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To send light into the darkness of men's hearts – such is the duty of the artist. Schumann

"Drawing and Value are pivotal, Color is flexible". Drawing and Value are almost always the 'workers' who build the stage that Color can dance upon.
Juliette Aristides
http://georgetownatelier.com/tutorials/figure-trois-crayons/

COLOR: Understanding Temperature & Chroma

The eye can perceive approximately 7 million colors making color the most difficult of the principles an artist must master. There is also such a wide range of tastes and variables that complicate it further. A successful painting is more than just matching the colors that you see, it also involves color harmony and application. It is a challenge to master how to handle the colors so they do not become chalky or muddy and also to keep them clean and crisp.

Attributes of COLOR:

VALUE: each color has a value range on a scale ranging from white and black
HUE: family of colors, red, blue, yellow orange, green, purple
TEMPERATURE: has to do with warm and cool ranges in a color or (yellowish or bluish tones) and is relative to the colors next to it. We associate red with things like fire and the sun, making it a warm color; and blue with ice and the ocean, making it a cool color.
CHROMA: regulates the intensity of a color

It is helpful to set up a series of comparisons as you work asking yourself questions such as these:
1. What is the HUE or color family I am looking at? This has to do with where it fits on the color wheel.
2.Is this color brighter or duller than those of similar color?
3. Is this a warm or cool color?
4. Is it lighter or darker than those around it?

Mixing Systems:

Often what is on the palette directly affects what is on the painting.
CLOSED PALETTE: Placing colors directly on palette and mixing pools of premixed color with a palette knife, then use these as a base to begin. Beneficial especially for students who are learning, is an organized & clean way to begin and colors are in deep piles on the palette and not up in the ferrule of the brush. I mix leaving evidence of colors used so that I know how I have gotten a particular mixture. Pitfalls of this method, you may get too rigid, may not be as creative in your use of new mixtures.

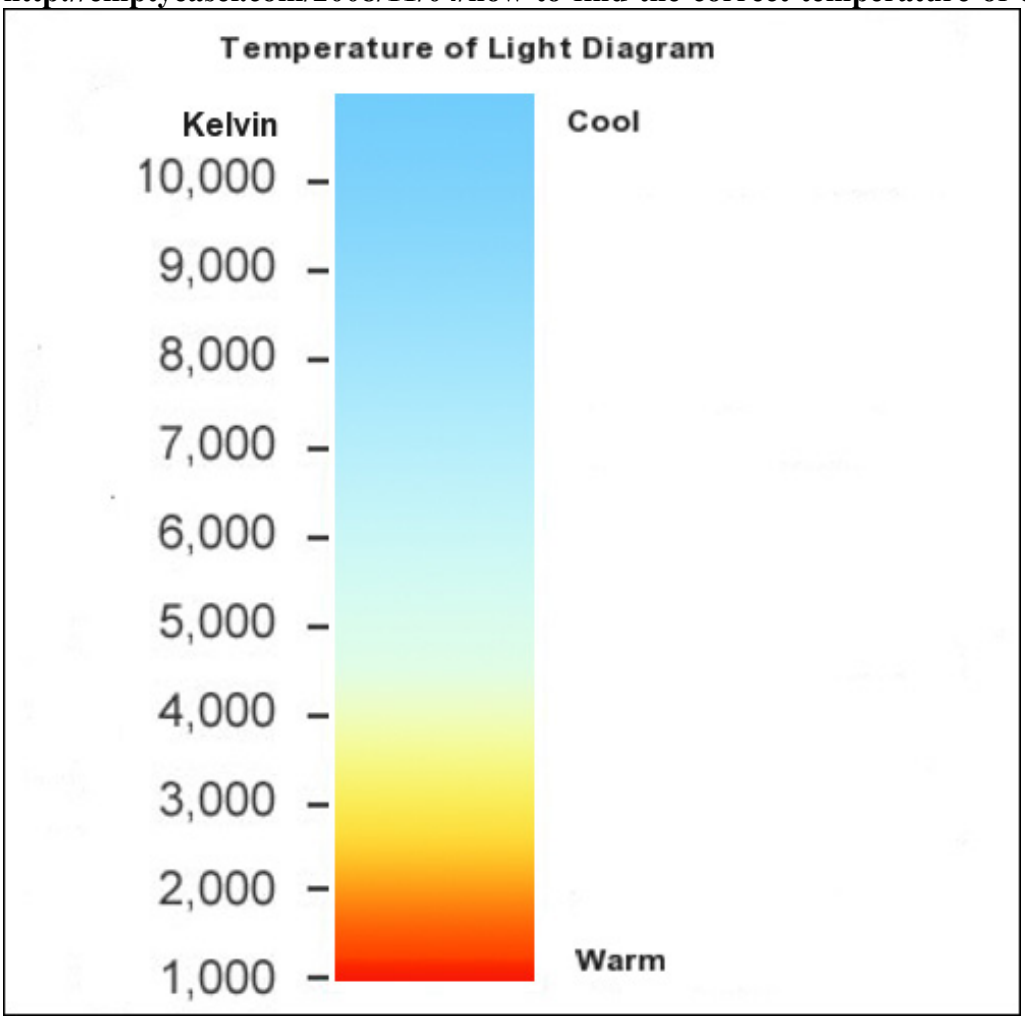
OPEN PALETTE: Placing colors directly on the palette and mixing with a brush as you go. Unpredictable color combinations may result making a more interesting painting and adding a vitality that may not be present with premixed palette. Pitfalls are the artist may get muddy & dirty if you do not keep your brushes clean. You may also lose perspective on your drawing as you spend so much time controlling color. Anytime you have to stop in the painting process, you lose some of the creative FLOW.

Studying temperature

"…nothing is set in stone when comparing the temperature of similar hues. It all depends on what you are comparing the color to. A blue can be classified as cool color when compared to a red, but it could also be classified as a warm color if it contains slight red undertones and is being compared to a cooler blue.
Since these are not absolute rules, I recommend not getting too caught up in this. Simply having an understanding of this concept can go a long way when mixing colors or creating an eye-catching composition. Temperature can play a huge part in setting up a particular mood in a painting and conveying a feeling.
" Antonella Avogadro

UNDERSTANDING TEMPERATURE:

Imagine someone strumming guitar slightly out of tune. No matter how lovely the melody, or how impeccable the technique, if even one string is out of tune the rendition is bothersome.
Likewise, a painting with inconsistent color temperature feels "out of tune" and will be disconcerting to the eye.
In normal life we hardly ever notice the light source's temperature—but as artists, we should always understand the temperature of the light, since it controls the color of everything else we see. In other words, it's the overall "tuning" factor of a scene.
If an artist neglects the principle that light affects colors, color throughout his or her painting may easily get out of kilter.
http://emptyeasel.com/2008/11/04/how-to-find-the-correct-temperature-of-colors-when-painting/

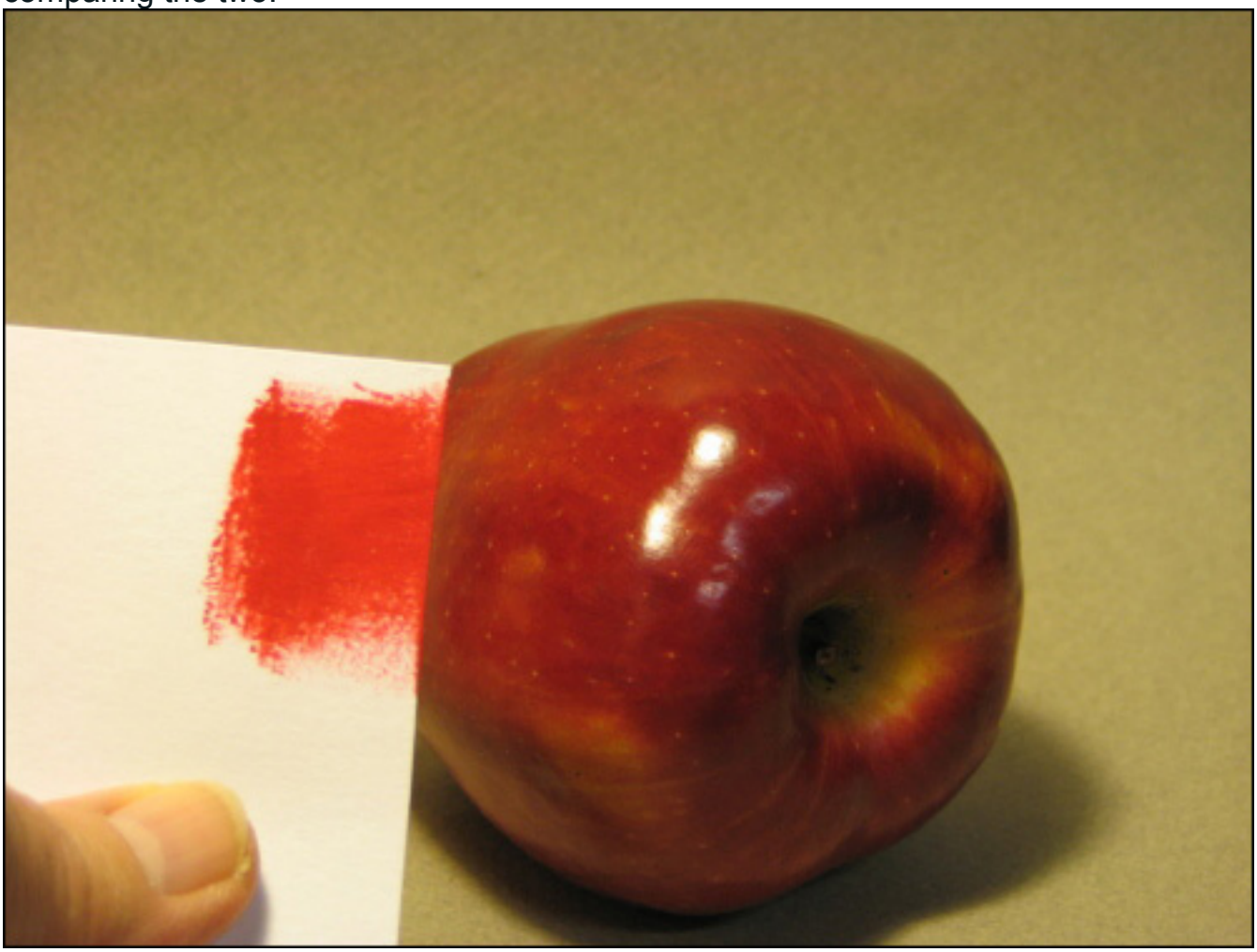


Opening your eyes to color temperature shifts:

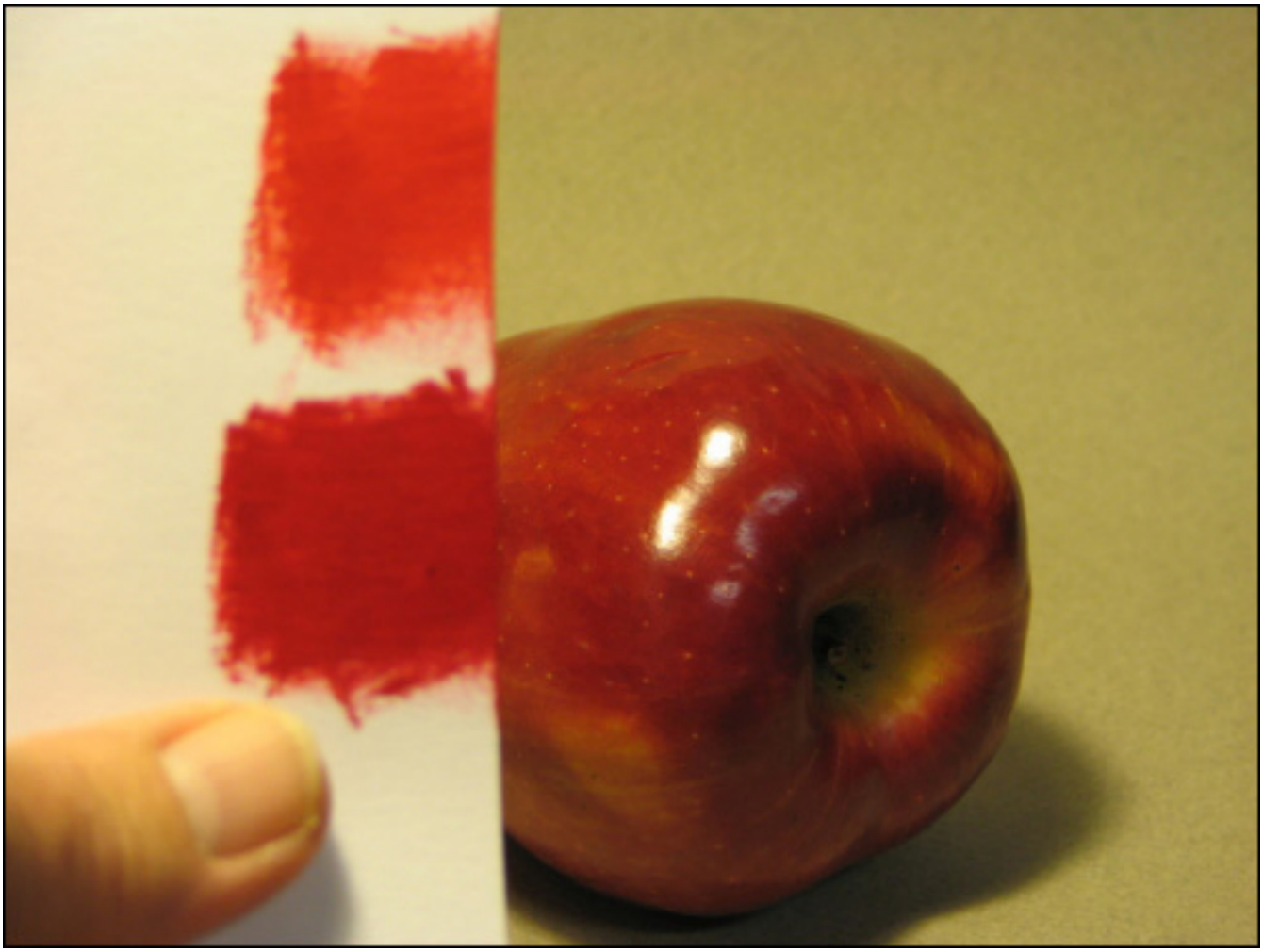
To illustrate this idea in the extreme, find a colored transparency and look through it. You'll notice that the color of everything changes. Or better still, put a colored light bulb in a lamp and notice how its own color changes every other hue in the room.

Here's how to find the correct temperature of a color:

1.Round up some old white business cards or cut a batch of 2" x 3.5" strips from a heavy weight paper.
2.Set up a simple still life object under a lamp. Zero in on a single area of color and **mix the color** you think you're seeing. (In the example below, I'm aiming for the reddest part of the apple using napthol red light with a touch of alizarin crimson.)
3.On the edge of a strip, paint a 1/2-inch square swatch of your mixture. Be sure to paint to the edge of the strip.
4.Close one eye and hold the sample at arm's length between you and your target color, comparing the two.

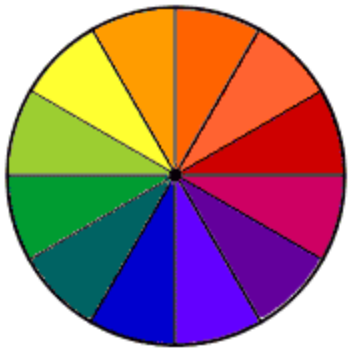


5.Is your mixture the same or different? If different, is it lighter or darker? Warmer or cooler? My mixture is too light and too warm so I added more alizarin crimson to the mix, knowing that it is both darker and cooler than napthol red. Now I compare again, with a much better result.



NOTE: When you do this, always change the value (lightness/darkness) *first*, then adjust the hue or temperature, if needed.

6.Repeat the exercise for any major colors in the subject you're painting. Once you have at least three colors in tune, it will be easier for you to maintain the correct color temperature throughout the painting.



The Color Wheel is a chart that shows how colors are related and sorted to make it easier for artist to mix the right colors for paint.

The **Primary** colors are blue, red, and yellow and cannot be made by mixing other colors together.

Secondary colors are orange, purple and green and are made by mixing two primary colors from either side of the color wheel.

Intermediary colors are made by mixing a primary and a secondary color together. Like purple and blue, green and yellow or blue and green.

Tertiary colors are the result of mixing two secondary Colors. For example, mixing orange and purple.

Complementary colors are opposite from each other on the color wheel and they contrast because they do not have any colors in common. Green is made by mixing yellow and blue, so it will complement red.

Analogous colors on the color wheel are right next to each other and have a color in common. Like blue, blue/green, and green all contain blue. Red, orange and yellow are analogous because red and yellow make orange.

Cool colors are made mostly of green, blue and purple and they remind you of cool things and make you feel cooler.

Warm colors are made mostly of red, orange and yellow and they remind you of warm things and make you feel warm.

Local color are realistic colors, as they appear in nature such as green grass, blue sky, brown earth, etc.

Earth colors are not seen on most color wheels. Black, grays, whites, browns, beiges and tans are Earth colors and can be made by mixing all three primaries together with some black or white.

Artists use colors to create moods, show contrast and create depth in artwork.

http://www.triangleparkcreative.com/tips/print/color **Color in Design** If you had the same high school science class I did, you learned that light waves are not actually colored—the objects we see appear *to our brains* to be the color that they reflect, and not the color they absorb. So a green plant absorbs all of the red and blue light waves, and reflects all of the green light. (I always found that hard to keep straight, because it is so "inside out" from how it seems intuitively.) But knowing that visible light is made up of red, green and blue (RGB) is an important base to understanding color in general.

Probably more important to understand in the "real world," though, are **color effect** and **color complementarity**.

Color effect is how a color is perceived, as affected by its environment—what it is next to. In this example, the same yellow square looks darker and warmer with a white background, and more brilliant and colder with a black background.

Color complementarity is more complex. Basically, it means that if you mix two colors from the opposite side of the color wheel, you will get a neutral gray. And most importantly, when you juxtapose two complementary colors, you get an afterimage effect as in the famous Jasper Johns American flag painting.

If you stare at the small dot in the center of the flag for 30 seconds or more, then look away at a white surface, you should see an after image of the United State flag in its usual (complementary) colors.

Complementary contrast. In *The Elements of Color*, Johannes Itten explains the afterimage property of this type of contrast, already described above, by saying, "The eye requires any given color to be balanced by its complementary, and will spontaneously generate the latter if it is not present." Complementary colors also can make the viewer see color vibration—literally, the two colors seem to vibrate when near each other.

Light and dark contrast. Black and white are obvious examples here, but the same thing can be applied to other colors. This type of contrast is also called **value,** particularly in the world of Photoshop.

Cold and warm contrast. Red/orange is warm, while blue/green is cool. Research has shown that people will perceive rooms to be cold at different temperatures, depending on what color the room is painted (a blue-green room is thought cold at 59 degrees, while a red-orange room isn't thought cold until it is 54 degrees). Remember, though, that color juxtaposition affects warmth and cold perception: a red-violet next to a blue will look warm, but the same red-violet next to red will look cool.

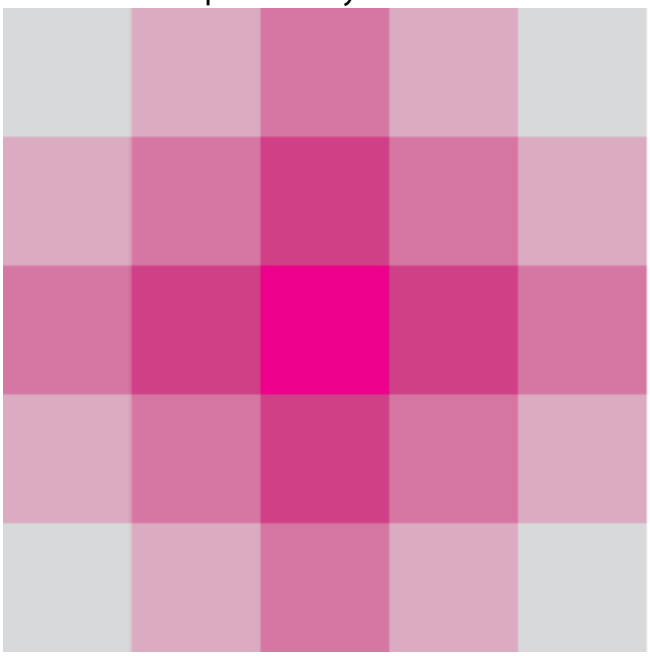
A red-violet juxtaposed to blue looks warm (left), while the same red-violet justaposed to red looks cool.

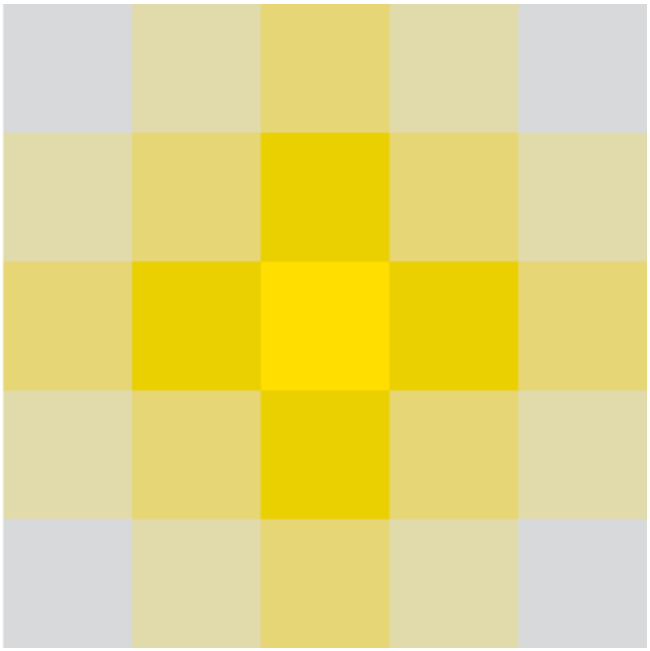
Also, there is a noticeable spacial effect that happens with red and blue—when side by side, red advances toward the viewer, while blue recedes.

The narrow red bars advance toward the viewer, while the cooler blue recedes.

Contrast of saturation. This is the degree of purity of the color, so it is possible to contrast a pure, intense color with a dull, diluted color. There are four ways to dilute a color:

- Tint (add white).
- Shade (add black).
- Add gray (heading toward neutrality)
- Add the complementary color



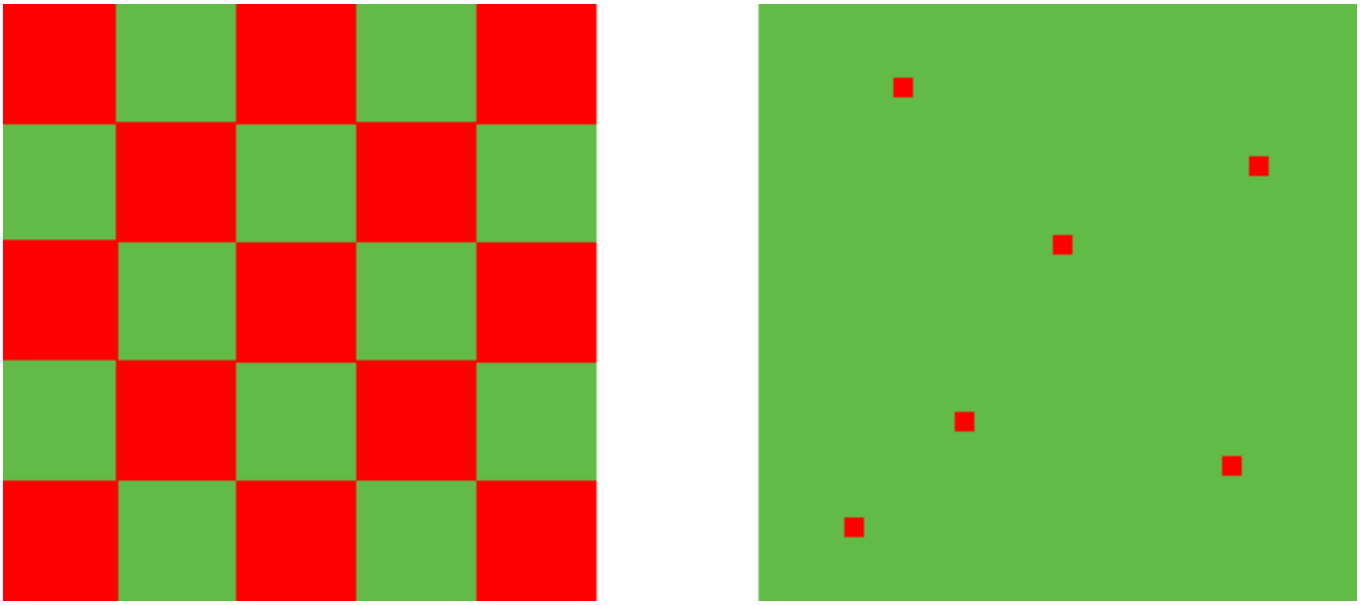


Adding gray to a pure color demonstrates one way color can be desaturated. The grays in the corners of each pattern are the same neutral gray.

Contrast of extension. This has to do with how you use the color—particularly how much of each color. Research has shown that different combinations of complementary colors become balanced when used in different proportions. Itten and other color theorists list those as shown in the following illustration.

Contrast of extension requires these proportions of the complementary colors to achieve a harmonious or balanced amount of color: 3:1 for yellow to violet… 2:1 for blue to orange… 1:1 for red to green

Varying the proportion greatly for these combinations results in a more expressive image, while maintaining these proportions gives you a harmonious, quiet, and possibly static image.



A red/green checkerboard pattern looks static compared to a green field sprinkled with small red squares, illustrating one way to manipulate contrast of extension.

Other color thoughts

Color can **add to flow and sequence**. It can tell the reader where to start, and what relates to what (such as when all the subheads are the same color, marking their level in the text hierarchy).

In two-color work, **a little goes a long way**. If you overuse it, it loses its effect.

Darker colors advance toward the viewer, while lighter ones recede, because that's how things look in our three-dimensional world (think of looking at close mountains vs. distant mountains that fade from view).

With type, color combinations need to be kept **legible**. Think of how road signs are colored—black and white, black and yellow, red and white, blue and white. Remember this when choosing a paper color, or the background color of a website. The older we get, the more contrast we need for readability.

Colors have a host of **connotations**, whether cultural or idiosyncratic. Be aware that your own personal or cultural interpretation may not match that of your audience!

Finally

Color is an essential part of successful design. It attracts and holds attention, conveys information, and makes the information memorable.

Learning more about how it works is one of the keys to getting your message out!

—Pat Thompson, creative director for web Based on the book *The Elements of Color* by Johannes Itten.

COLOR QUOTES

Colour is my day-long obsession, joy and torment. Claude Monet

Artist Quotes on COLOR

I cannot pretend to be impartial about the colors. I rejoice with the brilliant ones, and am genuinely sorry for the poor browns. (Winston Churchill)

Color! What a deep and mysterious language, the language of dreams. (Paul Gauguin)

The greatest masterpieces were once only pigments on a palette. (Henry S. Hoskins)

My personal theory is that being frugal with the number of colours, one gets to know them intimately and to understand how each reacts with the others. (Ron Ranson)

I want a red to be sonorous, to sound like a bell. If it doesn't turn out that way, I add more reds and other colors until I get it. (Pierre-Auguste Renoir)

The painter has to unlearn the habit of thinking that things seem to have the color which common sense says they 'really' have, and to learn the habit of seeing things as they appear. (Bertrand Russell)

No small dabs of colour - you want plenty of paint to paint with. (John Singer Sargent)

I first search for the color that will be the heart of my work... the rest of the colors are academic. (Linda Walker)

-to his students on colour... Someday we shall control the full orchestra. (James Abbot McNeill Whistler)

"It is knowledge that makes the work beautiful." St. Thomas Aquinas