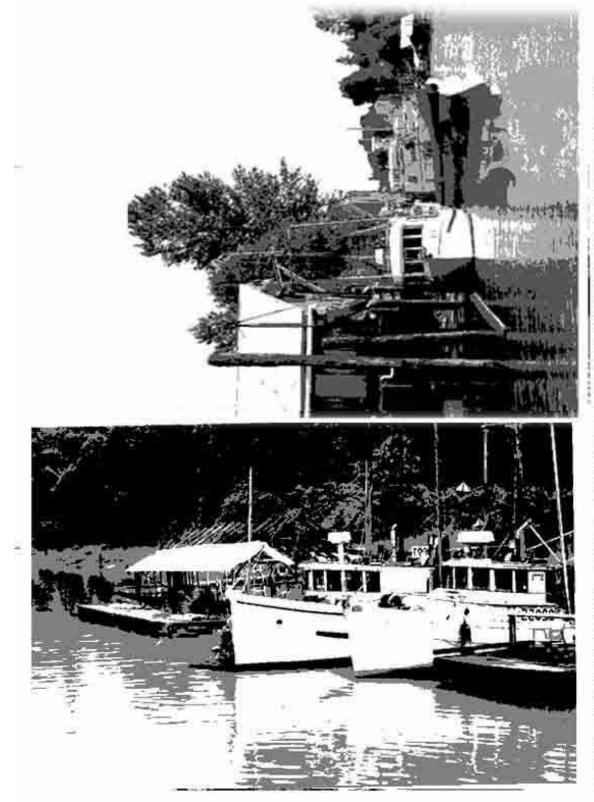




GRISAILLE AND COLOR VERSION OF TONAL SAMPLE



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

Tonal Abstraction Exercise tony@tonyoregan.com This is a method or procedure that can be used to analyze, draw or paint an abstraction. It's not the only method, but it is a good one from which you can learn a lot. It can be done in B/W or in colour, using arbitrary hues to match the tones. It is also a good step toward strong abstract design in representational paintings. The general goal is to create a composition that employs 3 to 4 tones (LIGHT, MEDIUM, DARK) plus detail. 1 - IDENTIFY THE LIGHT SHAPES. Either sketch, mask or just visualize large, medium and small shapes, three to five in number, some can go off the format edge. 2 - SHADE ALL ELSE TO 50% MIDTONE. Make the lights stand out by doing a paint-around. Colour hue selection is arbitrary, but value is about 50%. 3 - IDENTIFY 3 TYPES OF SHAPES IN THE MIDTONE AREA ONLY -A - EXTENSIONS - shapes that continue or extend the light shapes. B - UNDERLAPS - shapes that seem to 'dive' under the light shapes and come up again. C - INDIVIDUALS - shapes that simply float, unconnected, in the midtone space. 4 - SHADE ALL ELSE TO 80% MIDTONE (not black) 5 - ADD DETAIL - Detail is "smaller, finer marks that seem to mean something". Create your own set of caligraphic marks and float them across the shapes. They should overlap the various tonal shapes, not just fit into the lights. These marks will now be darker than everything else. Lighter marks can be done with acrylic ink or by using

TONY O'REGAN

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

mask fluid at the outset before beginning step 1.



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.)



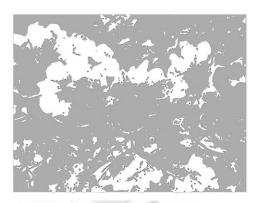
Alternate 'GRISAILLE' PROCESS:

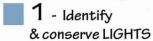
Interesting to do it as monochromatic blues - then do color hues over top.

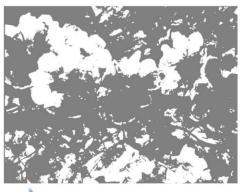
Then add other hues over the top

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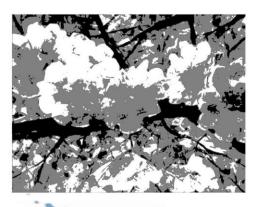
TONAL THINKING PROCESS & FLORAL BLOSSOMS







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 doiing florals.

Of course, silhouettes are always important, too.

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Add the DARKEST ARE/
 &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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