

Manchester Art Gallery

# COLOUR

This pack contains:

35 Clipboards

3 x sharpeners

3 x rubbers

Pack of 100 Pantone cards

Coloured acetate strips

Pack of coloured pencils

Various coloured papers

Various coloured vellums

Sticky dots

Colour wheel

Scissors x 3

## Take a look at the colour wheel.

Which of these six colours are the primary colours? RED/YELLOW/BLUE.

What happens when you mix the primary colours together? Work out the secondary colours – ORANGE/GREEN/PURPLE.

Notice how each primary colour has an opposite secondary colour on the wheel – these are complimentary colours. RED/GREEN, BLUE/ORANGE, YELLOW/PURPLE.

These complimentary colours are everywhere in painting, using them next to each other helps each colour to stand out against the other, and helps to make the illusion of space on a 2D surface.

In pairs, see if you can find examples of complimentary pairs in our paintings. You could choose a specific gallery in small groups of 4 - 6, or use The Waters Of The Nile (look for pyramids!) in Gallery 7 as a whole group.

## Colour in the world around us makes us think and feel a particular way, sometimes without us even realising it.

Arrange yourselves into small groups. Give each group a colour, some paper, and pencils in that colour. Think about things that are a specific colour – for example, blue. With blue pencils, write or draw the blue things you can think of. Then write what blue makes you feel. Are there connections between them? Blue is the colour of water, and if we are feeling sad we 'feel blue'...the idea of water (tears) and sadness make a connection, what others have you found? Share each colour with the whole group.

If light conditions change, colours will also change. Artists notice these colour changes in our environment and the way they affect our mood, and use them in their work to communicate the feeling of a painting.

Find some paintings of the sea the first floor. Is the sea always blue? What other colours can you find in seascapes? Why is the sea that colour? How does that make the painting feel? Would you like to be in or on that sea? Use some relevant coloured paper and pencils (blues, greens, greys) to make a drawing of different seas in small groups. Use the tip and the side edge of the pencil to make the kinds of marks you can see in the sea.

Find a painting of a place. Discuss what you can see as a group. Where is this place? Who is there? Is there anything unusual? What are the weather conditions? What is the time of day? Are the colours of things in the painting the colours you would expect, or different? What do the colours make you feel? Why might this be? How would it feel to be in this place? What might happen if you were there?

In small groups make a drawing of the shapes and marks you can see of just one colour in the painting – so one group will focus on reds, one on greens and so on. Use just one colour (eg red) on a sheet of complimentary light coloured paper (eg a pale green). Talk about the drawings you end up with when you extract just one colour from the painting.

In small groups, use the coloured acetates to ‘change’ the colours of a painting. When you look through an orange acetate, does the mood of the painting change? Can you describe how to your partners? Do some colours disappear? Talk about all the changes you observe.

In small groups, use the Pantone cards to find EXACT matches for colours in our paintings. Gallery 16 (Lowry and Valette) has paintings that are useful for this exercise, as do the 19th Century galleries (8 – 10). Please remember not to touch the paintings! Share what you find with your partners and back to the group. This will really tune your eyes in to the colours in the paintings. See if you notice complimentary pairs too.

Find Gallery 17 (Lowry and Valette). Talk to the whole group about the place you can see in one of the paintings, what and who is there, the colours, the feeling. Would you like to be there? Why? Or why not? Point out the shapes, the brushstrokes that you can see – do they make a pattern? Are they random? In small groups with different Valette paintings, cut or tear the coloured vellums and sticky dots to replicate the brush strokes and shapes/marks. Look at a section instead of trying to recreate the whole painting. Overlap them to make new colours. What does your collage look like? Does it make you think differently about the way the painting was made? What new colours did you make?

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# DRAW

This pack contains:

Boards	35 HB pencils	12 various HB pencils
12 Graphite Sticks	35 White pencils	17 magnifiers
4 erasers	2 pencil sharpeners	Various papers
10 grids		

In pairs, find an artwork. One partner faces the artwork, one faces away from it. The partner who can see describes the artwork in detail, things they can see, where these things are in relation to each other, shapes, marks, textures. The second partner, who can't see the artwork, draws what they are hearing on their paper. Give 5 minutes for this exercise, then compare the drawing to the art and talk about it.

Find a painting that you like. Look at it intensely for 2 minutes (timed). Take in as much visual information as you can, like a camera capturing the image. Then turn away, and without looking again, make a drawing of what you remember. What was important to you? What did you miss, or misremember? Does it look like the original? How is it different? Talk with a partner and/or your group about doing this exercise.

In pairs, find an artwork. Take turns to draw the artwork on one piece of paper, maybe 1 minute each to draw. You can continue drawing something your partner started, or draw something else in the work that catches your eye. Give 5 turns each at this. Talk with your partner and or group about your drawings – was it easy to do? Was it hard to let someone else continue your drawing? Did they choose to draw things that you wouldn't have noticed? Did they see shapes or objects in the artwork differently to you?

Find a sculpture. Stand in a large circle around it, so everyone has a different view of it. Draw what you can see in 1 minute, filling the whole sheet. Then ask everyone to move 5 steps to the left, and draw what you can see from this angle over the top of the first drawing. Repeat this one more time.

Find an artwork. With a pencil line on white paper, draw what you can see, slowly and carefully, without taking the pencil off the paper. Do not look at the paper, or your drawing. When you have finished, compare the drawing to the artwork. Talk about how it felt to draw like this, and how you feel about the drawing you have made.

Use the magnifying glasses to look closely at the brushstrokes in a painting, describe them to a partner.

Find a painting. Take a sheet of paper and a graphite stick or white pencil. Draw the brushstrokes you can see in the painting. It could just be a section of the painting. Use the tip and the side of the pencil/graphite stick to make fat and thin lines, press hard or softly to make dark or light marks. Are the brushstrokes long or short? Hard or soft? Are they layered over the top of others, or separate from them? Don't worry if the drawing doesn't look like the painting, you are taking marks from the painting and making them your own, and finding out how many different marks you can make with your pencil/graphite stick.

Find an artwork. Use the side of the tip of a graphite stick to gently rub grey across the centre of a sheet of white paper. Use the edge of a rubber to draw the lines from a part of the painting by rubbing away the graphite. You will get very messy hands! Drawing can be many things, in this case removing the graphite is giving us a line. What other weird and wonderful ways can you think of making lines?

When you get home think about using strange things to make marks – a leaf rubbed on some paper. A fork dipped in paint. Experiment!

Tear strips of paper and use these to make a giant drawing on the gallery floor inspired by an artwork, in groups.

Use viewfinders to isolate a specific area of an artwork. Make a drawing of that to fill an A4 sheet of paper, using any of the drawing materials or methods above.

Repeat this exercise, this time using your drawing as the source. Use the viewfinder on your drawing, and draw that view to fill an A4 sheet of paper. Use paper and a drawing tool/method that is different to the first.

