey.</i>
Shades	<i>Mixing a small amount of black to a pure colour will make a shade.</i>
Tints	<i>Mixing a small amount of white to a pure colour will make a tint.</i>
Pigment	<i>A substance or compound that gives something a particular colour.</i>
Ground	<i>A ground or primer is the background surface on which you paint. It separates your painting from the supporting paper, canvas or board.</i>
Impasto	<i>The technique of applying paint or pigment thickly so that it stands out from a surface.</i>
Layering	<i>In technique, this simply means building up multiple layers of paint one on top of the other. In art theory it can also refer to layers of meaning.</i>
Weight	<i>The weight of a colour refers to its dominance within the composition or painting as a whole.</i>
Composition	<i>In the visual arts, composition is the arrangement of visual elements in a work of art. Space and silence are all important and can be seen and heard in music, writing and photography.</i>
Localised colour	<i>In painting, local colour is the natural colour of an object unmodified by manipulated light and shadow or any other distortion.</i>
Reflected colour	<i>In art, reflected colour is a change of hue caused when one colour is reflected onto another.</i>
Reflected light and tone	<i>Depending upon what material the apple is sitting on you are likely to see some reflected light on the underside of the apple making the tone lighter than the shadow.</i>
Chiaroscuro	<i>Chiaroscuro, in art, is the use of strong contrasts between light and dark, usually bold contrasts affecting a whole composition. It is also a technical term used by artists for the use of contrasts of light to achieve a sense of volume in modelling three-dimensional objects.</i>
Line	<i>The application of line in drawing is complex. Often line is simply used to outline shapes; however, the application of line is often underestimated. Try varying your quality of line, (dark / light / straight / curved / thick / thin...) to record the idea of weight and tension.</i>



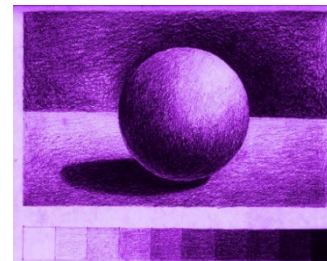
Explore mixing colours, adding black to make shades and white to make tints.



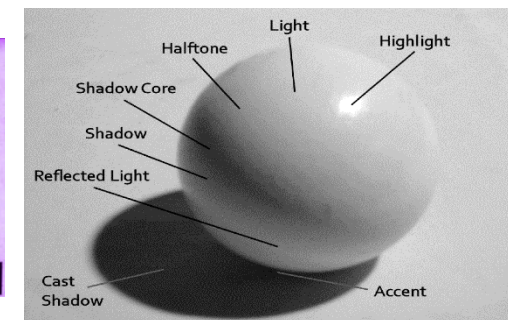
Euan Uglow. Look carefully. Apply localised colour and tone accurately.



Student work.



Apply tones in a drawing to record light and shade on a form.



Consider the application of tone carefully. Shadows are not always as dark as you might think they are when light is reflected.

Arrow Tasks: Compare and reflect upon the art work Da Vinci, De Heem, Cezanne, Morandi, Thiebaud, Euan Eglow. Consider how their use of colour and tone capture shape and form.

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Consider using some cooler, blue colours in the shadow of the apple. This will make the painting look even more 3D.



Consider the application of brush strokes really carefully. The direction and shape of the brush stroke can describe the rounded form of the apple and compliment your use of tone in recording 3D qualities.



Experiment with using a 'Chiaroscuro' style of lighting. This can make for a dramatic quality to the apple as well as showing off its three dimensional qualities.



Fabric drapes can appear weightless and soft at the same time as appearing heavy under tension. When drawing fabric, try to use straight lines to record fabric under the tension of its own weight.

Thinking, questioning and communicating your visual intelligence using practical skills in ART.

You will be able to organise your thoughts, understanding and expertise in **ART** this term under the following headings.

Skills: *Mixing colour and colour matching, applying colour and tone to form, exploring cool and warm colours, consider how line and shape compliment form, weight and tension...*

Contexts: *History, reasoning, ideas, recognising genre and styles, culture, connections, representations of space...*

Rules: *Visual analysis, measuring, proportion, translation of 3D to 2D, experimentation, exploration of colour values, compositions, adaptability ...*

Audience: *Personal, commercial, ethics, morals, age, empathy, critique...*

Resolution: *First hand and Secondary Sources, scale, representational, decisions, realism, style vs technique...*

Communication: *Represent, truth, analyse, evaluate, talk, show...*

Legacy: *Material, pigment, permanence, heritage, culture, pollution.*

Throughout the year we will be asking you to articulate (to say, explain and use), a number of **Personal, Learning and Thinking skills** to help you develop your knowledge and understanding. This term we will be asking you to reflect upon your **Reflective Learning:** Assess progress, set goals, consider success criteria, review, be open and positive, evaluate, communicate.

Further thinking (why does this matter?):



On a functional level, it is important to us all that we can identify, associate meaning, reproduce and apply a complex variety of colours because of its importance in food, nutrition, decay and poisoning; together with the recognition of visual cues to emotions and general health and wellbeing.

On a more complex level, throughout our history, colour has been used to record, and in doing so, it tells us a story of wealth, power, value, importance, travel, migration and export of goods. From the blue gem stone, Lapis Lazuli (mined in a remote Afghan mountain range), to the use of red pigment from a cochineal insect (a creature found on prickly-pear cacti in Mexico), colour reveals the rich history of humanity.