

### **Week Three Assignment Directions:**

- Complete all Three activities
- Answer the questions and/or take photographs of your completed activity.
- Save your file with your last name/first name ie: GravelSusannah.doc
- Upload a document with your photos and your answers to the Canvas Classroom assignment drop box.
- You may complete the additional value exercises for a deeper understanding of the concept, but they are not required.

### **Activity #1: Hue Identification and Variety Studies**

**Materials:** Colored paper of one hue: (junk mail, paint swatches, Color Aid ® paper, construction paper), acrylic paint or gouache, paintbrushes, paper, water container, paper towel.

**Objective:** The objective of these studies is to train the eye to correctly identify a color in relationship to its base hue on the color circle. Additionally, the student should be able to produce and identify a group of colors generated from this base hue that remain in the hue family.

#### **A: Hue Identification Study**

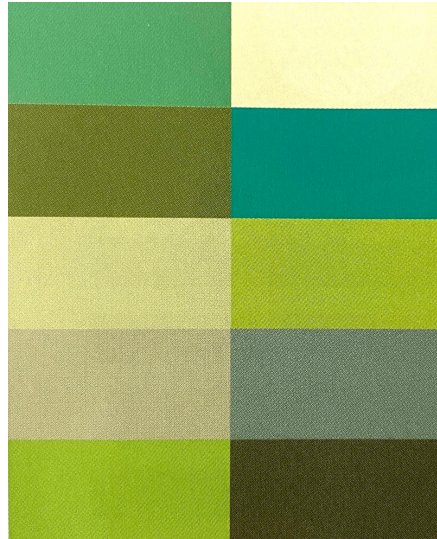
- Using color aid paper, found color paper, samples from a paint store, or other materials, gather as many varieties as possible of one base hue (any primary, secondary, or tertiary hue), such as violet.
- Go through the assorted colored papers, identifying the colors one by one. Light color should be identified on a pure white background and dark colors can be identified against a pure black background. Make sure to identify each color sample one at a time, not as a group. This exercise seems to be rudimentary but is in fact quite complex. An even greater challenge is the identification of colors that are very muted, neutral, and dull; very dark value colors; and very pale colors.
- All colors should be visibly identified as having the same base hue that you have chosen. For example, for green, there should be muted tones, strongly saturated pure colors, light tints, dark shades, and slightly more yellow and slightly blue-green varieties.
- The format is ten 1" x 2" rectangles placed in a 4" x 5" format as shown below. The color should be arranged to maximize contrast and variation.

#### **B: Hue Variation Study**

- For this study, mix a group of colors based on the same hue with paint. The difficulty of this exercise is to vary the hue by physical paint mixtures without jumping into another hue category.
- For these color variations, begin with any primary, secondary, or tertiary hue. Make various tints, shades, and tones based on that hue. Make some hue-to-hue mixtures, being sure that your chosen hue still dominates the color mixture. For example, blue can be mixed with small amounts of red or orange, without

allowing the mixtures to become violet. These mixtures, in turn, can be tinted or shaded.

- Present the hue variations in the same manner as above in the *A: Hue Identification Study*.



## Activity #2: Value Studies

**Materials:** Colored paper of one hue: (junk mail, paint swatches, Color Aid ® paper, construction paper), acrylic paint or gouache, paintbrushes, paper, water container, paper towel.

**Objective:** the student should understand and manipulate the concept of neutral value in color value.

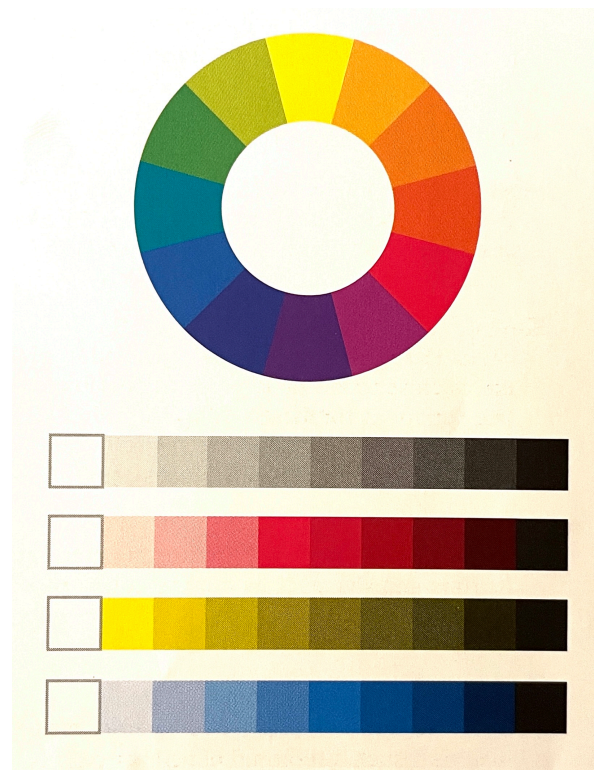
### A: Value Scales: Neutral Gray Value Scale

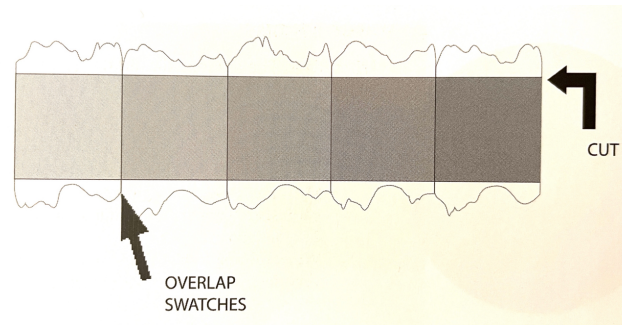
- In this exercise are 4 value scales.
- The first scale is a gray scale of 10 or 12 steps including white and black.
- How do they differ?
- Mix at least fifteen to eighteen possible steps from white to black, painting them a good sketch paper. The paint should be opaque and evenly applied, approximately 2 inches square.
- When mixing light values, start with white and gradually add black. When mixing very dark values, start with black and gradually add white.
- When the paint is dry, cut the swatches into 2" x 2" squares. Remove the white paper from one edge on each swatch and overlap the pieces in order, creating a color scale.
- Edit the scale down to 10 or 12 even steps. Take care of that there are no abrupt jumps in value.

- Assemble the swatches, according to the directions, into a scale of ten 1” adjoining squares.

### **B: Primary Tint/Shade Scales**

- Make a value scale using each of the three subtracted primary hues: red, yellow, and blue.
- Make ten or twelve-step scales, including black and white.
- Paint out a swatch of each primary hue to be included with each of these scales.
- Mix tints of the hues (by adding white) and shades (by adding black), at least six of each.
- To mix tints of hue is to mix the pure hue in steps to white, and for shades, the pure hue in steps to black.
- When you are making light tints of red, start with white, adding small amounts of red. For the darker tints, start with a red and a small amount of white.
- For shades, start with the hue such as red, and add small amounts of black in stages; otherwise, the black will completely cancel out the hue.
- Do not add both black and white to your hue; this makes a tone.
- Cut away the white edge on each swatch of color and overlap the pieces in order. If there are large jumps, mix a shade or tint to fill the gaps. Select scale down to ten or twelve even steps, including black and white, finding the appropriate placement for the pure hue.
- Assemble scale as shown in the illustration.
- Make a separate scale for each red, yellow, and blue. Present all scales on a black or white board with neutral gray scale.





### C: Scale Assembly Instructions

- The easiest way to assemble skills by using grid paper as a guide.
- Make sure that each color swatch has one straight edge.
- Use the grid paper as a guide for overlapping swatches at 1-inch increments as shown, gluing them onto the grid paper as you go.
- Glue each swatch onto the grid paper until the whole scale is complete. If you don't have grid paper, do the best you can on regular paper. Then trim the scale strip from the back to a 1-inch-wide strip using grid paper as a guide to form 1" x 1" squares. Grid paper can be used as a guide for the 1" x 2" pieces as well.

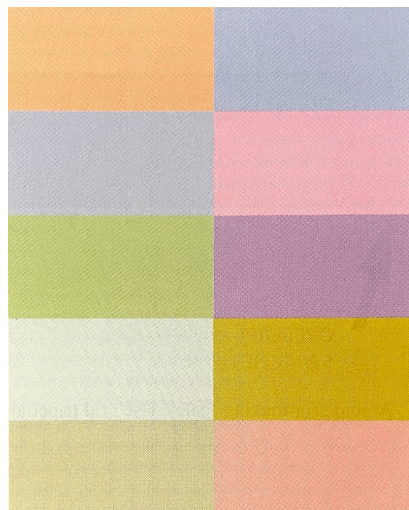
### D: Additional Value Exercises

#### Mixed Color Value Scale

- Make a value scale of ten or more steps using color aid or found paper. In the scale use for various using colors and try to put them in order sequentially from light to dark.

#### Keyed Value Grids

- Make keyed value grids. Using found or Color Aid ® paper, pick various hues that are as close to the same value as possible. Use the same 1" x 2" grid format as the hue variations for these studies. A grid of all light-value keyed colors, one of medium-value key colors and one of dark-value key colors can be made. Looking at colors in a half-lit room will aid in this process.





### Arbitrary Value

- Make a grid or pattern structure (diamond grid, strips, etc.) that uses one hue and its tints and shades. Layout the colors in an arbitrary arrangement. Then analyze the spatial aspects of the piece. Which color seemed visually advance and which colors receded? Why does this happen?



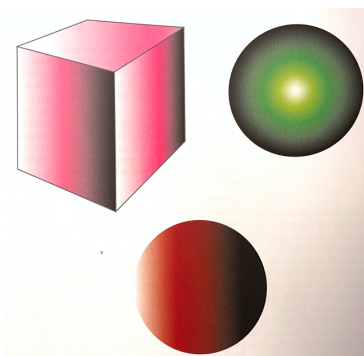
### Value Color Gradient

- Create a gradient or blended version of one of the hue value scales with drawing material such as color pencils or pastels. Try to create the most even blend: for example, from white the hue red, then red to black.
- The same scale can be created digitally using gradient tool on a graphic program.



### Value Color Forms

- Make three or four simple shapes into volumes to render with drawing materials, in paint or digitally. The forms can be reality-based or invented.
- To give the shapes volume, use a hue scale with tints and shades as a reference to render the form with a sense of light. Make several of the forms in different hues and skills.

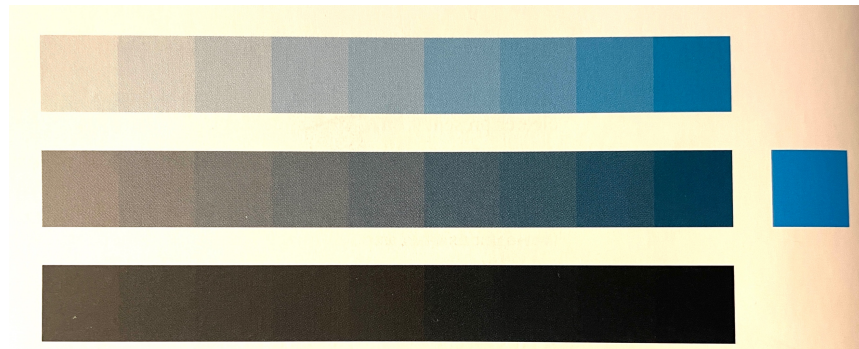


### Activity #3: Saturation Studies

**Materials:** Colored paper of one hue: (junk mail, paint swatches, Color Aid ® paper, construction paper), acrylic paint or gouache, paintbrushes, paper, water container, paper towel. Computer program with color pickers (I will demonstrate in ACC)

**Objective:** For the student understand and manipulate the concept of color saturation and use a modified approach to the Munsell color system.

- Pick any primary or secondary hue and paint out a swatch of the pure hue.
- Mix three neutral grays, one light value, one middle value, and one dark value.
- Make a simple tonal scale of about five or six steps from the hue to each gray. You'll probably have to mix more than five to get even steps. The step should represent the hue gradating to each gray value. This exercise forms a family of related tones from one hue.
- The hue will still be recognizable as it gradates towards gray, but the colors will become lower in saturation it may change in value. For example, an orange will change in value and intensity when dark gray is added to it. Light gray will make orange only lose its intensity.
- Present it as seen below.



#### D: Additional Value Exercises

##### Mixed Color Saturation Scale

- Using Color Aid ® found color papers, make a saturation scale from varied colors and hues. The scale should range from the strongest, most saturated colors to the dullest, most muted colors. The scale represent high-, middle-, and low-key saturation or chroma. Remember to go from brilliant to dull rather than from light to dark.



#### Saturation Key Grids

- Using the same format as a hue variation studies, make a grid of high-saturation key colors, middle-saturation key colors, and low-saturation key colors. Any colors can be used but they should match the intensity level; try to visually equalize each grid. This exercise may be done on a computer using the saturation slider bar in HSB color mode with any graphics program.