

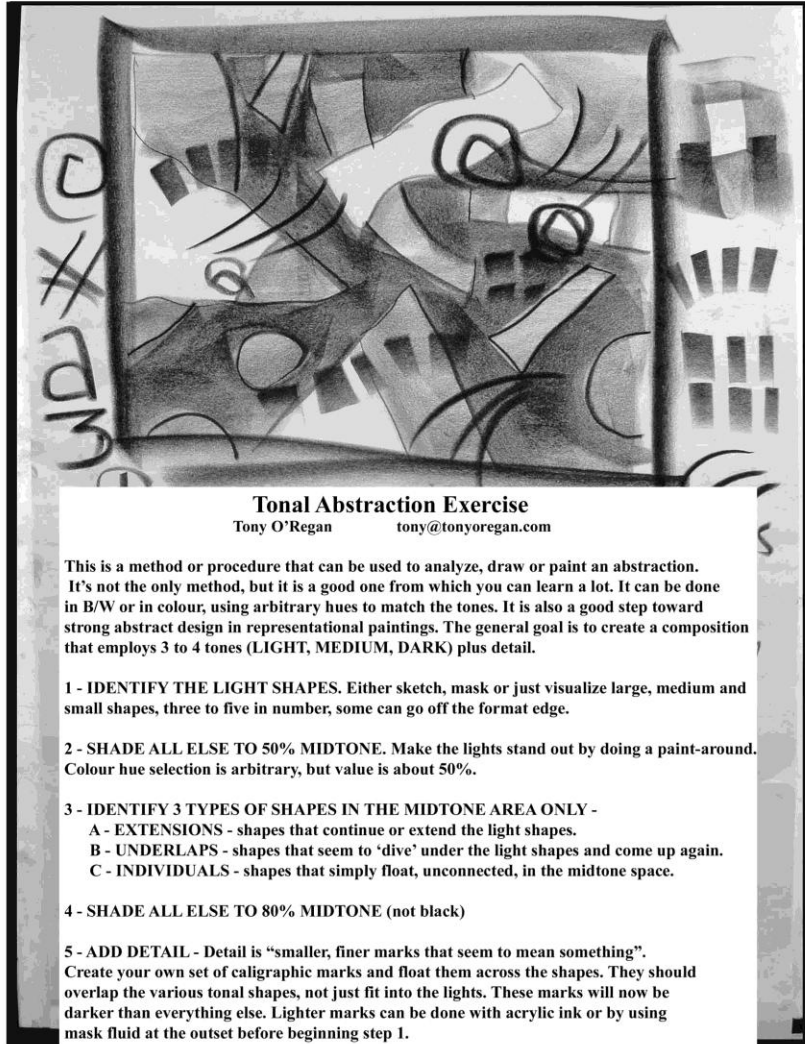
GRISAILLE AND COLOR VERSION OF TONAL SAMPLE



**BOATS AT GUNDERSON SLOUGH - TRANSLATED TO BLACK WHITE, 3 OR 4 TONAL VALUES
SIZED FOR INK TEXTURING.**

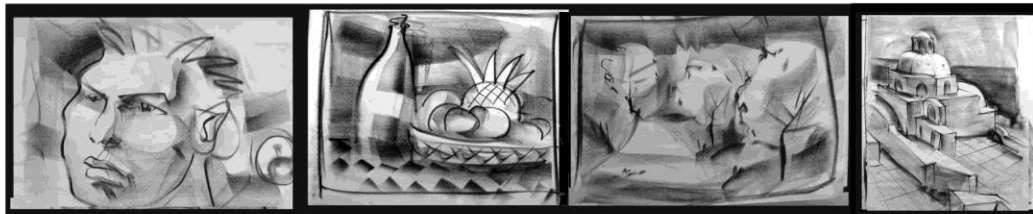
TONAL CONCEPT

RE-INTERPRET/SIMPLIFY 'CONTINUOUS-TONED IMAGES
INTO 3-4 TONAL VALUES PLUS DETAIL - AS AN ABSTRACTION



TONY O'REGAN

APPLY CONCEPT TO PORTRAIT, STILL-LIFE, LANDSCAPE, BUILDINGS



TONAL THINKING PROCESS & PORTRAIT



1 - Identify
& conserve LIGHTS



2 - All else tint
to MIDTONE -
Careful 'silhouettes'
are essential.



3 - add the
DARK TONES -
Note how the
darks form the
midtones.



4 - Add DARKEST DARKS
& LIGHTEST LIGHTS, while
working up the DETAILS



COLOR - Of course, doing it in color
is a different level of challenge. But
understanding the sequence will help :)
(This was acrylic - works the same.)

Alternate 'GRISAILLE' PROCESS:

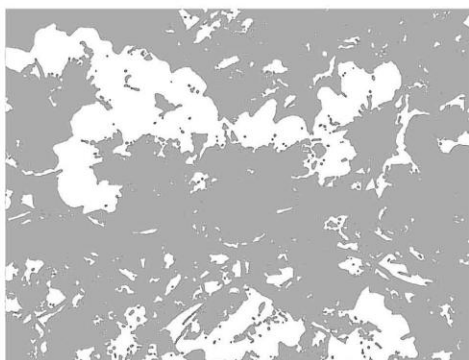
Interesting to do it as monochromatic blues - then do color hues over top.

Then add other hues over the top

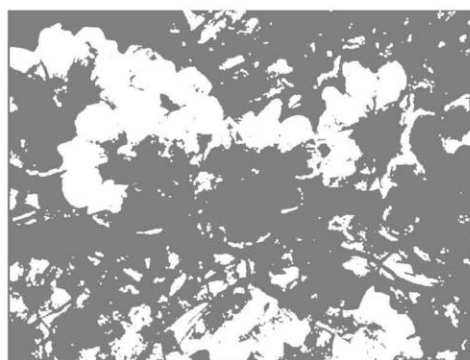
www.toregan.com



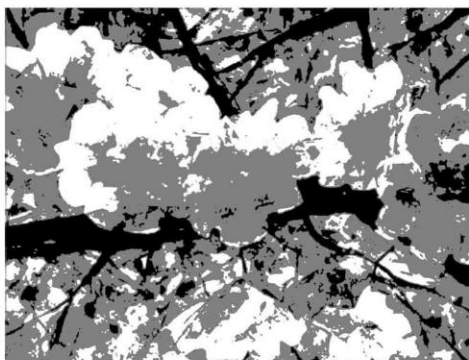
TONAL THINKING PROCESS & FLORAL BLOSSOMS



1 - Identify
& conserve LIGHTS



2 - All else tint
to MIDTONE -
Careful 'silhouettes'
are essential.



3 - add the
DARK TONES - major limbs.
Note how the
darks form the
midtones.

Note - Play close attention to
hard and soft edges when doing florals.

Of course, silhouettes are always
important, too.

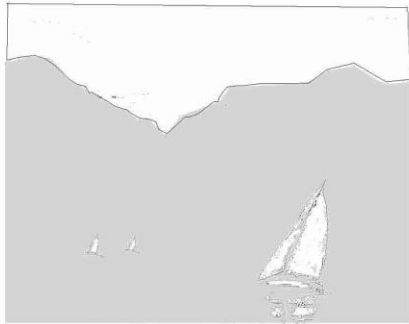
www.toregan.com



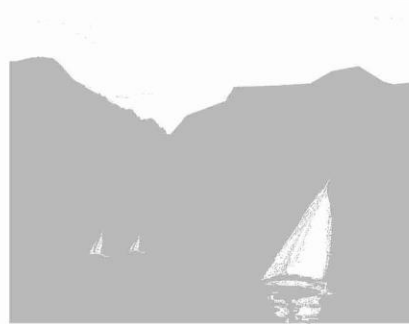
4 - Add the DARKEST AREAS
& Work up the DETAILS,
- bud centers, small branches, etc.



TONAL THINKING PROCESS & COAST-SCAPE



1 - Identify
& conserve LIGHTS



2 - All else tint
to MIDTONE -
Careful 'silhouettes'
are essential.



3 - add the
DARK TONES -
Note how the
darks form the
midtones.



4 - Add the DARKEST AREAS
& Work up the DETAILS,
figures and sail battens.



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