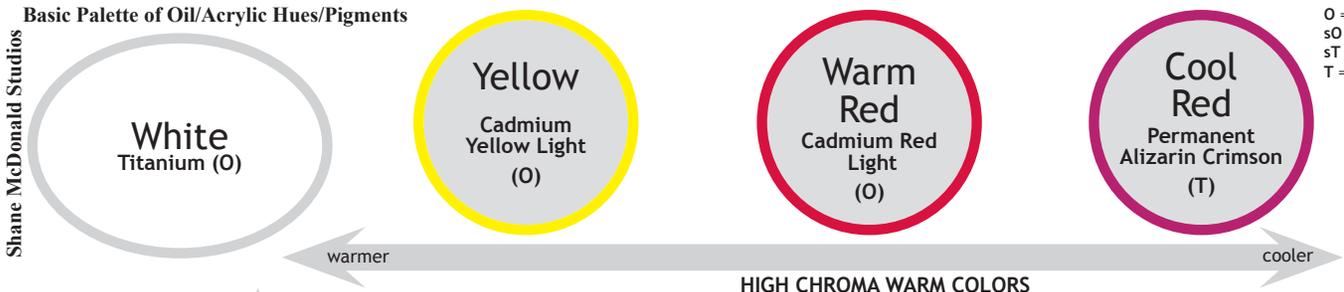


O = opaque pigment
sO = semi-opaque
sT = semi-translucent
T = translucent



HIGH CHROMA WARM COLORS

Colors near yellow on the spectrum are warmer (like the sun) and used to mix light values in lit objects. Since most light is neutral to warm, some yellowish color is used in lit areas. Conversely, darker shadows use more ultramarine and/or crimson pigment. Warm colors advance and emphasize dominant elements.



HIGH CHROMA COOL COLORS

Colors closer to violet on the spectrum are cooler and often mixed into darker shaded areas of objects. In normal warm lighting, if an object's local color is cool, a warmer cool pigment should be used in the lightest areas. For instance, instead of ultramarine, use cerulean on a royal blue object. Cool

MIXING SPACE

At the end of each painting session, scrape-up used colors as variations of grays/browns that you can use later and lay them here.

DEFINITIONS

Value: lightness or darkness of a color

Contrast: the difference of opposite elements (light vs. dark values, intense vs. dull colors, hard vs. soft edges, rough vs. smooth textures, large vs. small shapes, etc.)

Pigment: the chemical component of a color

Hue: (descriptive name of a color) Manufacturers mix pigments to mimic the color of another pigment and label it a "hue."

Local Color: the apparent color or hue of an object

Opacity/Translucency: Opaque pigments cover previous layers of paint while translucent pigments screen or mix visually with previous layers.

Tint: color with white added to make lighter value

Tinting Strength: degree to which a pigment retains its brilliancy as white is added.

Tone: color with neutral gray added to make to lower intensity (more muted chroma)

Shade: color with black added to make darker value

Key Color: dominant color in a color scheme or color mixture.

High Key: color scheme with mostly light valued colors

Low Key: color scheme with mostly dark valued colors

Intensity or Chroma: brightness or dullness of a color

COLOR SCHEMES

Monochromatic: using any shade, tint, or tone of one color

Analogous: using any shades, tints, or tones of colors that are at 90 degree angles on the color wheel

Acromatic: a colorless scheme using blacks, whites, and grays

Diadic: using two colors that are two colors apart on the color wheel. Example: red and orange

Triadic: using three colors equally spaced from each other on the color wheel

Tetradic: a contrast of four or more colors on the color wheel

Complementary Harmony: combining a shade, tint, or a tone of one color and crossing over using shades, tints, and tones of an opposite color. (example: blue & orange)

Split Compliment: one color with the neighbors of its opposite.

FORM, LIGHT & COLOR THEORY

Harmony: Colors in a composition have something in common automatically when using a limited palette. Keep the color of the light in mind and use that color on everything.

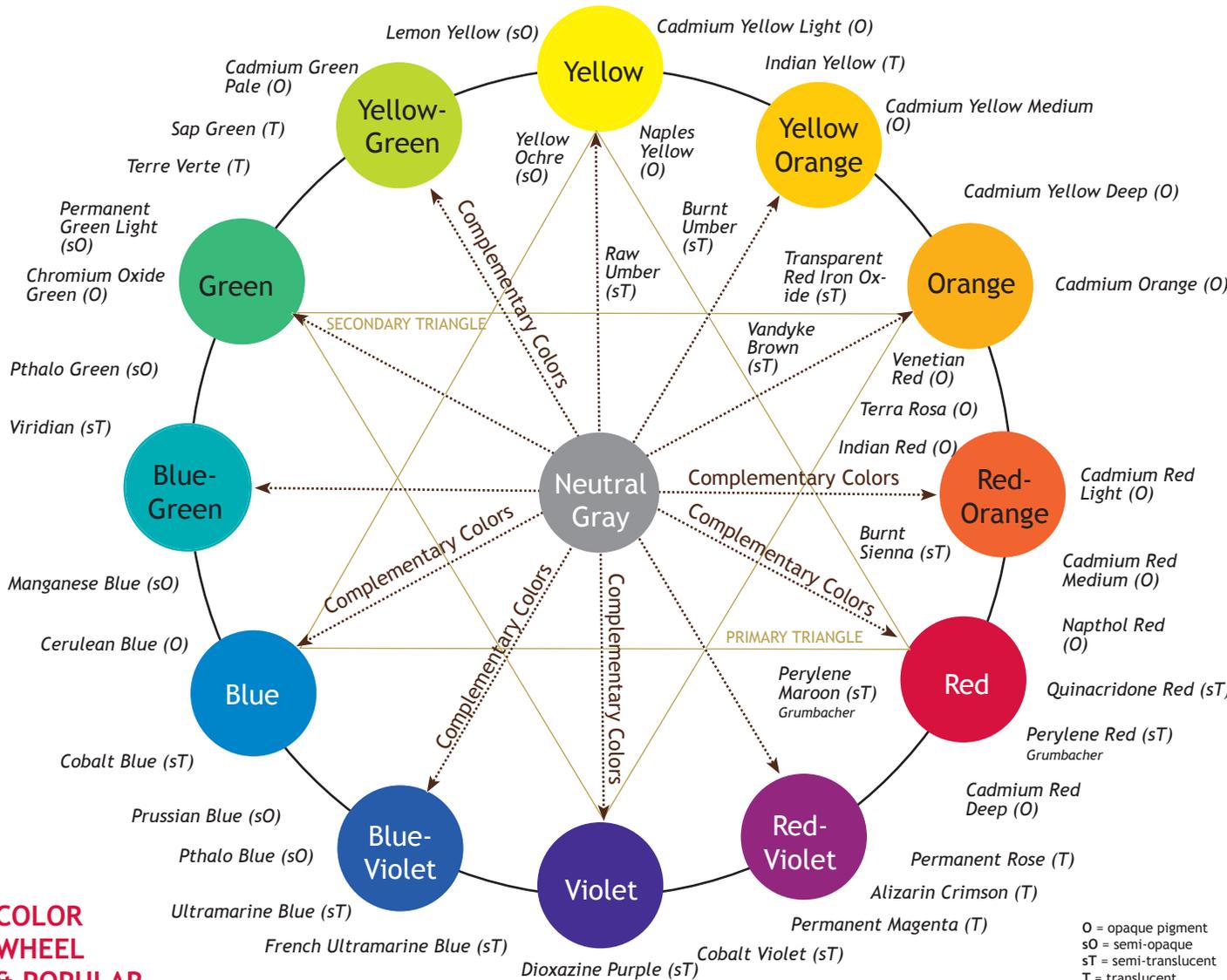
Distance: Objects in the distance are lighter, have lower value and color contrast, are more dull, and are usually cooler than colors of objects up close.

Surface Properties: Refractive and reflective qualities of object surfaces will affect the colors we see, so look closely to see colors that may be different from the local color.

Painting Technique: Always start with your mid-darks, they are your foundation. Light color + local color = color mixed. Opaque lights, transparent shadows. Paint retains its greatest luminosity when not too heavily applied. Don't over-saturate--explore the grays.

Complementary colors can be more attractive if one of them is softened or neutralized (or separated by a neutral line or area, absolute black or white lines are the most effective). Keep tones of blocked-in shapes simple, but keep the edges rich in color complexity.

COLOR WHEEL & POPULAR



O = opaque pigment
sO = semi-opaque
sT = semi-translucent
T = translucent