Transcript – Colour

Colour

In this drawing, although it in a sense remains a bit of a coloured drawing, which is also very characteristic of their first attempts with colour, where they are drawing their composition, and then really filling it in with colour. But I think he has really experimented with different greens in a very successful way, and not tried to use too many colours, and already gives an intimation of what becomes very strong in his work, of how he layers the colours, and also how he uses different surfaces; some are very wet and luminous surfaces in relation to more opaque surfaces. So you get a very good contrast between the actual surfaces of how you are putting them down. But a tendency, at the beginning, is to lift the colour straight out of the palette, this is a straight ultramarine to interpret the water, and sap green, and a little bit of mixing going on, but as yet fairly literal rendition of colour. But nevertheless quite a sensitive handling of the surface in using the water in relation to the colour.

And so then the next week, I spoke to him about this idea of layering colours, and how that can give a certain sort of resonance. And I think I really like the freeness in this composition, it perhaps at times lacks a bit of tonal relationship. But I think its really beautiful when he is looking at the moorland, just looking about, if you layer one colour, like this very warm orange, and let it dry, and then when it is dry he has layered it with a sort of combination of brown and Venetian red, which gives a really beautiful tonal relationship between the two, where it has been covered and where it hasn’t. But also a certain luminosity, a naturalness to the colour; sometimes if you just put on a colour and it is very thick and very dense, it just actually doesn’t look alive and like it is really breathing. And I think this layering became very important to him, particularly when you also start learning to layer with cool colours and warm colours.

So, although he is using a lot of ultramarine again in this one, I think this is a very lovely area where he is layering it with a slightly mixed mauve-blue over the blue, and also again this red coming over the green. And although this has a certain unfinished quality to it, I really like the way he is building up the forms in quite a loose way.

And then here using a hint of a very, very strong colour in relation to the more earthy and layered colours; I think that is a very good combination.

[End of Recording]