ALL SCHOOLS

EXERCISE BOOK

NAME Colour theory + design

ADDRESS Tone + colour analysis

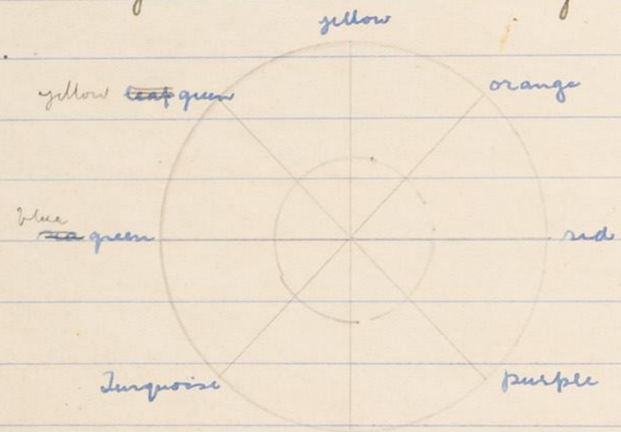
Toledo Museum

Dedication — to the principle of art education for all, & the ideal of the utility of beauty. It has grown from modest origins to noble proportions. Dedicated anew to the service of art, & the service of life, to the youth & age of Toledo, to those who seek self improvement, to all who hunger & thirst for beauty.

"Manet in 1865 is the Revolution; in 1930, is the Tradition

Design.

The first lesson consisted in giving the 7 motifs, the foundation of all design, viz. ○ ∪ ∿ ⩙ ◎ ≈ —
with exercises in using them for borders.
The construction of the colour circle was given, & definitions, as follows.



The colours are made with Winsor & Newton's Ostwald's Poster colours, or if Talens are used, the following. —
Yellow, carmine, vermilion, dark ultramarine,
rose mixed with ultramarine = purple. Turquoise, vermilion & light green.

Definitions.

Spectrum The display of colour resulting from the decomposition of light, either from water, the rainbow, or refracted by a glass prism.

Hue = "full colour". When pure, colours contain no black or white in their constitution.

Pure colours are those in a colour circle based on the unadulterated colours of the spectrum, & are those which are free from added white, black or grey.

Luminosity that quality of a colour by which it remains visible when the light begins to fail. The luminosity is increased by adding white & decreased by adding black.

Tint is what is formed when white is mixed with the pure colours. For this reason a tint always looks lighter or paler than the pure colour from which it is made.

Complementary That which supplies a deficiency.

① Complementary colours are those which are directly opposite to each other in the colour circle. When used together they have the property of making each other more intense.

② Those which show the greatest contrast in hue, &

③ Colours, which are capable of producing a neutral grey upon optical mixture.

Analogous colours. Colours which are close together on the colour circle, & therefore resemble each other, & are closely related in hue. Any quarter of the circle contains colours which are analogous to each other.

Sensory effects of colour.

Different colours have different sensory effects.

Certain colours are warm

Certain colours are cold.

Certain colours are bright & luminous

Certain colours are dark rich & sombre.

Warm = yellow & red.

Cold = Blue purple, & green.

Lightest & most luminous = & yellow

Darkest Blue.

Colours symbolise or suggest certain things.

Yellow & orange = Light, sunshine, brightness.

They are emblems of gold & Imperial China. In the sinister sense = cowardice & treason.

Red Ardent love, passion, excitement, vigour energy, fire, evening. Sinister — anger cruelty, sin.

Purple Royalty dignity, mystery, mourning, sadness.

Blue. Truth, wisdom, loyalty, spiritual love, immortality, coolness, despondency.

Green. Growth, life, hope, freshness, youth, spring, & coolness. Sinister — jealousy.

White. Light purity, innocence, rejoicing, victory, marriage, dress, ghostliness, blankness.

Black. the opposite of white. typifies the powers of darkness defilement, instead of innocence, mourning instead of gaiety. In its good sense black signifies structural strength & deep restful quiet, in contrast to the agitation of light.

Harmonies of contrasting colours.

If you start at yellow moving round clockwise, colours get more & more different from yellow, then more & more like yellow.

Relative luminosity.

If you almost close the eyes & take a green & red, there is very little difference. If you take yellow this colour stands out plainly, but blue, is very dim. Therefore colours which lie close to yellow, show a striking difference when compared with their opposites.

The consideration of opposites is important. — the more contrasts between colours the more care in adjusting the relative areas, which they occupy in any pattern or composition.

Simple tint & shade harmonies.

Shade is added black. i.e. a shade is always darker or richer than the pure colour from which it is made. The more black there is added, the darker the shade. We can speak of lighter shades & darker shades so long as we remember that.

(a) the lightest shade is darker than the corresponding pure colour.

(b) the darkest shade is not so dark as black.

Greyed colour is a colour containing pure colour & added black & white. The terms (a) a tint shade, & (b) a shaded tint are equivalents.

Harmonies of colour & near complementaries or splitting This is a valuable method of modifying simple harmony of two opposites. We split one of the colours. We take them, or two colours lying on each side. (?)

Harmonies of analogous colours. If we choose more than two analagous colours, we should select them at equal intervals on the colour circle. It is rarely advisable to use adjacent colours in the 24 colours circles There is not enough difference in them to give an interesting effect.

An analogous harmony may be made more interesting

by adding a touch of contrasting colour. The best colour is the intermediate opposite found by finding the point midway or striking across the circle.

Triads & harmonies obtained by stepping around the circle, & using the three colours so situated in the colour circle that they divide it into equal parts.

Example (a) Any pair of complementaries.

(b) in the 8 colour circle — yellow, red, blue-green

(c) Divide in three parts with a triangle.

To do this make a triangle to fit colour circle, this will indicate the triad of colour.

N.B. The proportion of colour used is very important.

Greyed colours. sometimes look lighter & sometimes look darker than pure colours.

This depends on the proportion of black & white added

For example if we add a large quantity of white & a small quantity of black, to blue, the blue will be lighter than the pure blue, we started with.

Equal tint circles. are coloured circles containing tints which have in them the same proportion of white.

Equal shade circles. are coloured circles containing shades which have in them the same proportion of black.

Equal greyed circles. are coloured circles containing greyed colours, which have in them the same proportion of black white & pure colour.

Watch the colour effects in nature — colour schemes in furnishing, in interiors, & colour schemes in dress. The part played by tints, shades, & greyed colours are infinitely greater than that played by pure colours Pure colours tend to give over bright gaudy effects Associate them with lighter & darker friends, we then get a quieter more refined & more interesting scheme. For sheer light gayness, & sheer delicate beauty, the tints & greyed colours. For sober & quiet schemes, go to the shades & the darker greyed colours.
Pure colours should be used in small areas.
Equal tint harmonies. Before using a tint circle, compare with the colour circle.
There is less contrast between colours. Why?
Because a part of each colour, is the white which was added. & this common constituent establishes closer relations between the tints.
The exact extent to which colours of a given tint circle lack contrast depends on the amount of white

added.
Equal shade harmonies. As in the equal tint circle the colours of an equal shade circle show less contrast than those of the pure colour circle, & the same rules apply.
Pure colour harmonies by the addition of tints & shades.
A harmony of two or more pure colours, may be improved by the addition of tints & shades which correspond in hue to the pure colours. There are many lovely results by this simple procedure.
Equal greyed colour harmonies. To make this an equal greyed colours circle, we must add a fixed quantity of white, & a fixed quantity of black, to each of the pure colours, but the amount of white need not be the same as the amount of black. Amongst the greyed colours are some of the most beautiful colours.
Legibility of various colour combinations for reading at considerable distances.
The order of merit is as follows. —

1st Black on yellow 3 red on white
2 green on white 4 blue on white.

5 White on blue
6 Black on White
7 Yellow on Black
8 White on red
9 White on green
10 White on black.
11 red on yellow
12 green on red
13 red on green.

Neutrals.

By neutrals we mean black & white or greys formed by mixing them.
A white surface is one which reflects all the colour components of white light.
A black surface is one which reflects no light whatever, but we cannot obtain in practice a perfectly black surface, for every surface, no matter how poor a reflector it may be reflects a little light
By mixing black & white one expects to produce grey — it nearly does so, but owing to a physical phenomenon known as refraction, the resulting grey has a bluish look.
To produce a really neutral grey, add a little of the complementary colour (a dark yellow) which neutralises the blue tint of the colour.

We get 8 neutrals including black & white.

Harmonies of neutrals

Remember that strongly contrasting pairs require careful adjustment in pattern to obtain a good balance.
e.g. loud check in black and white squares. A much quieter & more interesting effect is got by reducing the area of white, & also adding an intermediate neutral. say a middle grey.
The neutral scale is an evenly constructed scale of neutrals, of varying luminosity. Just as the pure colour circle is an evenly constructed scale of colours of varying hue.
The only difference is that it cannot be arranged in circular form because two extreme members of the neutral scale are entirely different from each other.
When constructing harmonies of neutrals, begin with neutrals lying at equal intervals, but not under all circumstances. For instance in a design for three neutrals take approximately equal areas for two of them & a smaller area for the third.
Say, choose fairly dark greys for equal areas.

+ white or light grey for very small areas.
A contrasting neutral can add piquancy to a design, just as a touch of contrasting colour may add interest to a harmony of chiefly analogous colours.

The effect of colours on each other.

Intensification of contrasts.

We have found that complementary colours intensify each other. This is due to the formation of the after image.

Test. Concentrate ones gaze on bright red close the eyes, + turn to a plain ground. The after effect would appear green in colour.

In a colour design, our eyes wander over it + we cannot concentrate on more than one point at once, + the momentary after effect of the first colour is superimposed on the first colour.

Speaking generally, we may say that a colour adds its complementary colour to its surroundings A bright red object will tinge its immediate surrounding with green.

Change in luminosity.

The apparent change in hue in one colour brought about by the near presence of another colour is akin to the apparent alteration in luminosity when certain colours or neutrals are brought together.

Take a grey paper.

Place a small spot on a large sheet of black, + also on a large sheet of white.

Keep some of the original grey to make a comparison

Also try a clear strong pink on black, then on white.

Make a colour sample on black + white ?

e.g use bright red on bright yellow, also on bright blue, + note how one grows much more crimson + the other much more orange.

Because of this effect, when using two colours in a design, try them side by side, before using.

The effect of breaking up of colours.

A colour is said to be broken up, when, instead of being present in a few large sections in the design, it is present in numerous small sections.

The result therefore depends on what the colours are that are broken up together e.g.

Breaking up pure colour with white equals plain tint. Breaking up pure colour with black gives effect of plain shade.

Breaking up analogous or colours reasonably close on the colour circle gives you a hue between those colours used.

Breaking up colours wide apart on the colour circle the effect will give you a greyer result.

Breaks up a complementary colour will be a neutral grey, if the relative areas are just right.

Resumé of lessons.

{which also included portions of the foregoing colour notes.

First Lesson.

The seven motifs, the foundation of all design, viz—

O, U, ∩, ∩∩, ∩∩∩, ◎, —.

Homework. Seven motif border designs using.

(a). analogous colours. (b) a hue + its complementary

© own choice.

Second Lesson.

Criticism of the borders done for homework.

Demonstration in all over pattern making.

(1st) By filling adjacent squares with different motifs, care being taken to avoid any unintentional diagonal linking up at the corners.

&c.

Lesson 2 contd.

All over pattern making.

(2nd) by producing all over patterns by counter change in two colours. by decorating the horizontal line:

Ex.

(3rd)
~~and~~ also in three colours.

This is achieved through making the repeat avoid coming back to the corner.

Ex.

Lesson 2 contd.

Pullover pattern making.

(3rd) By reversing the lines in adjacent squares

Ex.

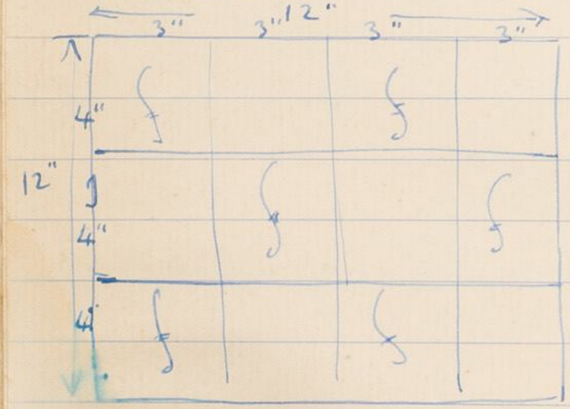
In this and 1st examples the uprights need not remain upright but may be changed in shape

Ex

Internal decoration may also be worked in.

Ex.

Homework contd.



(c) Make a spray pattern with one pure colour.

(d) & two others, using 2 pure colours, & 1 tint & one shade of either colour. thus

Lesson 2 contd.

Homework. Seven motif all over patterns.

6 patterns.

(a). in one colour

(b) in two colours 1 pure, 1 tint..

(c) in three colours own choice.

(d) .. two colours + 1 black.

(e) three colours + 1 black.

(f) own choice

Counterchange three patterns in 1 colour

three patterns in 2 colours + white.

Lesson 3.

Criticism of above. —

Then some flower spray motifs were shown, & ~~colour~~ ~~notes taken~~ sprays were practised & colour notes taken.

Homework. Take 2 pure colours. & make

(a) ① an equal grey colours

② a greyed colour.

③ a tint.

④ a shade.

(b) Compose a spray in 1 pure colour.

" " " a shade & a pure colour same hue.

" " " a pure, a shade & tint of same

Lesson 4.

Criticism of spray designs. "Keep thinking of the shapes the spaces are making, as well as the shape of the design". Then a lesson on textures.

Homework. Re-do the spray designs
Originate 6 new textures.
Cut 6 border designs in paper then do the one we like best on white, black & grey paper.

Lesson 5.

Criticisms of above. Instruction on how to construct a counterchange design in circles, & counterchange borders.

Homework ① Four counterchange circles.
② one border shown in five stages.
③ Free brush work border for a plate (2" border)
N.B. no background.

For lesson 6. bring scissors, cardboard, broken combs. (not too fine), tiny bits of sponge, tissue, dag, big brush, roll of lining paper. 3/4" brush overall, rags.

Lesson 6.

Comb. painting. Cover the paper with flour paste or clag. then brush the colour on. (Powder colours mixed with gum arabic, or poster colours from the tubes.) Work the design with cardboard combs, real combs. fingers or anything else. Try various kinds of colour. Try effects on various papers including newspaper. When dry iron with warm iron on wrong side & polish with ~~Homework~~ Wax polish.

Homework. Try comb designs. white wax polish.

Lesson 7.

Devoted to colour theory, & the use of lino tools.

Homework. Make a sampler in lino, to find the use of the tools. Divide the piece into squares using the V in one, the gouge in another, then knife & V, knife & U, & knife & all together.

Bring a design to be cut at lesson 8. Watch the colour effects obtained by texture.

Materials Sheet of glass at least 6" square. Ink (oil) Roller. Printing paper (litho) Newspaper. Kerosine, sampler, small block of lino.

Lesson 8.

Linos. Block printing.

Cover the table with newspaper. Have a piece of underfelt (Jeltex) or a thick ~~paper~~ pad of newspaper to print on.

In printing on a thin material, newspaper over the underfelt is a good guide to keep the lines of the pattern straight. Cotton stretched across from pins driven into the table is another way.

Have the glass palette placed on the R hand side. Put a squeeze of ink in one corner. Pick up with the centre of the squeegee, press on the glass, & roll in all directions, until a tacky noise indicates that all is ready.

Then work across the block driving the squeegee right across, as short movements take up the ink that it puts down, instead of only putting down.

Place the block very carefully face down, watching the top left hand for exact position. Once down press firmly with one hand, thumping with the other fist, or with a flat mallet, using the end covered with leather

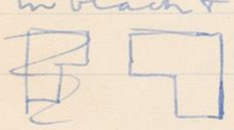
~~Hand Colour analysis~~

or rubber. Before commencing see that the block is clean, & free from chips, & if any alterations are needed, never make them at the printing table, but take the block to the work table to do it: as the slightest specks make a mark in the printing. The 1st time the block is used more ink is usually necessary. If the material is long, roll up the end in tissue paper, & if wide, roll up the Right side too. Pin from the Left hand top corner, either down through the felt with drawing pins, or on to the felt with ordinary pins right across the top. To keep blocks straight use lines of cotton stretched across the material with pins on either side. N.B. Before starting to print put a diagram on the back of the block to indicate which way up. ↑

Some blocks need flocking. It depends on the design. Large areas are prone to need it, while lines do not. It is always needed when printing with dyes. (See end also.)

After the first proofs are taken alterations can be made on the proof with process white, or

poster white. In order to make the white "take" rub the brush first on a piece of soap.
Never attempt a block larger than 12". It is not desirable to use a block larger than 9". With a half drop do one unit & a half. to facilitate printing.
To clean up pour kerosine over the roller on the glass. & clean with a rag (not a fluffy one) after cleaning the roller, & the glass, use the same rag, but without more kerosine, to clean the block.
Homework. Do the hibiscus design, on large paper, in black & white, showing in pencil the extension



Try experiments on the counterchange block & bring it ready to learn flocking. Bring a small tin of flocking mordant, & a small tin of flocking powder.
Two rollers. paper, cotton material.
When the flocking dries (24 hrs) brush it off with a stiff brush to take off spare flocking. & then repeat the process. Twice is usually enough. Sometimes only once necessary. If block much used may need doing again
Light or dark can be done. But unless on velvet looks sticky. Otherwise always print dark on light.
Lesson 9. application of mordant & flocking
Homework. 7 motif borders using colour & its complementary on white paper. Then using colour & its near complementary with a grey. Also triads with a grey.
Try on black & grey, ~~paper~~ & white paper, doing designs on both papers or paint.

Flocking — After flocking leave to dry for 24 hrs then brush briskly to remove surplus. The block will be very gunky at first & need a lot of colour. Have trial prints before using the material. Use turps or benzine as a thinning medium on the glass, as by constant using the ink will grad. thicken on it. Incorporate it well with the palette knife before using.

Mounting The lino should be mounted on 3 or 5 ply or wood before the design is cut round for printing.

Covering the boards.

Measurements. For all books the boards have to be

in Height — the height of a page of the book plus 1/4" e.g. if the book is 7" high, the board will measure 7 1/4"

Width — equals the width of the book.

Cut the covers, & sandpaper gently in a diagonal manner.

Measurements for the paper.

Whatever you cover, the height of the paper to equal the board, plus 1½" to 2" if the paper is to spare.

the width of the patterned paper is the width of the board plus 3/4" to 1" to spare Make it at least 3/4".

Place the boards on the papers mark the corners ⌐ Have a file of newspaper longer than the boards. paste the cover paper, pasting P.T.O.

For mitred corners always allow 1" for overlap. so for a 3/4" mitred corner, cut a square 1 3/4".

always towards the outside Then lift away the top piece of newspaper. Place the board on the pasted paper carefully fitting it into the marked spaces ⅂ Draw the top edge down over the cardboard with the two sheets of paper below. Do this firmly, turn out with the bookbinders folder. Do opposite end in the same way first turning it round to be opposite, — & continue till finish. Cut & put on mitred corners.

needs. ½" to ¾" linen tape. Book muslin linen thread (medium) Razor blade, or sharp knife. Scissors. (large cuticle) Set square 45°. Steel edge ruler. ⅛" to 1/16" cardboard, not finer than 1/16" Clay, or better still flour paste. put cloves (3 to ½ W. jam jar) or vinegar to keep it Clay is not v. good for heavy paper.

For the fly leaves — Paper (double the width of the pages) to match the books cheap writing paper for cheap books or cartridge for better ones. Paper the thickness of pasted paper for end papers Secateurs (best) thumb Jargan's grip. not duro pix Long darning needle, white wax cream polish Pots of newspaper couple of rags Pencil H. Tipping or thin pad for guards.

Colour theory

Carpenter. /

The three great principles deduced from the natural order are — Harmony, contrast, & discord.

Contrasting colours are those which placed side by side intensify each other but do not change.

Red placed by yellow appears more rosy, while the yellow seems more inclined to green than when seen alone. And if red is placed by purple, the red will look more orange & the purple more violet.

Discord results when the natural order is reversed

When it is desired to use a large quantity of a particular colour without giving the appearance of rawness, spots of the pure colour may be used supported by broken tints of the same.

Points of pure colour are of great value in refreshing a scheme inclined to dullness or heavin

Sharp contrasts in tone tend to destruction of colour & also violence of effect.

Masses of dark violet on pale yellow make the yellow look paler while the violet looks bleacher.

Reduce the contrast of tone to increase the colour

Unless a violent effect is desired, the tone contrast

between large masses should be rather slight. But sharp contrasts in small quantities may be used with good effect.

To obtain relief in a picture It is possible to some extent to produce the effect of shade & relief suggested by it, by the comparatively slight change of colour, instead of a marked deepening of tone — if we follow the natural order.

In a great picture the colour is not sacrificed for the tone, but the colour relations are so subtle that the tone is undisturbed. Japanese masters appear at first sight flat — but subtle gradations of colour take the place of light & shade.

To harmonise colours.

① mix a little of each colour with the others. The brilliance may be kept by a delicate pattern (or stippling) one over the other instead of mixing. as the mixture of pigment sacrifices light, but the mingling of rays does not.

② mix a third colour with each of the others.

③ Use a well defined outline to separate the jarring colours. i.e. introduce a third colour in a different way. — the breadth

of the outline altering the effect cumulatively.

A white outline makes the whole mass glitter, but the sharp tone contrast dulls the colour of the mass. Black outline dulls the general effect, but intensifies the outlined colour.

The effect of a coloured outline may produce a wonderful glow if the colour is bright enough, & the enclosed forms small & numerous.

A variety of tints may be produced in the same colours by varying the proportions. If 3 squares be filled with alternate blue & yellow in proportion of ① 2 Blue to 1 yellow. ② 2 Blue to 2 Yell. ③ 1 Blue to 2 Yell the results will be ① a broken blue leaning to green. ② green ③ a broken greenish yellow. = 5 tints instead of two. The addition of another colour means the addition of 6 more colours, so that the total tints becomes 3 original & 9 additional. 12 in all.

Reactions. A mass of strong green blue makes its surroundings look redder. Remedy. — add to the injured colour, sufficient of the other to redress the balance.

Colourless spaces may be made to appear

coloured by re-action from their surroundings.

Tone + colour analysis.

Materials Cardboard cut 8"x6"
Glue size not too thick or it will chip off.
Flat White house paint
Glass palette with white paper beneath it.
Palette knifes
Ruler. compass. pencil paper
carbon paper. drawing pins. rag.
A strip of smooth canvas.
Paints. Brushes including sable.
Newspaper

The cardboard should be sized, (the size should not be too thick, or it will chip off.) on both sides. Next day give it a thin coat of paint, - as thin as possible. When thoroughly dry, it is ready for use.

First, make the tone chart, + the colour chart. This should be a neat job ruled up with Indian ink. The student should be left to do this.
Explain that it is impossible to paint anything darker than black paint, or lighter than white paint. The range of tone in nature is immensely greater than this, + so compromise must be made, as it is impossible for paint to give the

complete equivalent. ~~Difficulties arise as after~~
Differences between the tones in nature must be reduced, in a painting. In order to make this easier, the change from black to white may be divided into seven intervals of regularly decreasing darkness. This is registered in a ~~tone~~ scales of seven tones, by which the student will tune his tones when painting.
The student is then directed to make this tone chart. This should be a neat job ruled up with Indian ink. The student should be left to do this, directing him to divide the tones by a strip. If placed together, the edges of each tone are affected by this one beside it. + instead of lying flat appear to rise where they join.
Set up a simple study in black white & grey, using as little shadow as possible? each tone played against the other.

Rule a line inside each edge to give a border.
Draw this design on paper in pencil.

Trace the drawing on to the board. Outline the objects strongly in black, with tuxps.
Analyse the original drawing, ~~dividing~~ the tones to +, 2, 4, 6, — in other words
White 2 4 6 black
marking each area with the symbol you judge to be most akin in relation to the tone.

To do so, just decide which is the darkest ~~one~~ object as a whole, mark it.
Which is the whitest? mark that.
Which is the second darkest etc. When this is done, the student matches the tones, & paints them in not looking at the study.

These groups are done in this manner.
The student then sets up for himself, 3 groups.
The last being done in seven tones.
When drafting this 7 tone design, the soft edges to the shadows are indicated by zigzagging the line.
Where the tones are close, one must choose whether to lower the scale, & eliminate some of the differences at the dark end, or whether to keep the scale light, & eliminate some of the differences at the light end of the scale.

(1) The colour chart is then constructed. The ~~5 tones and the~~ seven tones in the tone scale, being matched as closely as possible by a selection of pigments that also approximate as closely as possible to the order of the colour circle.

Also landscape in #246-.

In the first studies in colour, use each study to exemplify different colours, and use 3 tones only, viz + 2, 4, 6 —.

The first three studies are set up by the teacher & if progress is satisfactory the next by the student. being set up & painted without any help. The later studies being carried out in 7 tones.

The idea being that the student learns best from his mistakes

Procedure. First draw the study simply, on paper the size of the board. Then analyse the study, by dividing the tones into 5 intervals Black, white & 3 intermediate tones. i.e + 2, 4, 6, — The tones that fall between these intervals must be apportioned to the tone to which they have most affinity, or to the one which is most effective in that particular position. Where the tones have little interval between them, & therefore seem to have little difference in tone value, one must make the choice between either keeping the tones separate at one end of the scale, & merging them into one at the other. in other words eliminate some of the differences at the dark end, & therefore keep the scale high in key, or eliminate some of the differences between the tones at the light end, & make the

scale, as a whole, low in key

If the tones are very close, but the colours different, it is then permissible to use the same tone interval for both: one can separate shapes the same tone, by using a diff. colour, or by the use of a line.

After adjusting the tones to the scale, mark each area of the drawing, with the symbol number of the tones (+, —, 2, 4, or 6.) decided on.

Then proceed to analyse the colour, deciding which colour (or combination of colours), is closest to the colour seen in the various areas. Describe the colour as it looks to you, without reference to how it is to be got. Thus, decide if an area contains, for instance, more yellow, or grey, or red etc than anything else, then decide whether it seems a greenish yellow or a bluish red etc.

If so, (in the case of yellow) mark it Y, or GY G, or even G.Y.Y. Y Y G to indicate the amount of variation from true yellow.

When the predominating colour is determined mark the symbol on the drawing, next, decide on the degree of purity which the colour exhibits, & indicate the amount of greying of the colour that is necessary by the symbols

by the addition of

= indicating a little grey to modify the colour.

= to signify half grey & half colour.

to indicate grey with a little colour.

i.e. one stroke down = a little, 2 = half, half & 3 a lot.

The design is then traced with carbon paper on to the board, the objects outlined with black & turps with a sable brush.

To translate the symbols into paint —

First on a glass palette, with a palette knife take the colours indicated, say orange, & with either black or white darken or lighten it until it matches in tone the tone number indicated on the ~~tone chart~~ drawing. Bring both colours to the same tone before mixing.

If another colour is modifying it, the two colours should be mixed in the proportion indicated. For instance orange turning towards yellow = ~~OY~~ YO, when still more yellow than in the orange = ~~OYY~~ YYO is used, & so on.

Then make its tone match the tone number on the tone chart by means of the addition of either black or white, according as it need be made darker or lighter.

If grading is indicated by a symbol

then mix up a grey to match the number indicated on the drawing & then mix it, with the toned colour already mixed, as described above, in the proportion shown by the symbol. unless the colour has already been greyed in the first process.

For instance — 2. ~~6~~.O R # means a grey of the density of no 2. mixed with ~~white~~ magenta a little orange red which has been first lightened with white until it also matches tone no 2 in density.

6 O. O. O R ‡ means, a little grey of the tone 6 mixed with a little of orange & orange red darkened to the shade of no 6 with black, & using a very small proportion of orange red compared to the amount of orange used.

2 B G # means equal amounts of blue & green (i.e cobalt & viridian) lightened to the tint no 2 & then used equally with grey no 2.

Proceed to fill in all the spaces in this way. When the student is thoroughly used to the system the numbering may be discarded.

The next step is studies in B & W using the full scale, & then colours in the advanced studies in ~~B~~ tones, instead of blacks being used to grey the colours, we

this complementary of the colour instead.
As the colour scale used is only approximate for complementary colours, sometimes they will need to be modified to get them exact, for instance the violet tones.

Receding planes. In the advanced studies where receding planes ~~xxxx~~ of one colour occur, make a graded addition of its complementary to the distant parts keeping the same tone. This will cause the plane which otherwise would look upright to lie flat. In other words if you wish to retain the colour (grey it + make it go round (as in a vase) or lie down without altering the colour, grey it with the complementary.
Other ways of getting recession are to + make it go round (as in a vase) + lie down.
change the tone + not the colour. —— or to use cool colours receding from warm.
Exercises should be done in this.
Differing methods of applying paint textures should also be used in advanced studies.

A chart of the tints + shades to be got from the mixture of two colours should also be made by the student.

the tones in a study are very close make the tones the same if simplification is needed. or vice versa.

Composition

Fill the space, + get balance, with horizontals + verticals. Do not let the composition drops down too much.
Dont repeat the shapes without change, with repetition always have variety
Variety must also be got by the decoration of space + texture
(Some students are more interested in line, others in form + recession, others in texture)
Provide areas of rest, as well as movement. enjoyment — pause.
Provide always repetition of masses + distribution of colours
In Giottos Flight into Egypt. note the beautiful shapes + the variety of same. also how all the lines connect up one leading on to the other + how the spaces are kept large + simple by keeping the tone the same, but changing the colour.
note all the time — straight, curves — plain, ornament, — all curves different.
In Botticellis Head of Flora. — the large shapes + straights + curves broken up in various ways — the distribution of colours. The general effect would be noisy, but quietened by areas of plain, which gives rest.

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Abstract art either emphasises line, colour e.g. flat decoration). or depth i.e. recession.
Don't mix the types.
In the practise of abstract art, start with anything which happens to be in front of you. Try to superimpose shapes on top of each other, try to make geometrical shapes. Your idea will suggest the design.
This exercise. Done in tints + shades of burnt sienna + prussian blue on root design. just to try to get backward + forward movement with diversity of shapes.

Root forms.

Dyes.

Lu Blackwood April 1939.

Brown Onion skins Bracken Erica

Green Stinging nettle.

Printing ink.

Lithographic varnish and a small quantity of terabine

Rub down with a palette knife with the colour

Mix the quantity wanted.

Keep notes of the quantities proportions used in case of needing more later.

Flake White paint.

Mix up, say, 2 lbs white lead with raw linseed oil to about the consistency of house paint. Strain through muslin & let it settle, the oil will gradually rise to the surface keep on pouring this off (but the surface of the white must always be covered with oil, or it will harden) The result will be like artists white. (1/4 lb. of zinc white to the lb. may be used) Let it stand, stir later if necessary To bleach the lin. oil, put it in a large bottle with table salt sand & water. Shake well every now & again & impurities will sink to bottom. Put it in the sun. Blundell & Spencer is good brand of oil. Put a little turps in if necessary, & if more drying is desired a little 1 dessto 1 gall. Terabine.

Recipes.

Margaret Prestons method of making canvas.

Use pure Irish linen or pure cotton sailcloth. the best quality, & the whitest you can get.

Soak it well, & wash by dabbing it up & down, but do not either soap or wring it.

Wash twice, making it bone dry each time.

Iron it flat. The small creases wont come out.

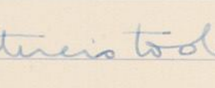
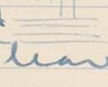
Stretch on the stretcher, but do not drive in the tacks.

Recipe 1 sheet gelatine to 3 cups of water (cold) Bring it up to dissolving point.

Brush on to the canvas with a large brush (she used a 4") backwards & forwards lightly, not so heavily that it goes through (Reason being that it will then absorb moisture) Let it remain till next day.

Lighten it up.

Mix equal parts of the glue water (as above) white lead, & French chalk (get from chemist) Mix with 1/2 amount of raw thickened or boiled oil i.e 1 dessertspoonful of chalk & lead, to 1 of glue

1 dessertspoonful of oil. Put in very gradually stirring all the while.
It should be like cream.
If you want it less absorbent put more oil, or if more absorbent desired, put less oil.
(Use a plasterers tool  or a spatula to scrape off, & smooth the surface, after brushing the mixture on, with a strong brush. Then dry for two hours.
Brush on another coat & brushing this other way  — Dry for two hours. Four times
Don't leave till next day, do the whole process in one day.
Don't dry too quickly, & when finished do not use for a months.
Do the first "lay in" with turps.
the second with dammar oil.

Frames.

Gilt frames can be made harmonious & modernised by a coat of Hisanity grey paint wiped off again.
Daylight frame Warm grey paint had been dragged over "off" white. The ridges of the relief was then touched here & there with warm brown & gold (probably Burnt sienna)
Other frame was "off white" with beige dragged over the prominent parts.
Also touched with gilt in prominent

Recipe for Medium for finger painting.

{Flour 7 oz. / cold water 16 oz.} mix till smooth.
{Add to the above 24 ozs of boiling water to which has been added 30 grs of salicylic acid + 30 drops of winter green.
Stir as parts thicken to a semi transparent paste.
drop black is best black for colouring, others hard to incorporate.
Black, blue, brunswick green, good colours for finger painting.
Diamond dyes also used.

In finger painting use the arm (side) & hand (side) bottom of glass for smoothing & edges.

Mediums for powder colours.

(Mildred) Sign writer's Petrifying Liquid mixed with glycerine to keep from setting, & thinned with water as required. 1 qt for term for 20 children 10/?
Use a wide & bendy palette knife to rub down colours. Some colours don't need rubbing.
If the colours get stiff, tip out & rub down again
Prussian blue is very hard to rub. But a lovely blue the more you rub the more colour you get.
Save the colours that is left & mix up the scraps for grey.

Permanent Paste

Add to each half-pint of flour paste (without alum) 15 grains of corrosive sublimate, previously rubbed to powder in a mortar, the whole to be well mixed - this, if prevented from drying by being kept in a covered pot, remains good any length of time, & is therefore convenient - it possesses the great advantage of not being liable to the attacks of insects - (it is of course poisonous)

From "Enquire Within" - PTO

1 cup of flour to 4 of water add 1 teas powdered alum or oil of cloves Boil for a few minutes.

For painting floors use Solpah Ferrous red toned with a little Indian red + black.

Rah Tizelle.

For making fixative 3/4" inch gum mastic in 8 oz medicine bottle fill with meth. It does not matter if too much is put in as the meth will only absorb a certain amount.

Shellac. 4 oz shellac to 1 pt of meth.

Fixatif 2 oz shellac to 1 pt of meth.

Strong Flour paste
1 teas. borax mixed in hot water.
& 1 gill molasses to 6 pts paste.

Borax is for cockroaches, molasses to increase stickiness.

Definitions.

Unity. (2) Interconnection of parts which constitutes a complex whole. (1) Oneness.

Proportion Proper relation of parts in a whole

Balance see over.

Static Pertaining to weight, equilibrium, or standing

Dynamic Pertaining to mechanical forces not in equilibrium. Involving motion, or change, causal, effective.

Rhythm see over.

Values. Relation of one object, part, or atmospheric plane of a picture to the others with reference to light & shade the idea of being abstracted. A picture in which the values are correct is one in which the distribution & interdependence of the light & dark parts is correct to nature. It particularly preserves the correct rendering of different distances from the observer. While a detail which is out of value is one which is too light or too dark in tone for the atmospheric plane which it should occupy. or for the proper rendering of its relations to other objects in the same plane.

Tone. The prevailing effect of color, or the general effect produced by the management of light & shade in a pic. Tone depends on the harmonious relation of objects in shadow to the principal light. Deep tone, rich tone, delicate tone etc — meaning the By harmonious relations rounded masses are made distinct & objects more or less prominent.

Definitions

A motif in a work of art, is a dominating item or theme, particularly when used in a recurrent form.

Geometric forms. Decoration by means of straight lines or curves, without the suggestion of plant or animal forms. Dots & meanders, zigzags checkers, circles, triangles, dogteeth, notches of various kinds.

A geometric design is one in which the motif is not based on plant or animal forms, but on angles or curves, arranged so that they are rhythmic, balanced & in harmony

Action.

Definitions

Rhythm measured motion. movement in time, characterized by equality of measures & alternation of tension (or stress) & relaxation
Ex Seasons. the pulse, ~~breathing~~ respiration, dripping water.
Rhythm is movement which is ordered & related eg.
·|·|·|·|· & not ·| ·|·|·|

Balance. means the equalization of forces.
Every work of art is made up of certain elements or parts, & each exercises upon the eye & attention a certain attractive force.
There are attractions of shape, attractions of value, attractions of colour, line, technique, movement, interest
If any one of these is emphasized too much, the equalization or balance of the whole is destroyed.

Harmony. is meant fitness to purpose, having something in common, the unity of all parts.
Harmony may be expressed in shapes & areas of spaces, the treatment to the thought expressed | in the use of related objects | in values, & in colours.