



## Reference images above. Larger images can be found at the end of this document

**Color** - Learn to use color so that it creates it's own world within your painting, makes you stop for a moment, and creates uncanny engagement. Learn to use color to move the eye from place to place. Use its power to change the pace of the movement and movement direction. Give the viewer a lot of color within a planned range of color intensity, value, and hue, and use complementary color as a visual, energetici surprise.

**Tips for mixing colors:** If you want powerful color, it's important to think about each and every color on your palette : value, hue and intensity. You must spend painting time to develop the skills of making each color in several **values**, in many **hues**, and in **intensities** of bright to grayed. Take the time to learn to mix a wide variety of each colors or risk looking like you're "winging it" because you won't have color variety that shows subtlety, interest and depth. Rather than develop color charts but before I begin to paint, I personally prefer to look at a new color and consider it in these 3 components and test it. It's like practicing the piano, or tennis. Give it the time it needs.

If you're newer to this and need to develop variety, start by copying color as you see it until you get good at using water in combination with your chosen pigment color to create color in your desired value, hue and intensity. Again, it takes time and patience. Respecting the difficulties of using water and paint is a job.

First, look at each color right out of the tube and figure out its **value**. Is it light, middle or dark? Consider your control of the amount of water so you can make **different thicknesses** in your mixtures, which affects the value. Lots of water means a light value, less water (more paint) means it will be a bit darker value, and very little water means it will be the darkest value of that pigment choice. Choosing pigment types that create different values is just as important. I use **transparent** pigments for my light values, a least one **opaque** in the mixture for my middles, and at least one **staining** pigment for my darks.

Second, look at the color you want to mix and determine its **hue**. Where it is on the color wheel? Is it on the warm side (has some degree of yellow in it), or is it in the cool side (has some blue in it)?

Thirdly, look at how bright or grayed the color you desire is. If grayed, gray it by using its complementary color (the opposite side of the color wheel). For example, if you want to gray a green, add some red to the mixture because they are on opposite sides of the color wheel.



Above is a sample of a variety of greens, mixed in light values, middle values, a dark values. Also a sample of grays, mixed in light values, middle values and dark.

**Color change within every shape:** Any shape is more interesting if there is change within it, regardless of whether the color change is obvious! Let color change within the shape. For example, a sky can change from blue to violet, or even pink. It's important to remember that you need to keep the value constant even though the color may change.

Another way to change color within a shape is to consider light direction. The color on the sunlit side of the tree will have more sun color in it, i.e., yellow. The tree might change from yellow green to green. And the side of the tree away from the sun likely will be cooler, a green with some blue in it. This goes for fields, buildings, people's heads, flowers--everything. But you must keep the value intact.

**Use complements to direct, orchestrate and surprise.** If your chosen colors are placed in all the quadrants of your painting, the eye will naturally be drawn from quadrant to quadrant. If those colors are also changing in intensity, hue and value, you are using color in a masterful and lively way.

If you place a color's complement next to the color, it will put a spotlight on it. The choice of complement can vary, too. A direct complement will be stronger at getting attention than a near complement. Blue next to orange will be stronger than blue next to red-orange. All of this gives the viewer some fun, some movement and a lot of color. You have made a new world.

**FOR THE CRITIQUE: You may use the two photos on the next page or paint from a photo of your own. As you paint, concentrate on hue, value, and intensity. These are the 3 focuses that will drive our discussion and critique.**

