

Assignment No. 4: Value - Tint, Tone and Shade

Art 213 - Color Theory, Spring 2020, East Los Angeles College

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Your assignment has two parts. The first part is to create a Tint/Tone/Shade Wheel using Acryla Gouache in the 4th “blank” space on your Assignment No. 3 paper. Carefully follow the instructions provided in class in order to receive full credit.

The second part of this assignment is to create an image with tints, tones and shades using collage (cut or torn magazine pieces) on 11” x 14” Bristol Paper. ***IF YOU WANT TO WORK AT A SMALLER SCALE, YOU NOW MAY DO SO.** You can also make a piece that is part collage, part painting. Or you can make a piece that is entirely made of paint. Finally, if you want to make a “digital collage”, that is okay with me too.

For those making actual paper collages, you can adhere the magazine pieces with the acrylic medium in your kit, as demonstrated during class. You will choose one hue (also known as “Monochromatic”) and find a variety of tints, tones and shades of that hue in magazines. You may also choose to only use white, greys and black (no hue, also known as “Achromatic”). Be mindful of remaining in a single hue family (ie: only tints, tones and shades of orange, and not of orange and red). You may arrange your tints, tones and shades in any way you would like. Some ideas include: a large shape (ie: rectangle, circle, spiral, square) in the middle of your paper filled with a gradient of tints, tones and shades. Or maybe you want to make a realistic image (landscape, portrait, still life) with tints, tones and shades.

**If you are making a collage, your collage must be composed of a minimum of 20 different images/pieces. There is no maximum. Carefully follow the instructions provided in class in order to receive full credit.

This assignment will be graded on the accuracy of the mixed tints/tones and shades for the wheel, the correct placement of tints, tones and shades in the wheel, the accuracy of your collage of tints, tones and shades, and the overall craftsmanship (neatness) of the finished works.

Part 1: Tint/Tone/Shade Wheel

1. Acryla Gouache in the 4th 'blank' space on Assignment No. 3 paper:

Color Intensity Wheel

Red/Green Complementary Pair

Orange/Blue Complementary Pair

Yellow/Violet Complementary Pair

Tint/Tone/Shade Tint & Shade Wheel

Tint = Hue + White
Shade = Hue + Black
Tone = Hue + Gray

Color: Green

8 Step Tone Scale

Gray (Light)

Gray (Medium)

The image displays four circular color wheels and two horizontal swatch bars. The 'Color Intensity Wheel' is a central orange wheel with 12 segments showing varying intensities of a color. The four surrounding wheels show complementary pairs: Red/Green, Orange/Blue, and Yellow/Violet. The 'Tint/Tone/Shade Tint & Shade Wheel' shows a color wheel with segments for tints (white added), shades (black added), and tones (gray added). Below this, a 'Color: Green' swatch is shown next to an '8 Step Tone Scale' for green. At the bottom, two horizontal swatch bars show 'Gray (Light)' and 'Gray (Medium)' variations of the green color.

2. Creation of tint, tones and shades of green in Adobe Photoshop:



Green to Light Gray Gradient



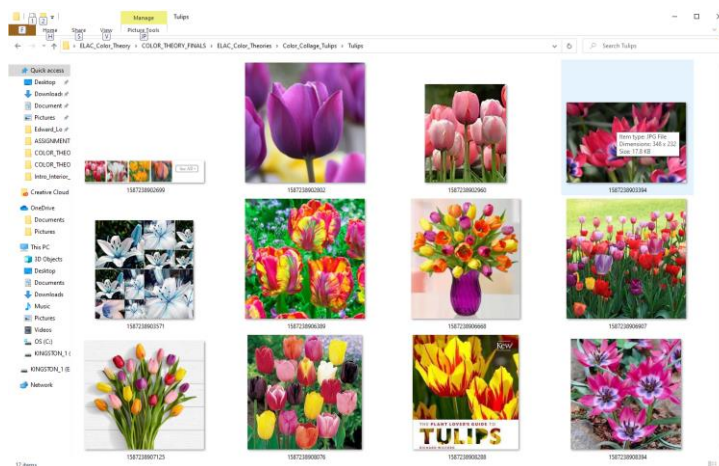
Green to Dark Gray Gradient



Green to Black Gradient

Part 2A: Collage-Drawing with Tints, Tones and Shades

I glued cut or torn magazine pieces on 11" x 14" Bristol Paper, added impressionistic marks using brush-tip markers with a variety of colors, to create two images of personified tulips, with tints, tones and shades of red and green colors.



Images of tulips from Google Image search used as references for the collage-drawing works.



Collage-drawings of smiling tulips.

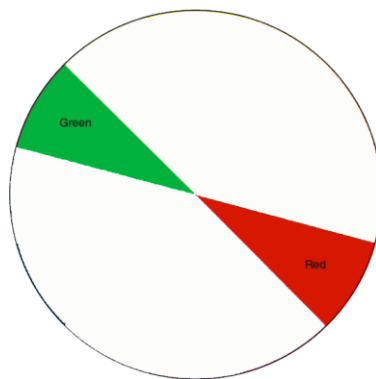
Part 2B: Collage-Drawing Edited in Adobe Photoshop

(1) Changing the color harmony scheme of an image in Adobe Photoshop:

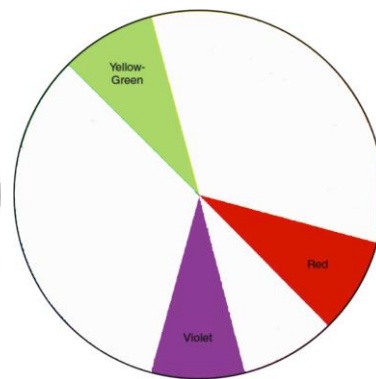
I took digital photos of the collage-drawings with my i-phone; and transferred the files into my Dell Inspiron 17-3000 laptop. I opened the files in Adobe Photoshop; and I started to digitally edit the tints, tones and shades of the digital images, using two color harmony schemes: (1) split-complementary (yellow green, red and violet), and (2) complementary (red and green).



12-part color wheel



Complementary color scheme



Split-complementary color scheme

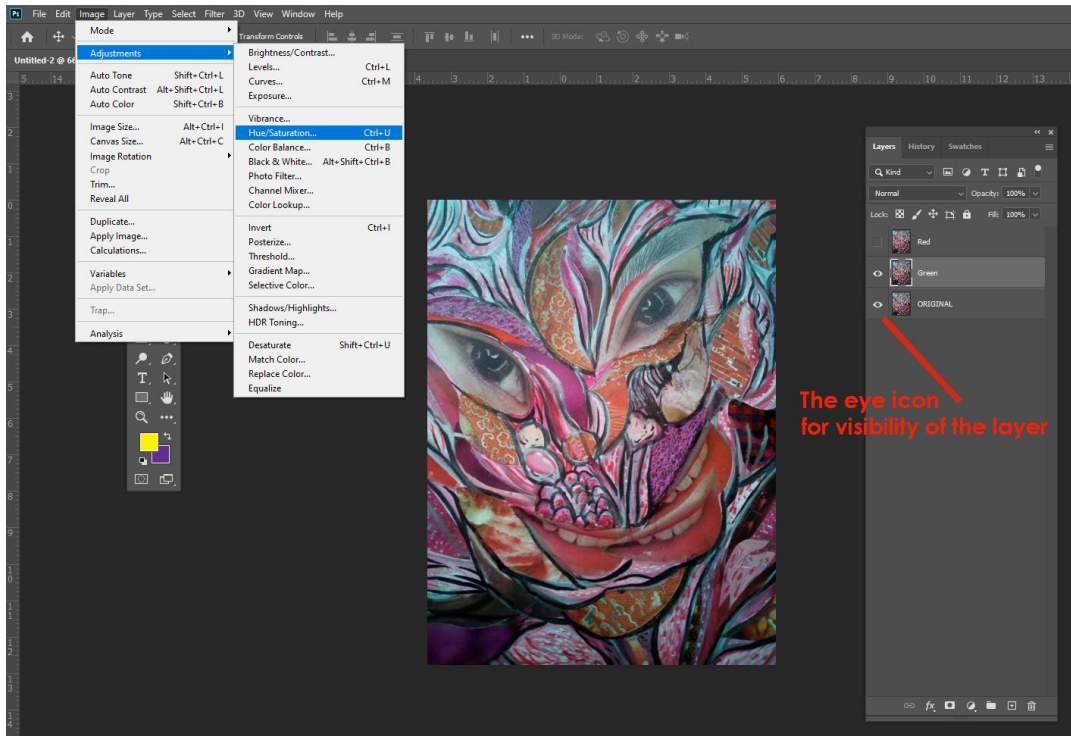


Two digitally edited images using red-and-green complementary color harmony scheme (left) and yellow green-red-violet split-complementary color harmony scheme (right).

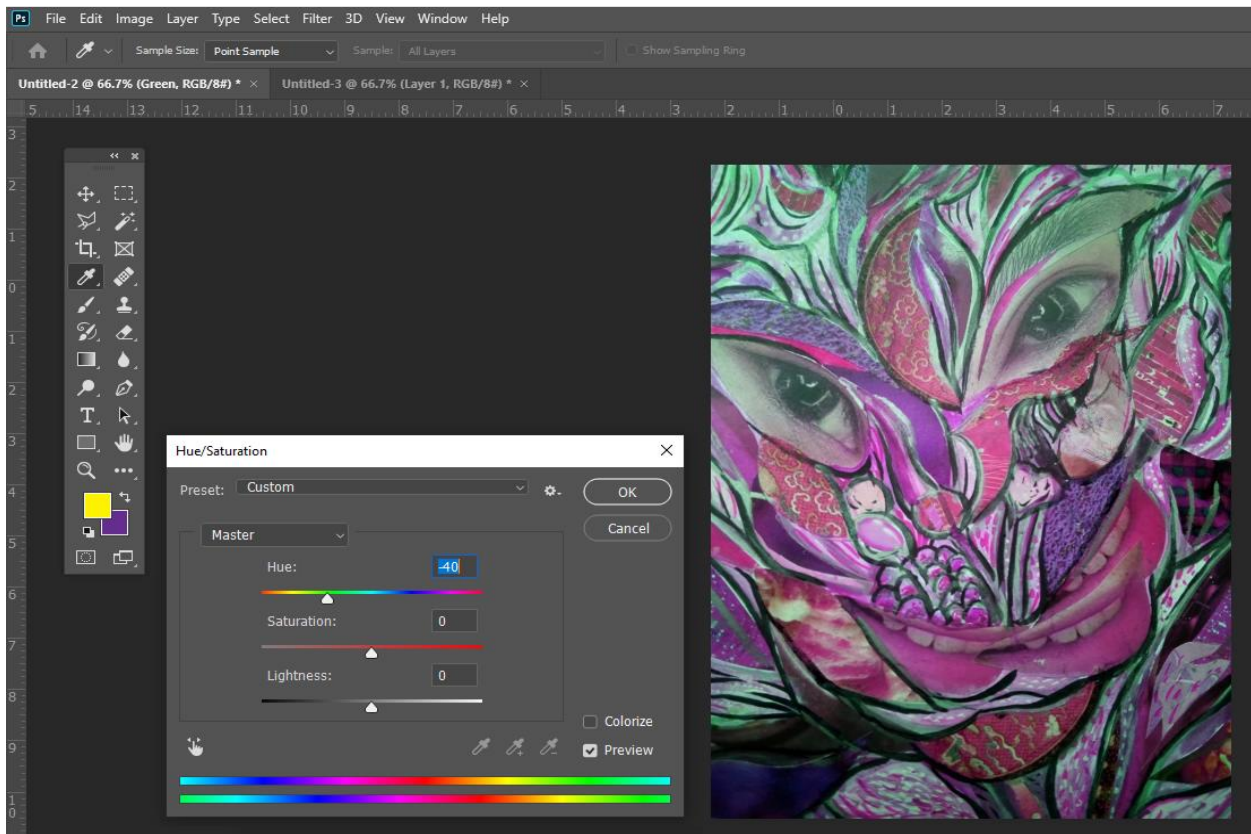
The step-by-step procedure for editing the above digital images are as follows:

1st step: I opened the digital file in Photoshop; I named the 0 layer in the Layer panel as “ORIGINAL;” I duplicated 2 to 3 copies of this layer, by clicking the four-stripe icon at the top-right corner of the Layer panel for the drop-down menu, and by selecting the Duplicate layer... option; in the Duplicate Layer window, I renamed the duplicated layer with the name of a color; I did the same thing for all duplicated layers.

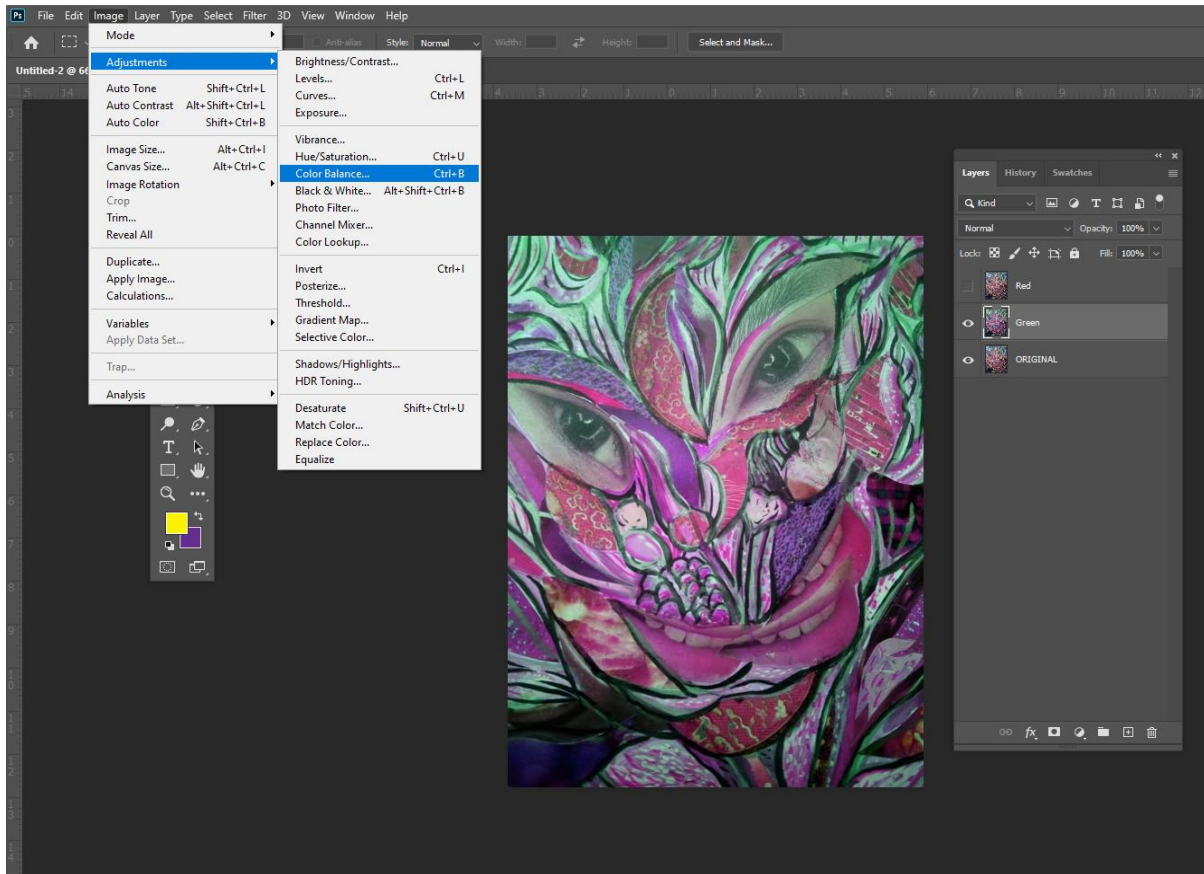
2nd step: I unchecked the eye icon on the left corner of the layers I was not working on at the moment; I selected a layer for editing its hue, value and intensity; to edit the hue with minor adjustment, I went to the Image→Adjustments→Color Balance ... menu; in the Color Balance window, I dragged the hue sliders leftward or rightward to edit the hue until I was satisfied, and clicked the OK button to apply; to edit the value, I went to Image→Adjustments→Levels ... menu; in the Levels window, I dragged the white, black and middle-value sliders leftward or rightward to edit the values of light, dark and middle-value areas until I was satisfied, and clicked the OK button to apply; to edit the intensity or saturation of the image in the layer, I went to the Image→Adjustments→Hue/Saturation ... menu; in the Hue/Saturation window, I dragged the Saturation slider leftward to make the colors dull or rightward to make the colors more intense until I was satisfied, and clicked the OK button to apply.



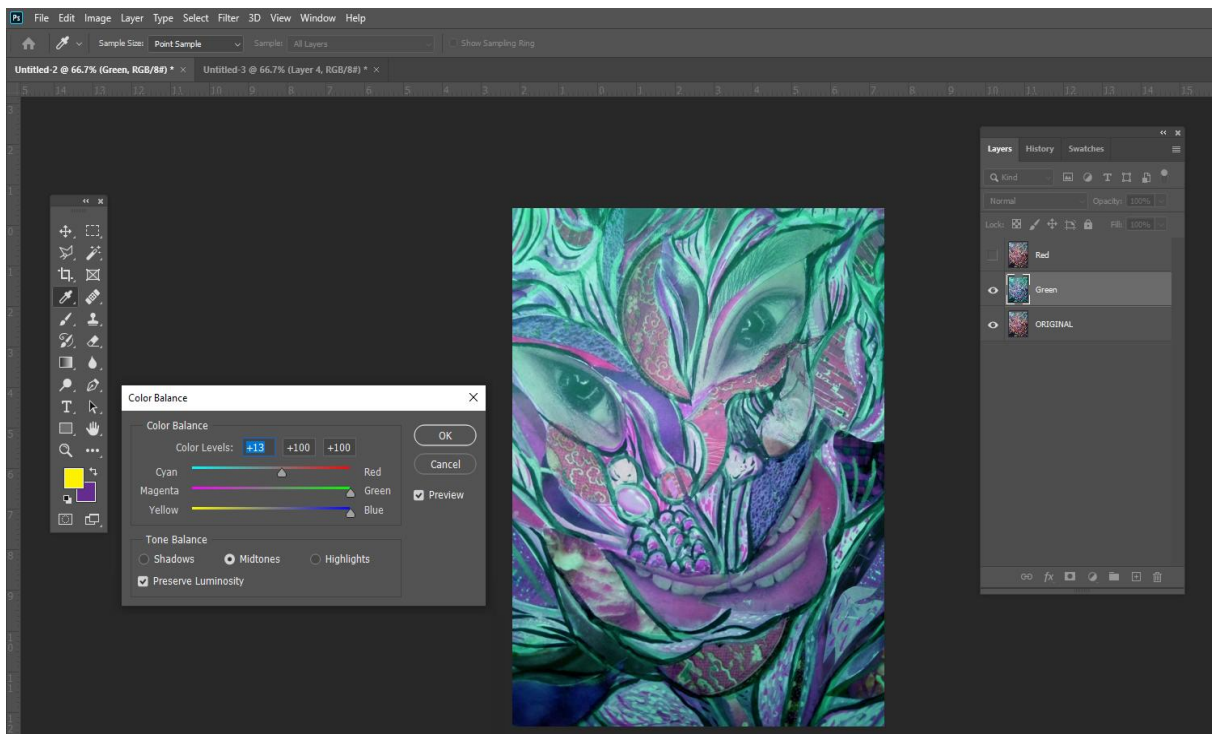
The Image → Adjustments → Hue/Saturation... menu.



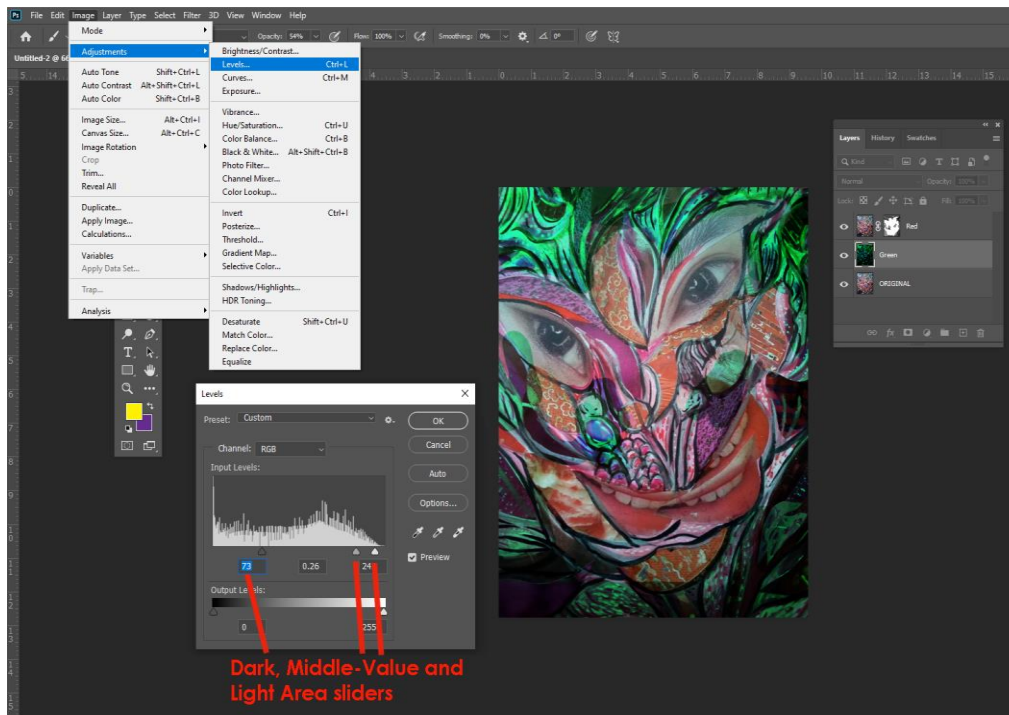
The Hue/Saturation window.



The Image → Adjustments → Color Balance... menu.

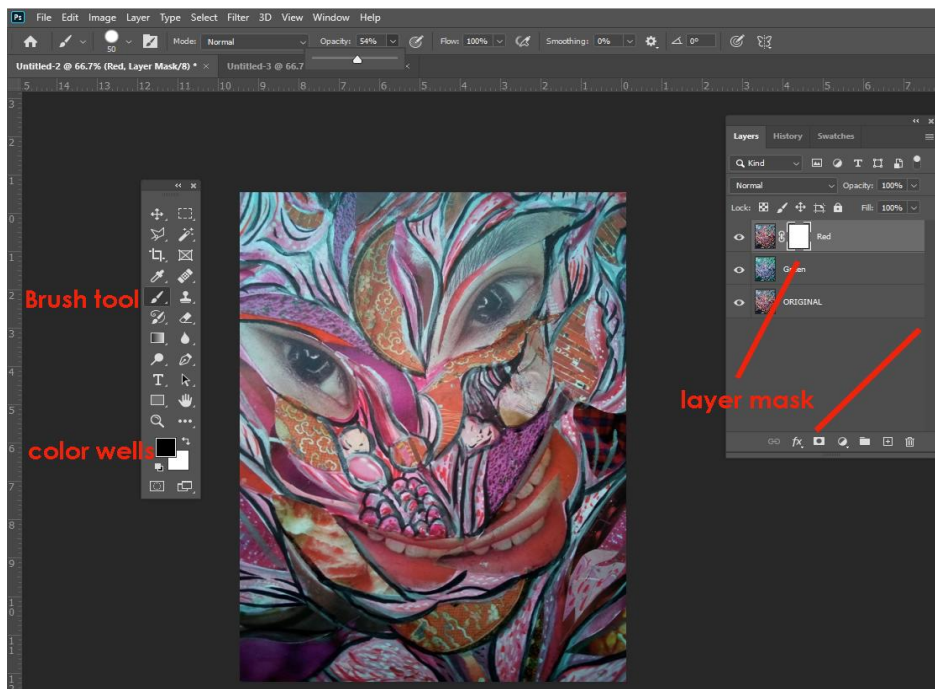


The Color Balance window.

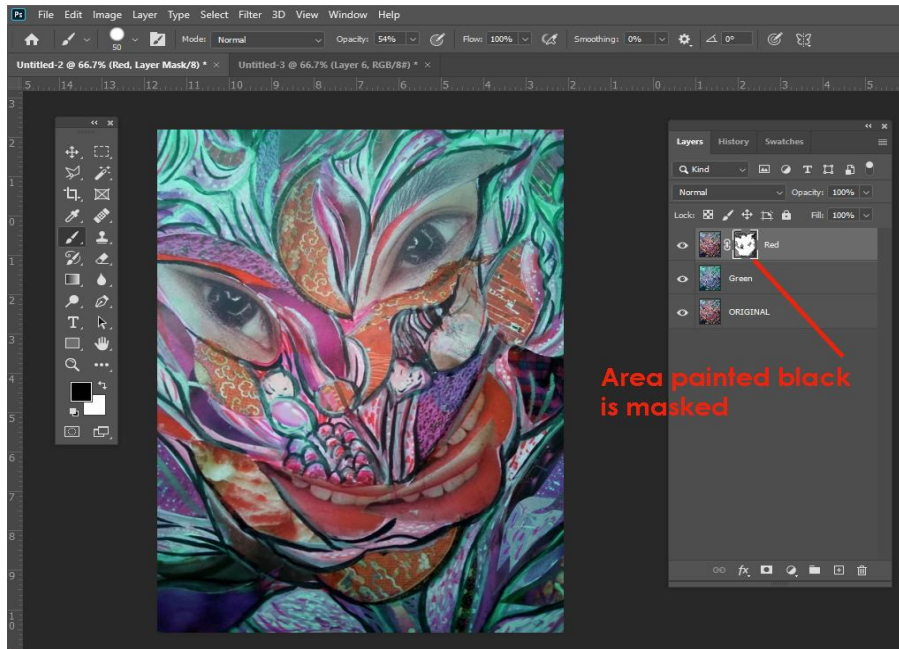


The Image → Adjustments → Levels... menu and window.

3rd step: Now I added a Layer Mask on the top edited layer; I clicked on the white square next to the layer's icon in the layer panel; I changed the color on the front color well at the bottom of the Tool Bar to black; I selected the Brush tool and painted over the areas of the image that I wanted to delete in order to show the color rendering in the lower layer (painting with black masks part of the image; painting with white restores the masked areas of the image).

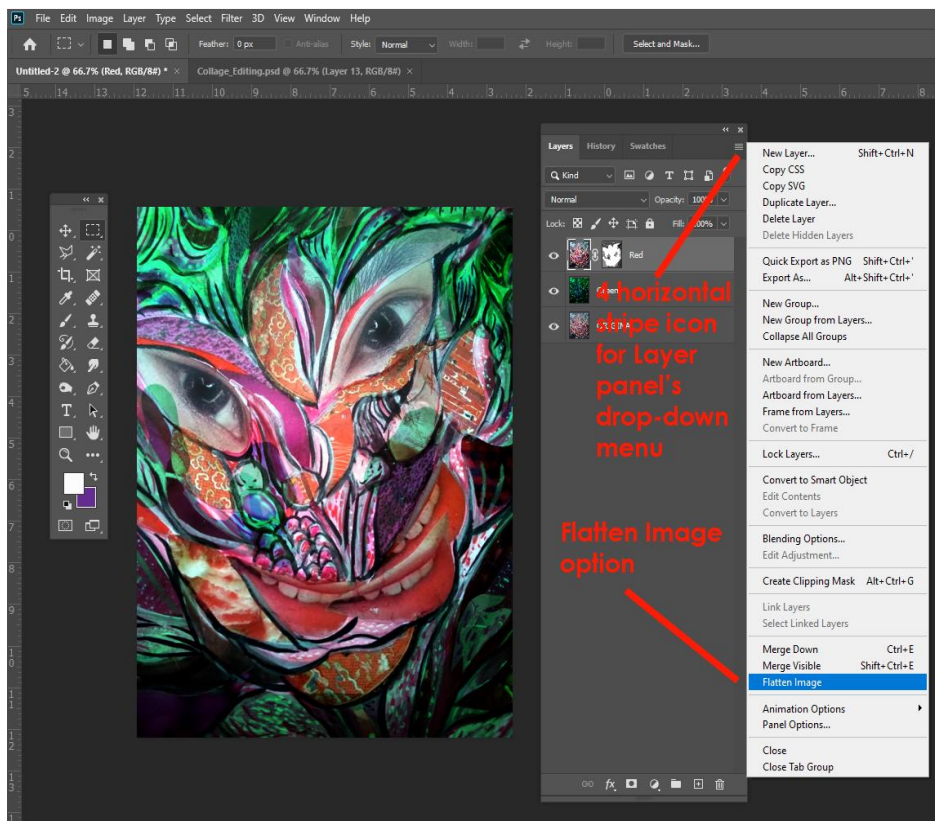


The Layer Mask icon at the bottom of the Layer panel.



The masked area of the image on the top layer.

4th step: After all adjustments had been made, I clicked the four-stripe icon at the top-right corner of the Layer panel to open the drop-down menu, and I selected the Flatten Image option to flatten the image. The image was now ready for Copy and Paste actions.



Flattening the image by combining all layers into one, for Copy and Paste actions.



One digitally edited image with yellow green-red-violet split-complementary color harmony scheme.

Colorizing a grayscale image in Adobe Photoshop:



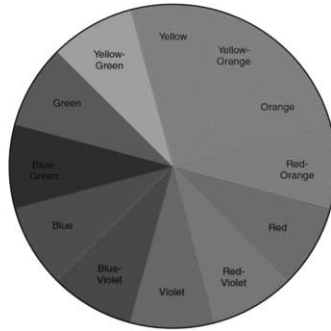
Changing the color images into grayscale images with the Image → Adjustments → Hue/Saturation... menu, and by moving the Saturation slider to the leftmost position.

The step-by-step procedure for colorizing the above digital images with a particular color are as follows:

1st step: I went to the Image → Adjustments → Hue/Saturation... menu; and in the Hue/Saturation window, I moved the Saturation slider to the leftmost position, to change the color image into a grayscale image. This tool could be used in most cases to convert a colored image into a grayscale one by removing the color elements; however, as shown in the picture below, sometimes, it will not work; therefore, the better way is to Copy the colored image, create a new file, Paste it into the new file, go to the Image → Mode → Grayscale menu to convert the colored image into a grayscale one; next, use the Select All tool (Ctrl and A keys) to select the grayscale image, Copy it and Paste it back into the colored image file.



Color Wheel

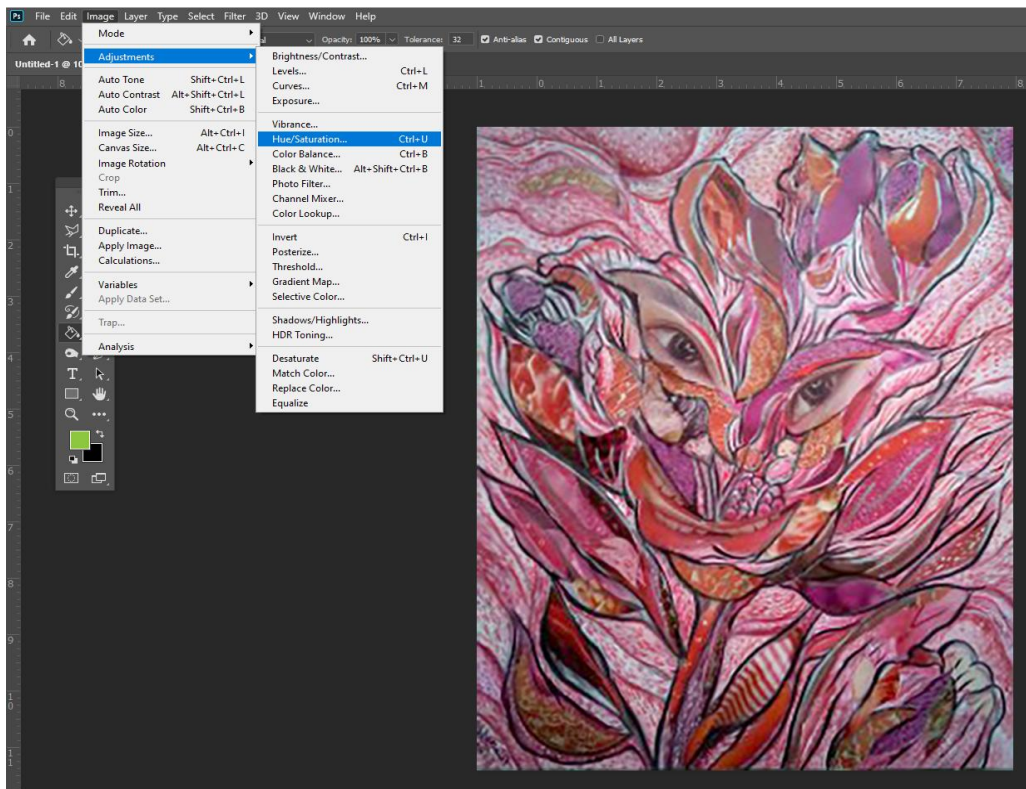


Desaturated

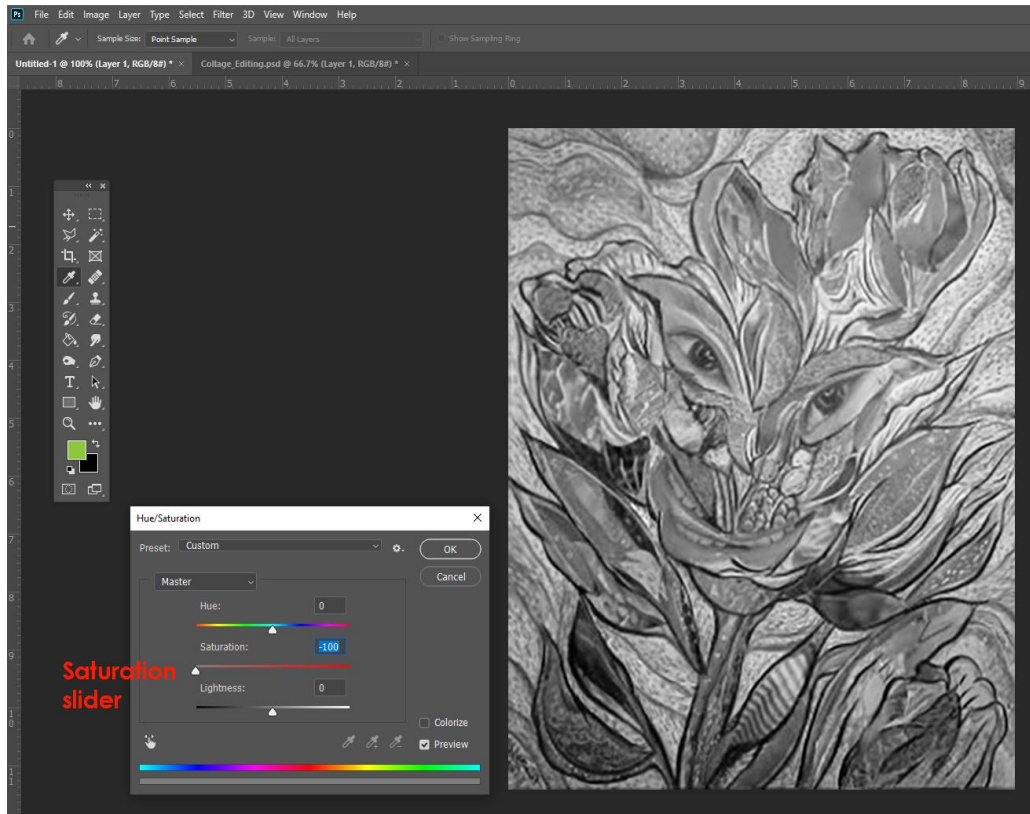


Grayscale

Difference between desaturation with Hue/Saturation menu and Image → Mode → Grayscale menu.



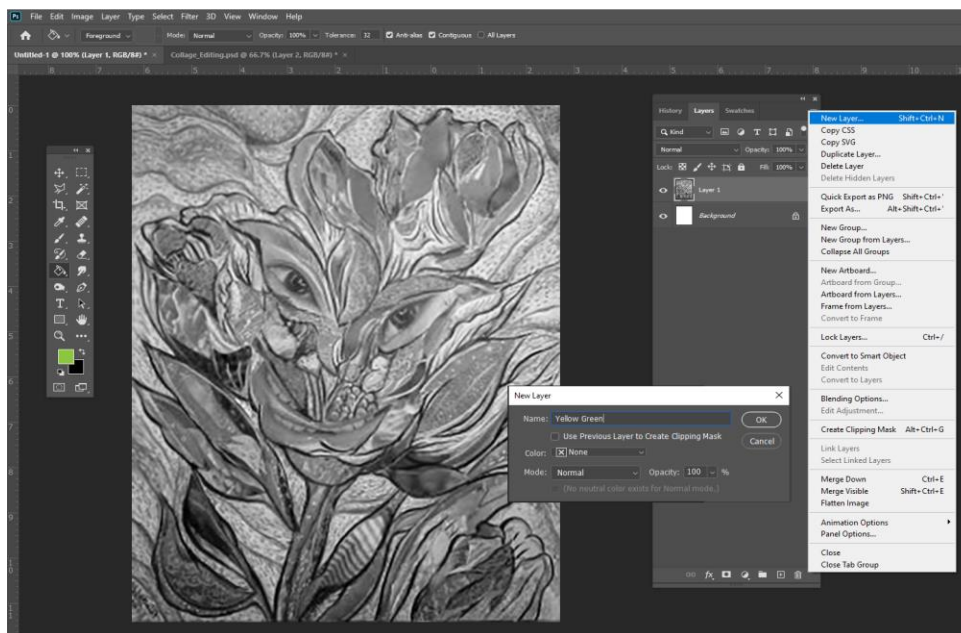
The Image → Adjustments → Hue/Saturation... menu.



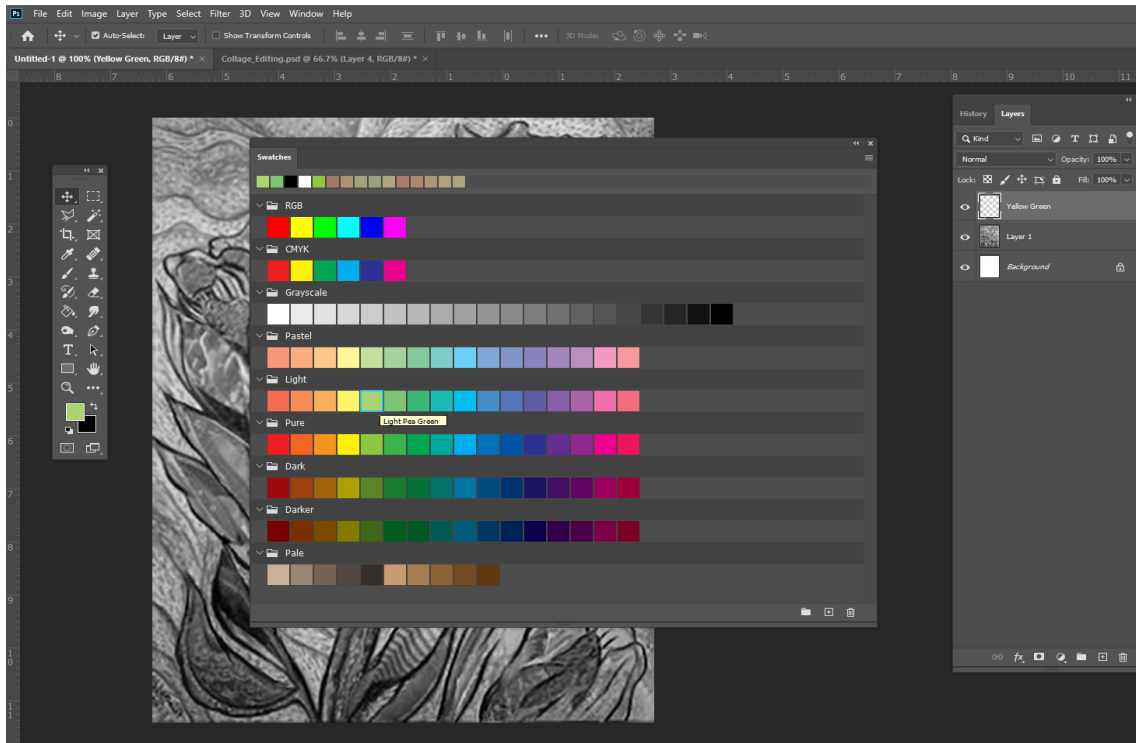
The Hue/Saturation window and the Saturation slider.

2nd step: I selected a color from the Swatch window; I created a new layer and named it accordingly.

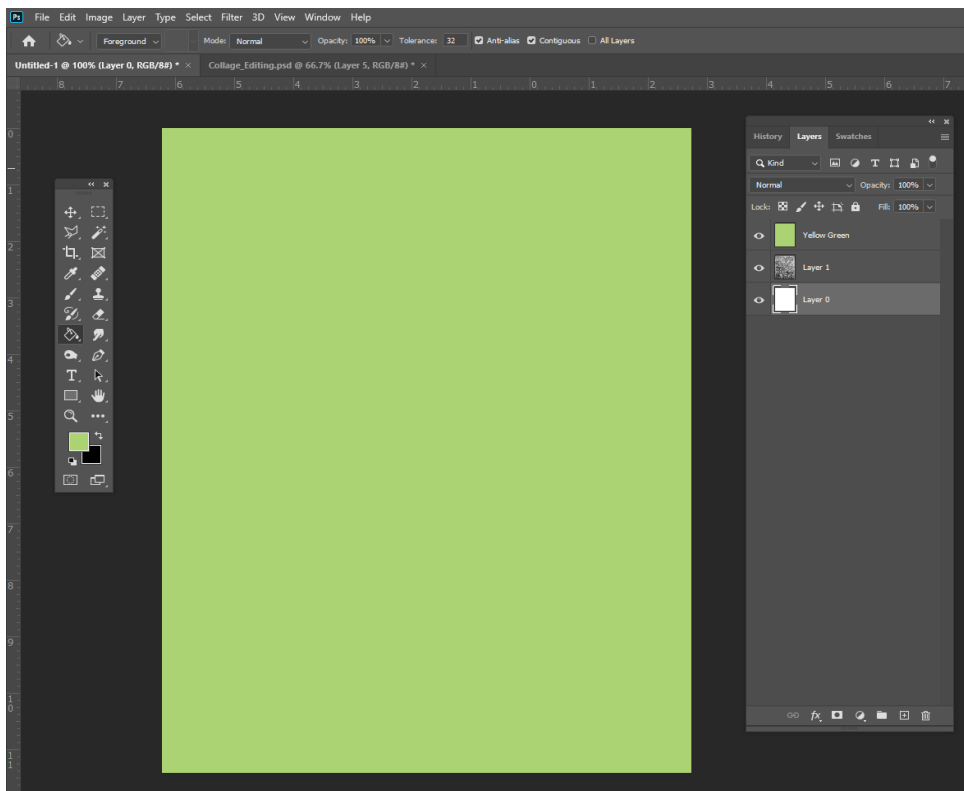
3rd step: I selected the Paint Bucket tool and clicked on the new layer to fill in the color.



The new layer named Yellow Green, the name of the color swatch.



Selecting a color swatch.



The new layer filled in with a color.

4th step: I changed the color mode of the new layer from “Normal” to “Multiply,” or “Color Burn,” or “Linear Burn,” or “Overlay,” or “Soft Light” or “Hard Light” mode; different modes gave different outcomes.



“Multiply” (left), “Color Burn” (middle) and “Linear Burn” (right) color modes.



“Overlay” (left), “Soft Light” (middle) and “Hard Light” (right) color modes.



The Merge Layers option.

5th step: I selected Image→Adjustments→Levels... or Brightness/Contrast... menu to fine tune the image on the grayscale layer at the bottom.

6th step: Finally, I clicked the four-stripe icon at the top-right corner of the Layer panel to open the drop-down menu and selected the Flatten Image option to combine all layers into a single layer image, for Copy and Paste actions.



The image colored yellow.



The image colored red.



The image colorized green.



The image colorized blue.



The image colorized yellow.



The image colorized red.



The image colorized green.



The image colorized blue.