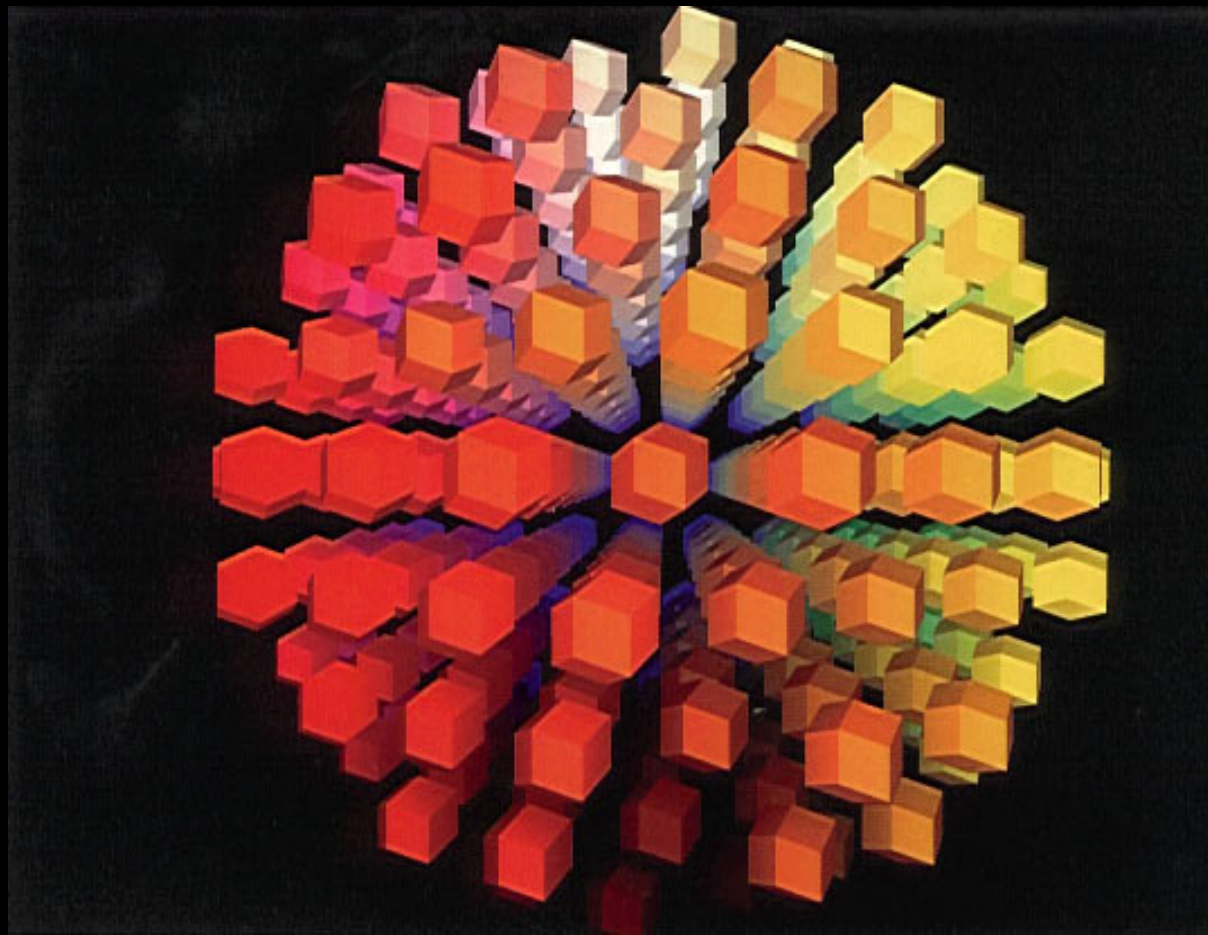
Color Theory

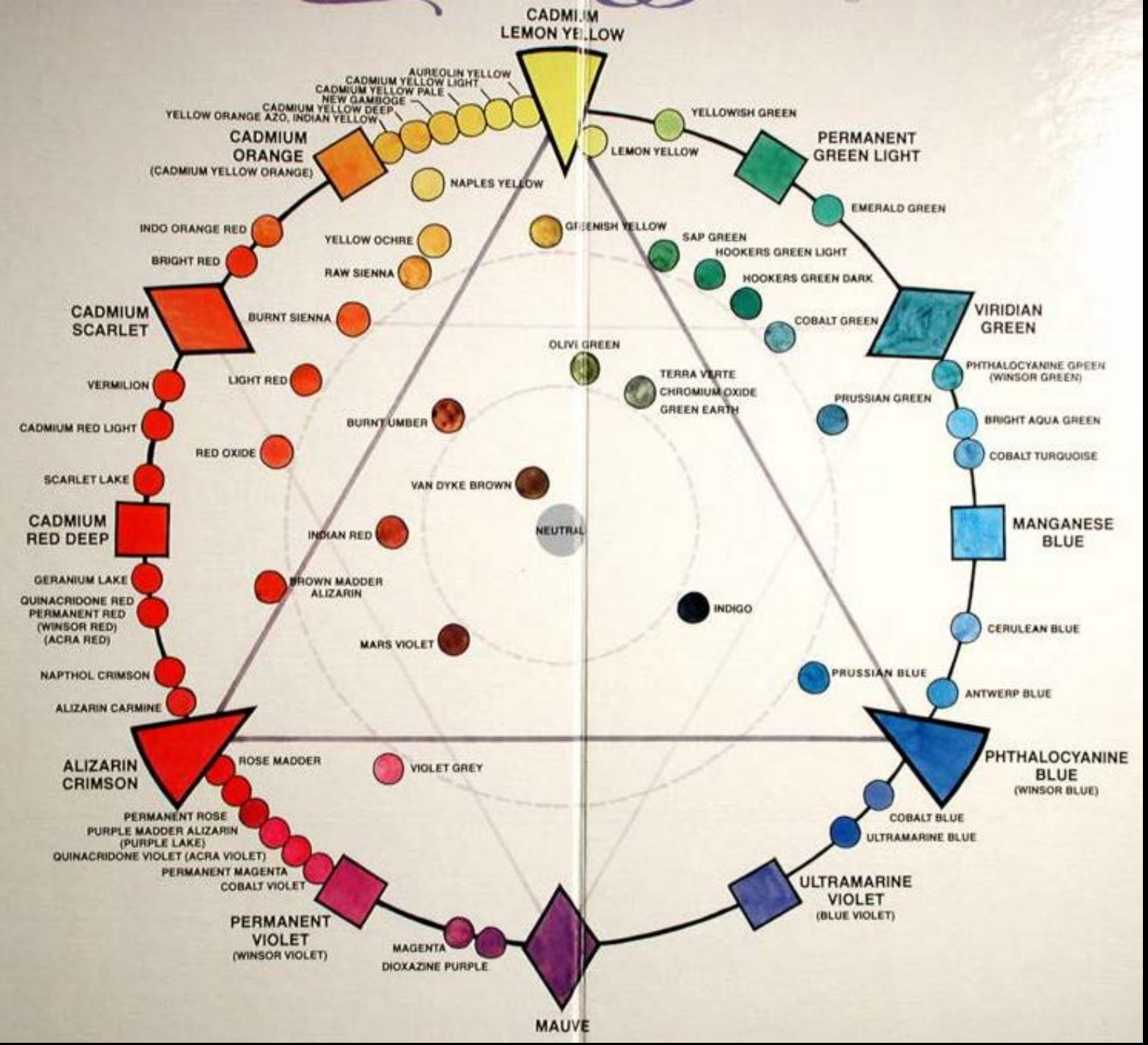
- Color Mixing Intro
  (ch. 7 pp. 77ff)
- Liquitex Color Map

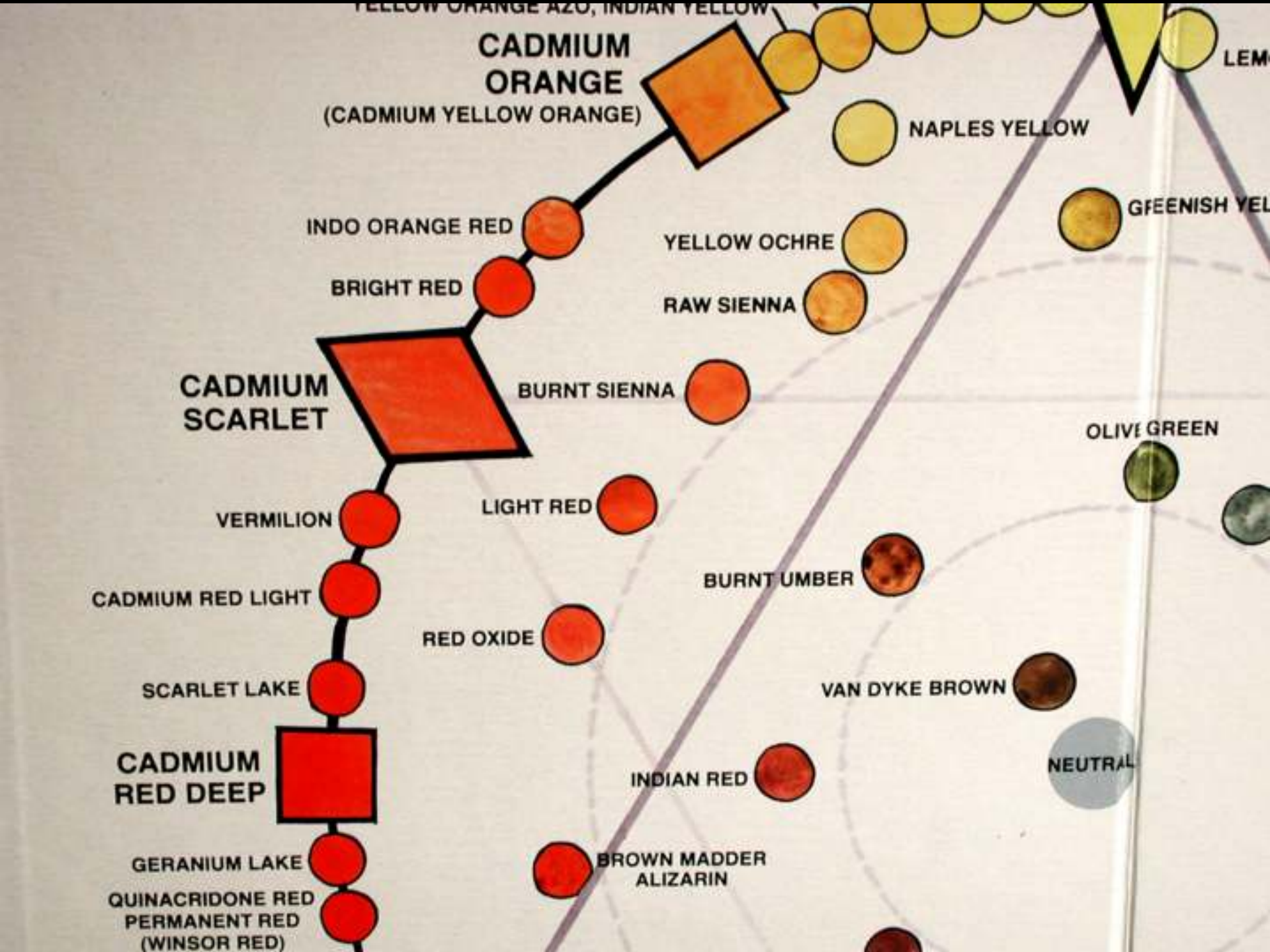
- Value Staff
- Intrinsic Value Staff



- Munsell color notation (HVC)
- HC color mapping
- HV color mapping
- Strait Line Mixing (2clr/3clr “Y”)
- 1st Mix Set

- Acrylic Cleanup


CADMIUM LEMON YELLOW
AUREOLIN YELLOW
CADMIUM YELLOW LIGHT
CADMIUM YELLOW PALE
NEW GAMBOGE
CADMIUM YELLOW DEEP
YELLOW ORANGE AZO, INDIAN YELLOW
CADMIUM ORANGE
(CADMIUM YELLOW ORANGE)
NAPLES YELLOW
YELLOWISH GREEN
LEMON YELLOW
PERMANENT GREEN LIGHT
EMERALD GREEN
INDO ORANGE RED
BRIGHT RED
YELLOW OCHRE
RAW SIENNA
GREENISH YELLOW
SAP GREEN
HOOKERS GREEN LIGHT
HOOKERS GREEN DARK
COBALT GREEN
VIRIDIAN GREEN
CADMIUM SCARLET
BURNT SIENNA
OLIVE GREEN
TERRA VERTE
CHROMIUM OXIDE GREEN EARTH
PHTHALOCYANINE GREEN (WINSOR GREEN)
PRUSSIAN GREEN
BRIGHT AQUA GREEN
COBALT TURQUOISE
VERMILION
LIGHT RED
CADMIUM RED LIGHT
BURNT UMBER
RED OXIDE
SCARLET LAKE
VAN DYKE BROWN
CADMIUM RED DEEP
INDIAN RED
NEUTRAL
MANGANESE BLUE
GERANIUM LAKE
QUINACRIDONE RED
PERMANENT RED
(WINSOR RED)
(ACRA RED)
BROWN MADDER
ALIZARIN
INDIGO
CERULEAN BLUE
MARS VIOLET
PRUSSIAN BLUE
NAPTHOL CRIMSON
ALIZARIN CARMINE
ANTWERP BLUE
ALIZARIN CRIMSON
ROSE MADDER
VIOLET GREY
PHTHALOCYANINE BLUE
(WINSOR BLUE)
PERMANENT ROSE
PURPLE MADDER ALIZARIN
(PURPLE LAKE)
QUINACRIDONE VIOLET (ACRA VIOLET)
PERMANENT MAGENTA
COBALT VIOLET
COBALT BLUE
ULTRAMARINE BLUE
PERMANENT VIOLET
(WINSOR VIOLET)
ULTRAMARINE VIOLET
(BLUE VIOLET)
MAGENTA
DIOXAZINE PURPLE
MAUVE


YELLOW ORANGE AZO, INDIAN YELLOW
CADMIUM ORANGE
(CADMIUM YELLOW ORANGE)
NAPLES YELLOW
LEM
INDO ORANGE RED
BRIGHT RED
YELLOW OCHRE
RAW SIENNA
GREENISH YEL
CADMIUM SCARLET
BURNT SIENNA
OLIVE GREEN
VERMILION
LIGHT RED
CADMIUM RED LIGHT
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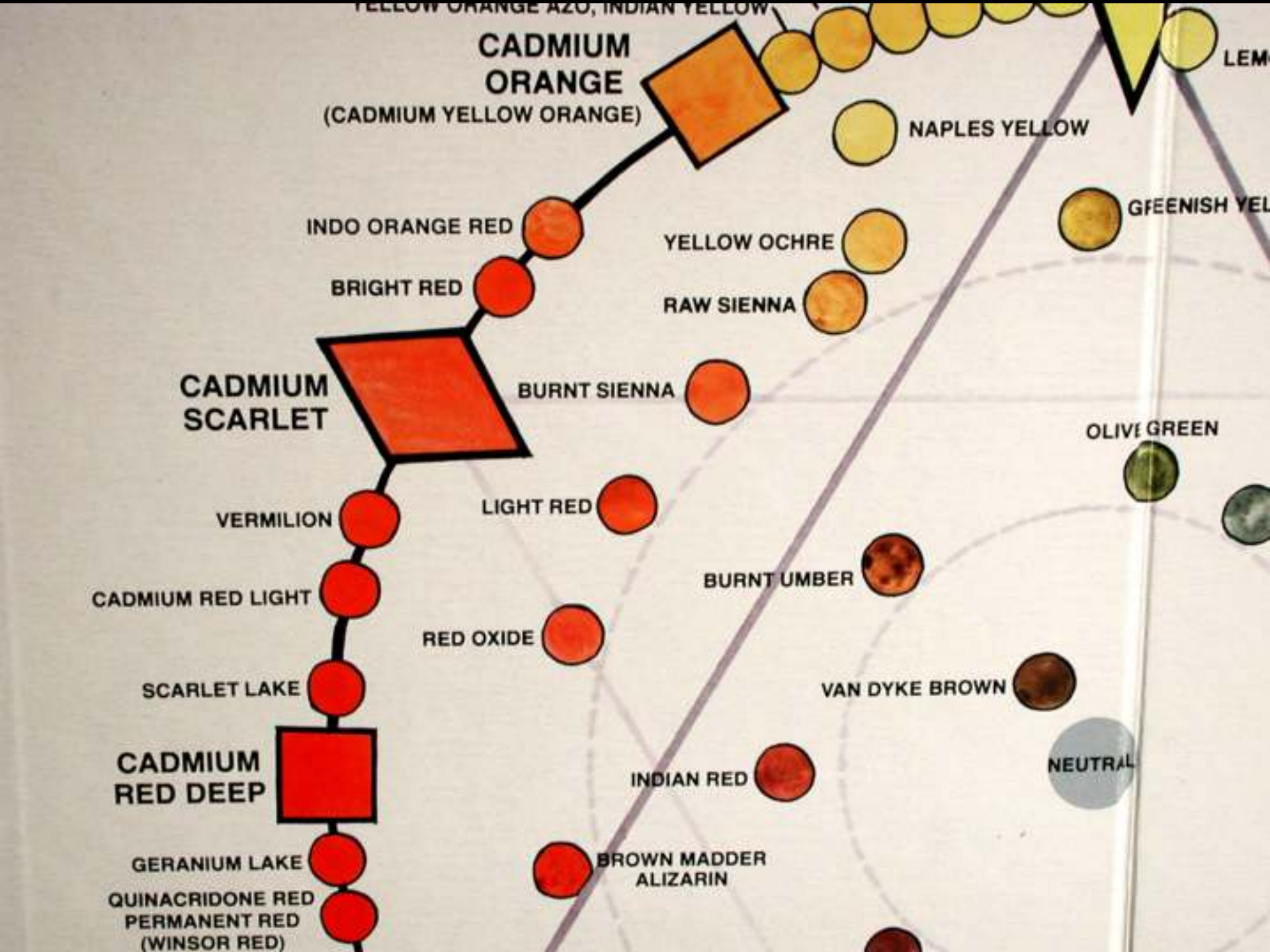
BROWN MADDER
ALIZARIN
QUINACRIDONE RED
PERMANENT RED
(WINSOR RED)


YELLOW ORANGE AZO, INDIAN YELLOW
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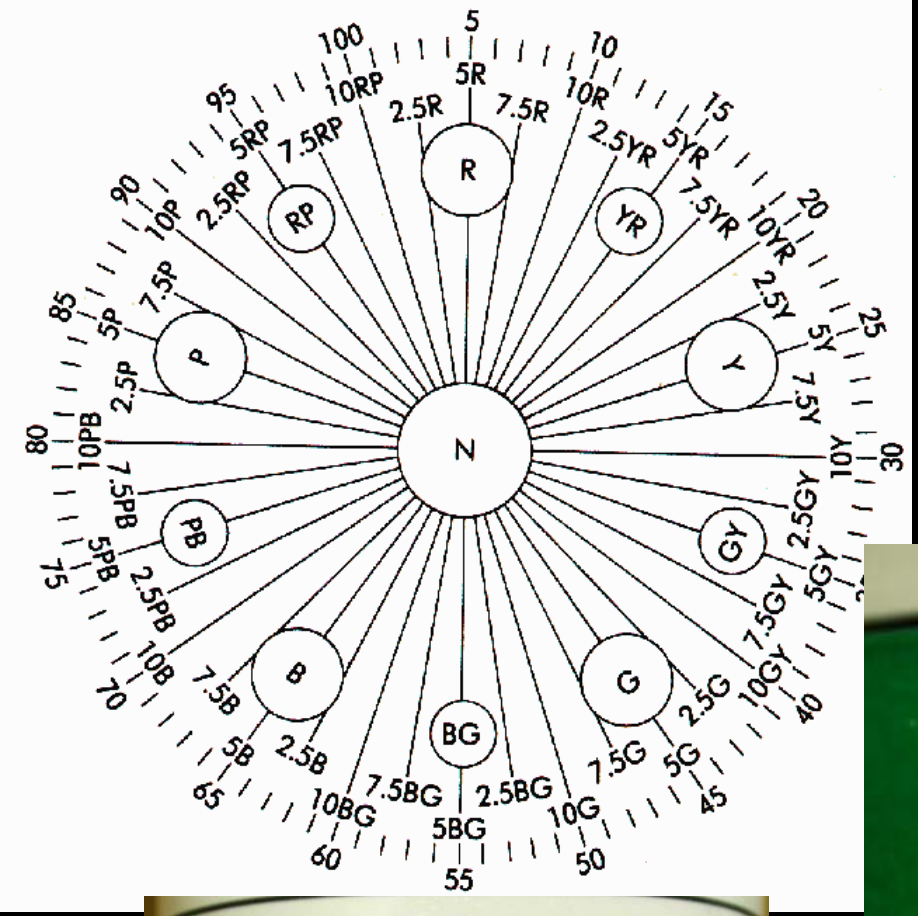
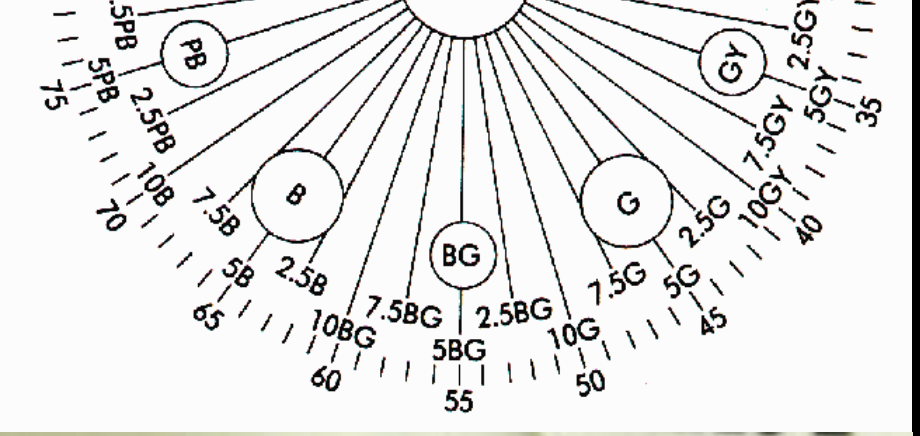
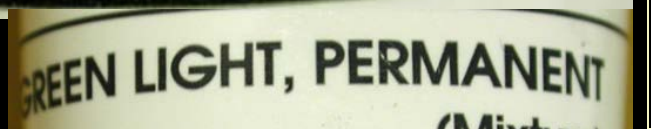
CADMIUM RED DEEP
INDIAN RED
NEUTRAL
GERANIUM LAKE
BROWN MADDER
ALIZARIN
QUINACRIDONE RED
PERMANENT RED
(WINSOR RED)

Munsell color notation system

- 5 Primaries (R, Y, G, B, P)
- 5 Secondaries (YR, YG, BG, BP, RP)

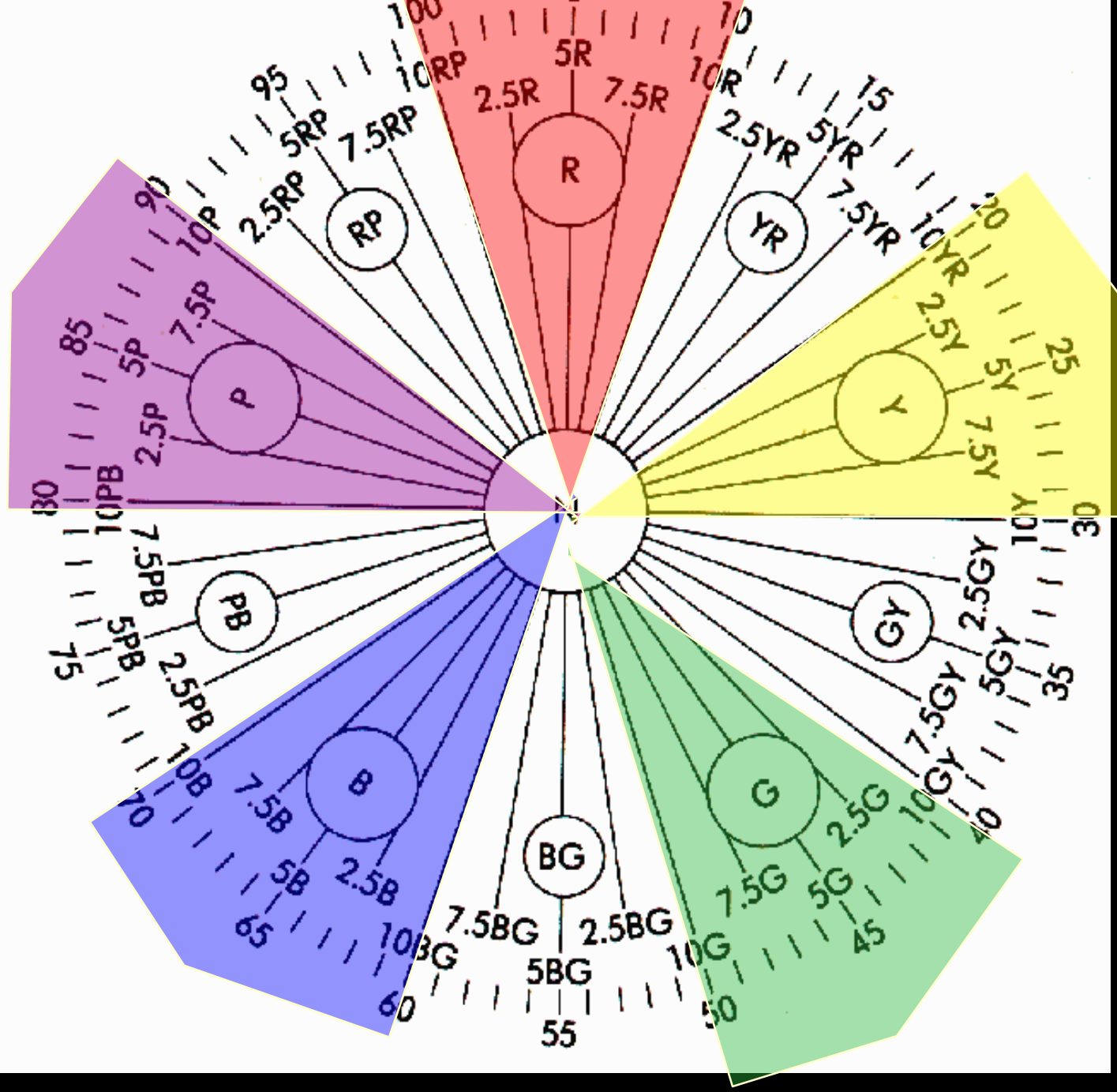






Munsell color notation system

- A color ***specification*** system
- A color specification provides a way of describing a specific color using *words* or *numbers*.
  (in the same way that ***f#*** partially describes a particular musical pitch…)
- Designers and producers must be able to communicate accurate colors for products, paints, dyes, etc.
- RGB, CMYK, HSL, Pantone, Munsell…
- H: 1.2 G, V: 4.9, C: 10



Munsell color wheel

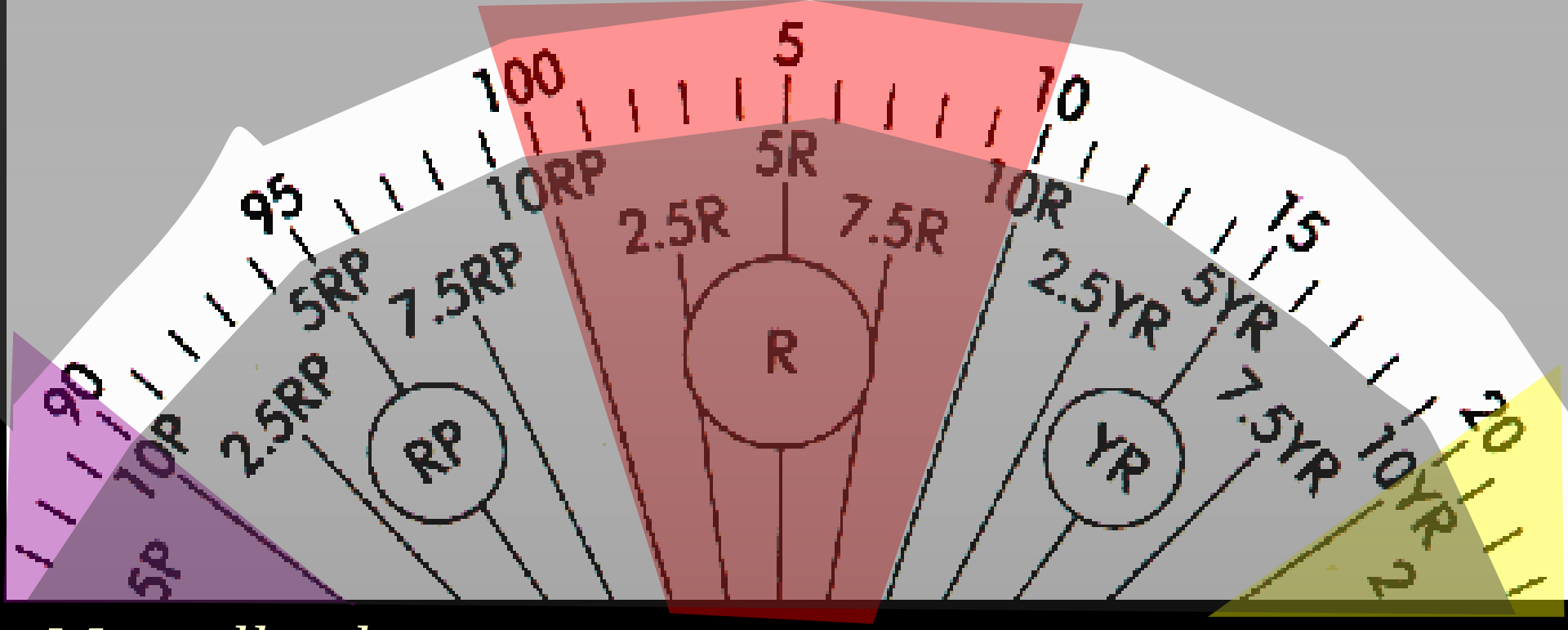
10 hues

Either

45 = 5G

78=PB8

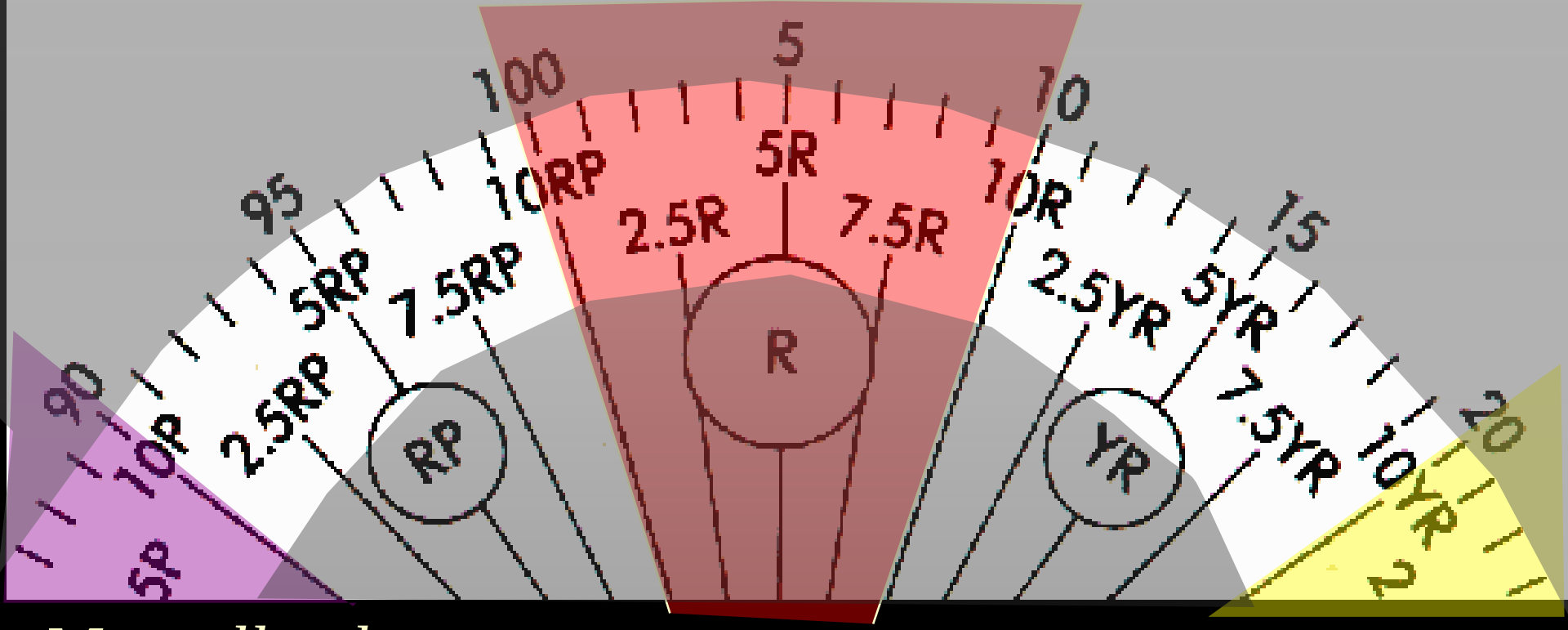
100=0=10RP



Munsell color wheel:
2 different hue-specification options

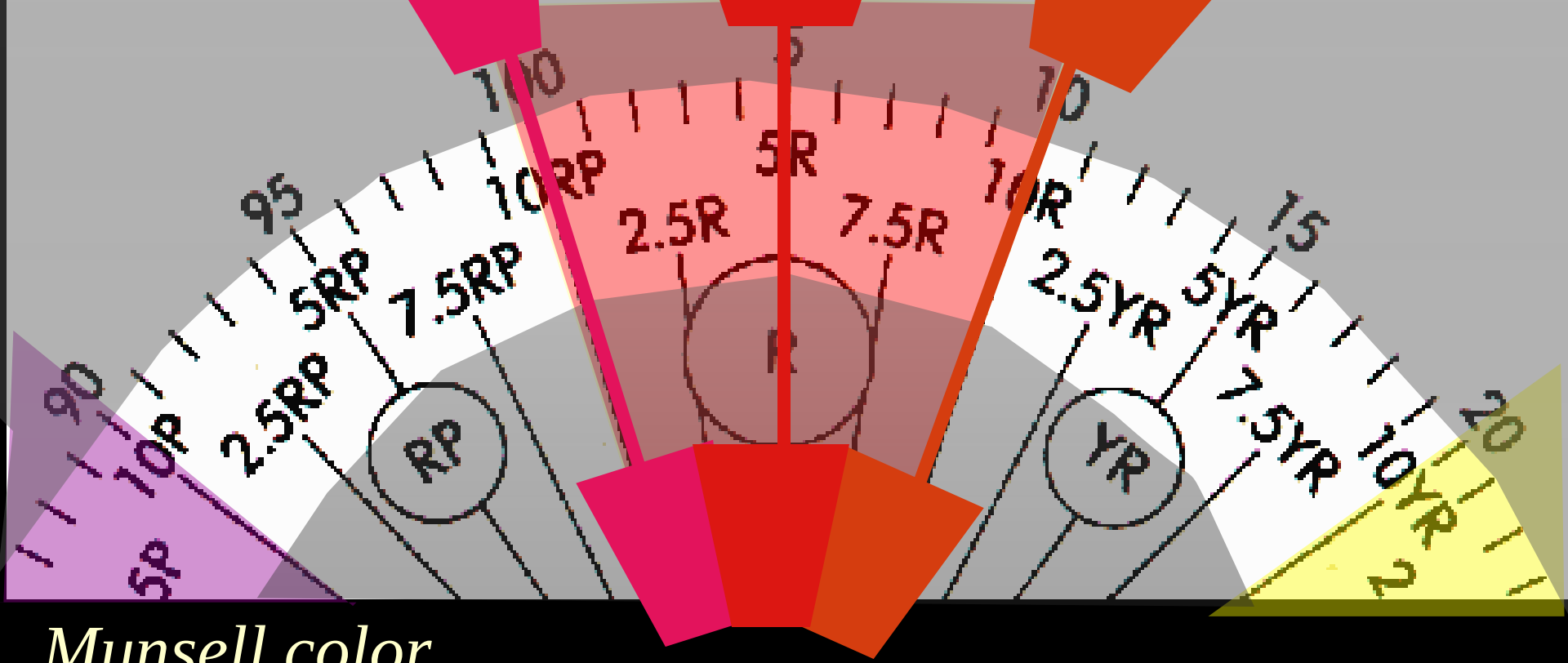
- Notice the outer numbers — hues are specified from 0-100

  95 = RP
  5 = R
- 15 = YR (orange)



Munsell color wheel:
2 different hue-specification options

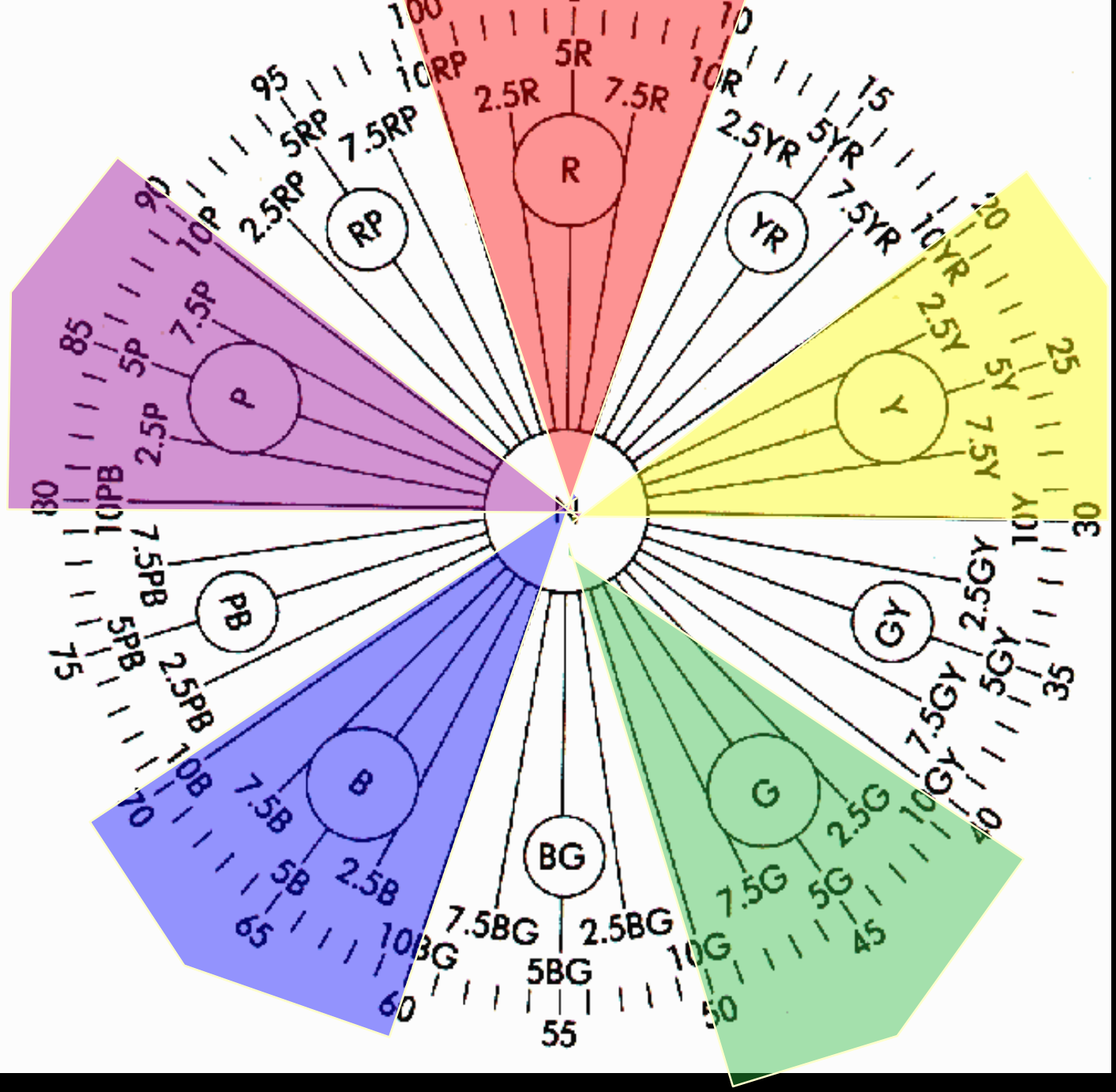
- The inner numbers range from 0-10.
- There are 10 Hue Sections.
  Each section is a sort of neighborhood of very similar hues.
- R, YR, Y, YG, G, BG, B, BP, P, RP



Munsell color wheel:
2 different hue-specification options

- 1 R is a RRP -- a slightly purple red.
- 5 R is “ideal”, primary red
- 10 R is a RO (and is the *same as* 0 YR)

- We will only use the 0-10 Hue specifications — they are more intuitive.



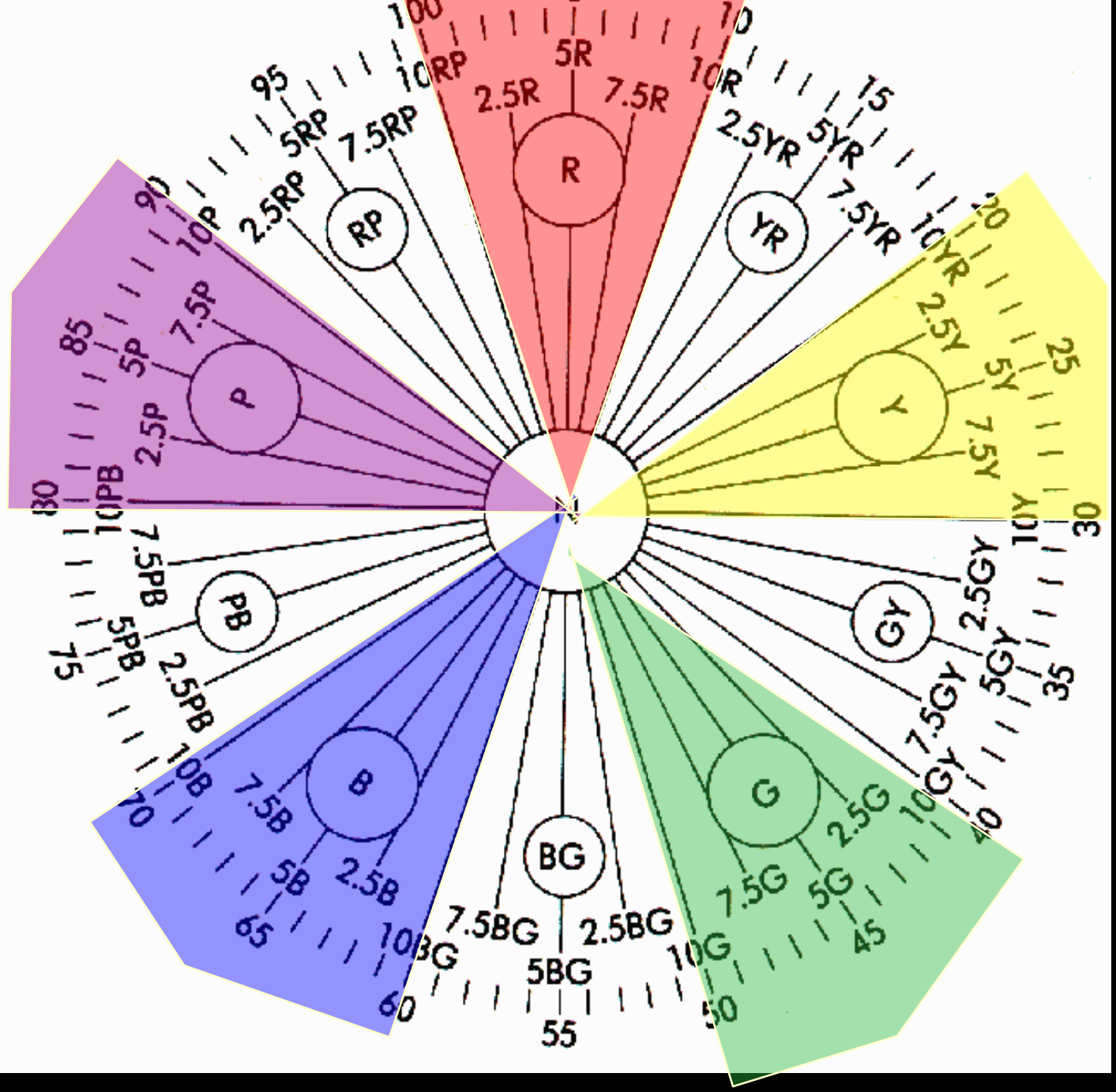
Which is which?

2 G

8 G

5 BP

2.5 Y



Which is which?

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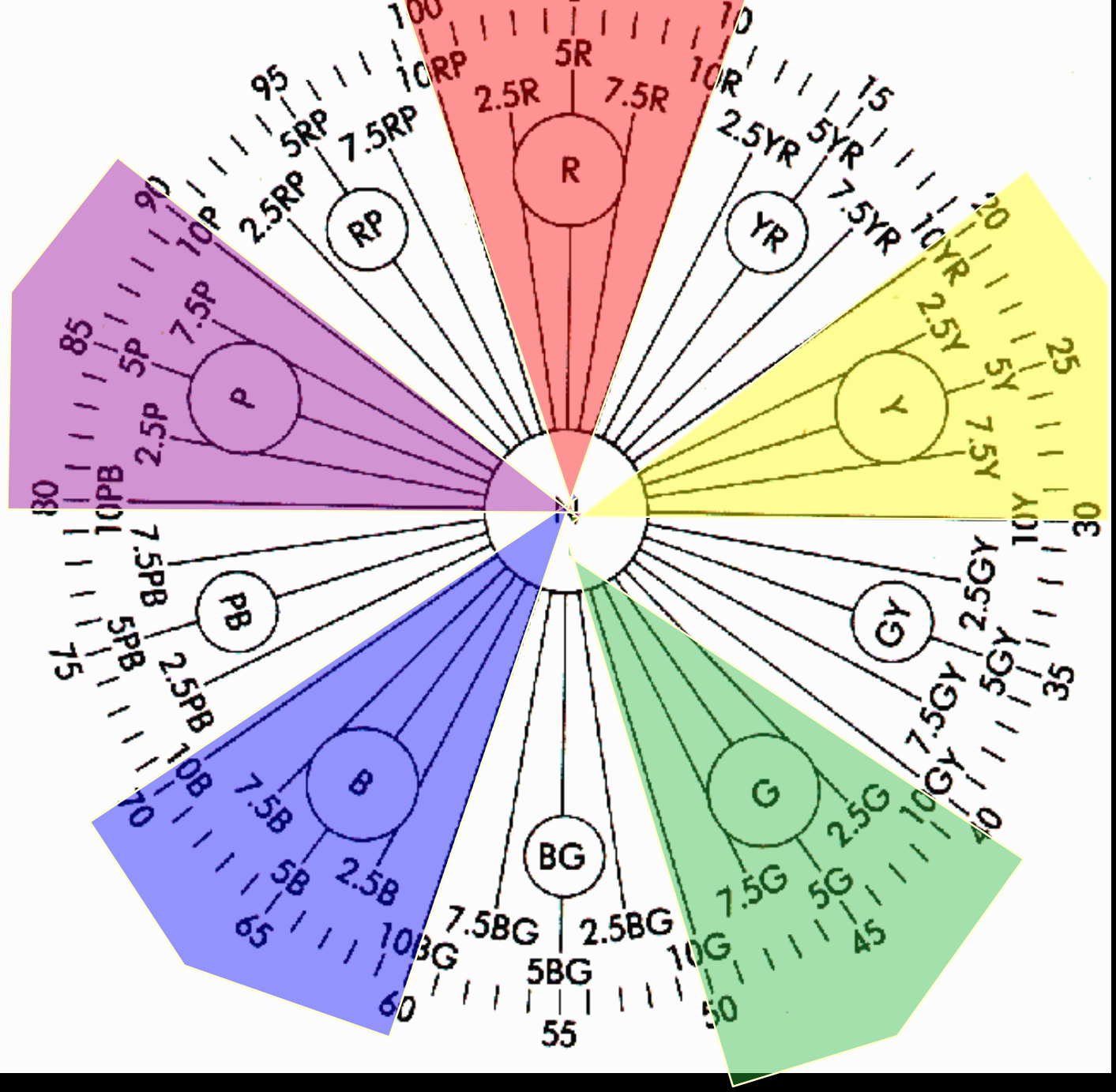
2.5 Y



Which is which?

2 G

8 G

5 BP

2.5 Y


High Viscosity / Heavy Body
Haute Viscosité • Cuerpo Espeso
Hohe Viskosität • Alta Viscosità
Relative Hue
Ton Relatif
R
YR
Y
Munsell Hue
Ton Munsell
8.58YR
Value
Valeur
7.12
Chroma
Saturation
13.04
Transparent
Lightfastness: I-Excellent
Vehicle: Acrylic Polymer Emulsion
Pigment: Diarylide Yellow
(PY 83 HR 70)


Liquitex®
PROFESSIONAL
ACRYLIC
ARTIST COLOR
HEAVY BODY
YELLOW ORANGE AZO
JAUNE D'OR
AMARILLO NARANJA AZO
GIALLO ARANCIO AZO
GELBORANGE AZO
Transparent
Single Pigment

High Viscosity / Heavy Body
Haute Viscosité • Cuerpo Espeso
Hohe Viskosität • Alta Viscosità

Relative Hue / Ton Relatif	YR	Y	YG

Munsell Hue / Ton Munsell 0.39Y
Value / Valeur 6.18
Chroma / Saturation 7.5

Opaque ■ **Lightfastness: I-Excellent**
Vehicle: Acrylic Polymer Emulsion
Pigment: Synthetic Hydrated Iron Oxide (PY 42)
Opaque ■ Tenue lumière

Liquitex
PROFESSIONAL
ACRYLIC
ARTIST COLOR
HEAVY BODY
YELLOW OXIDE
JAUNE DE MARS
AMARILLO DE MARTE
GIALLO DI MARTE
MARSGELB
Series 1
Lightfastness I

Hohe Viskosität • Alta Viscosità

Relative Hue / Ton Relatif	R	YR	Y

Munsell Hue / Ton Munsell 8.58YR
Value / Valeur 7.12
Chroma / Saturation 13.04

ARTIST COLOR
HEAVY BODY
YELLOW ORANGE AZO
JAUNE D'OR
AMARILLO NARANJA AZO
GIALLO ARANCIO AZO
GELBORANGE AZO

High Viscosity / Heavy Body
Haute Viscosité • Cuerpo Espeso
Hohe Viskosität • Alta Viscosità

Relative Hue *Ton Relatif*	R	YR	Y

Munsell Hue *Ton Munsell* **4.22YR** Value *Valeur* **2.63** Chroma *Saturation* **0.92**

Opaque ■ **Lightfastness: I-Excellent** **Vehicle:** Acrylic Polymer Emulsion **Pigment:** Calcined Natural Iron Oxide Containing Manganese (PBr 7)

Opaque ■ **Tenue lumière : I-Excellente** **Liant :** Emulsion

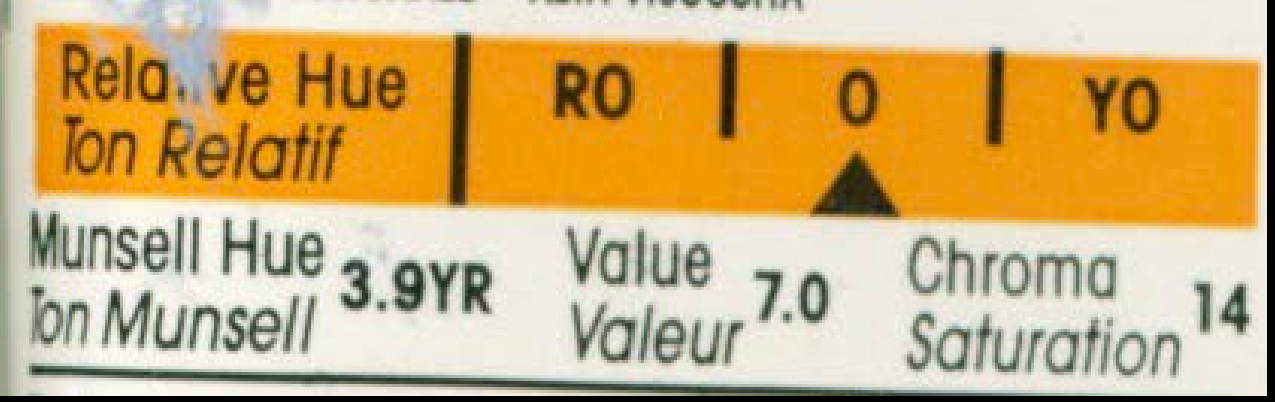
Liquitex®
PROFESSIONAL
ACRYLIC
ARTIST COLOR
HEAVY BODY
BURNT UMBER
TERRE D'OMBRE BRÛLÉE
TIERRA DE SOMBRA TOSTADA
TERRA D'OMBRA BRUCIATA
UMBRA GEBRANNT
ries 1
ightfastness I
Opaque
Single Pigment

Hohe Viskosität • Alta Viscosità

Relative Hue *Ton Relatif*	R	YR	Y

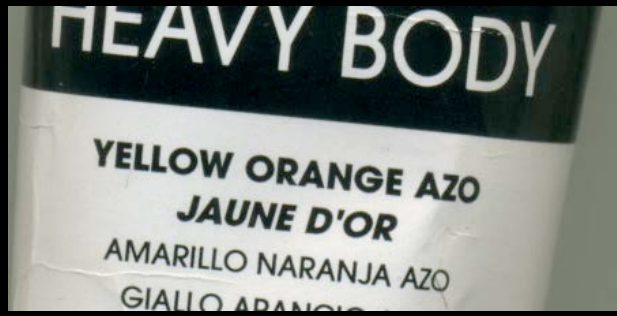
Munsell Hue *Ton Munsell* **8.58YR** Value *Valeur* **7.12** Chroma *Saturation* **13.04**

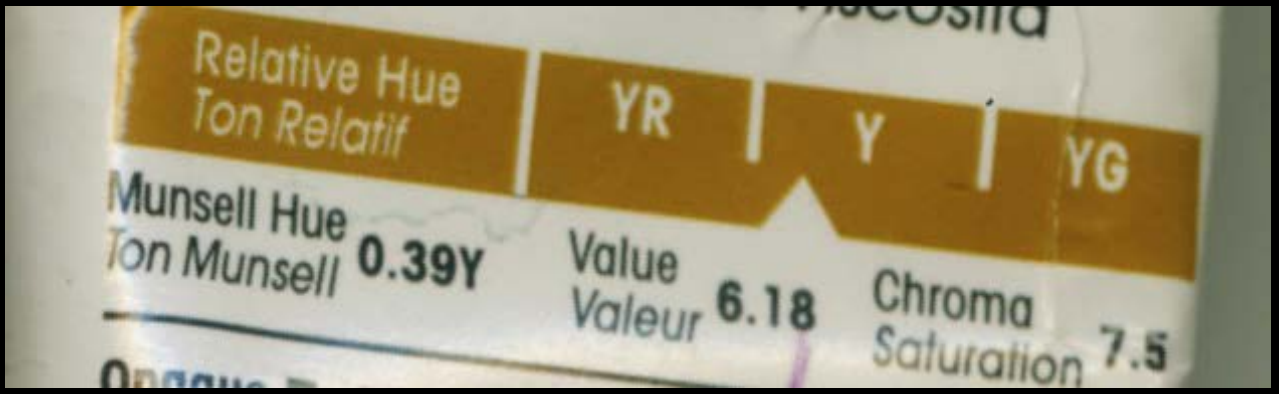
ARTIST COLOR
HEAVY BODY
YELLOW ORANGE AZO
JAUNE D'OR
AMARILLO NARANJA AZO
GIALLO ARANCIO AZO
GELBORANGE AZO


Relative Hue
Ton Relatif
RO
O
YO
Munsell Hue
Ton Munsell
3.9YR
Value
Valeur
7.0
Chroma
Saturation
14

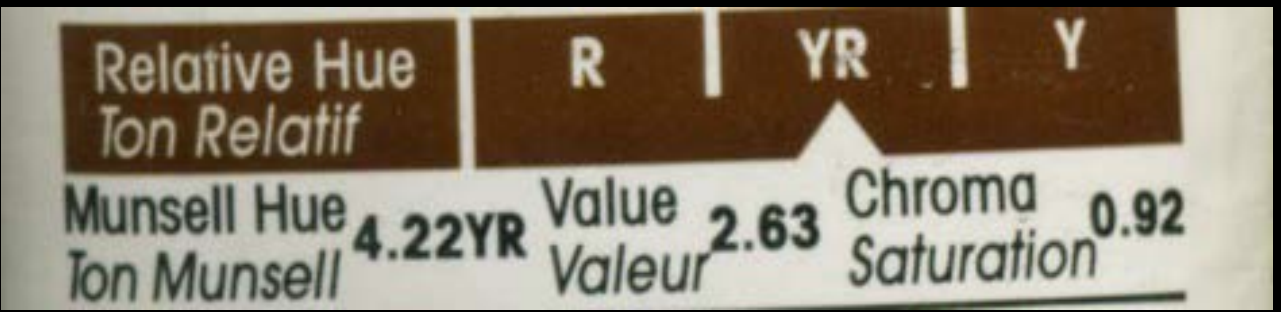

CADMIUM ORANGE HUE
(Brilliant Orange)
ORANGE DE CADMIUM (IMIT.)
NARANJO DE CADMIO IMIT.

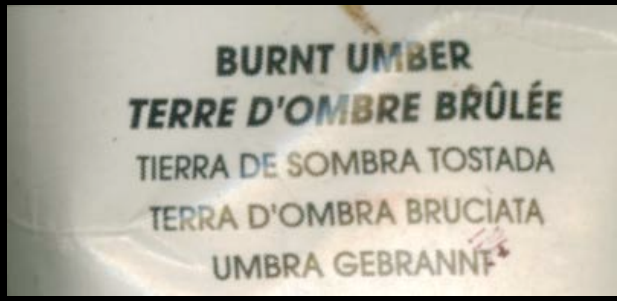

Relative Hue
Ton Relatif
R
YR
Y
Munsell Hue
Ton Munsell
8.58YR
Value
Valeur
7.12
Chroma
Saturation
13.04


HEAVY BODY
YELLOW ORANGE AZO
JAUNE D'OR
AMARILLO NARANJA AZO


Relative Hue
Ton Relatif
YR
Y
YG
Munsell Hue
Ton Munsell
0.39Y
Value
Valeur
6.18
Chroma
Saturation
7.5


YELLOW OXIDE
JAUNE DE MARS
AMARILLO DE MARTE
GIALLO DI MARTE
MARSGELB


Relative Hue
Ton Relatif
R
YR
Y
Munsell Hue
Ton Munsell
4.22YR
Value
Valeur
2.63
Chroma
Saturation
0.92


BURNT UMBER
TERRE D'OMBRE BRÛLÉE
TIERRA DE SOMBRA TOSTADA
TERRA D'OMBRA BRUCIATA
UMBRA GEBRANNT

Relative Hue / Ton Relatif	RO	O	YO

Munsell Hue / Ton Munsell **3.9YR** Value / Valeur **7.0** Chroma / Saturation **14**

Relative Hue / Ton Relatif	R	YR	Y

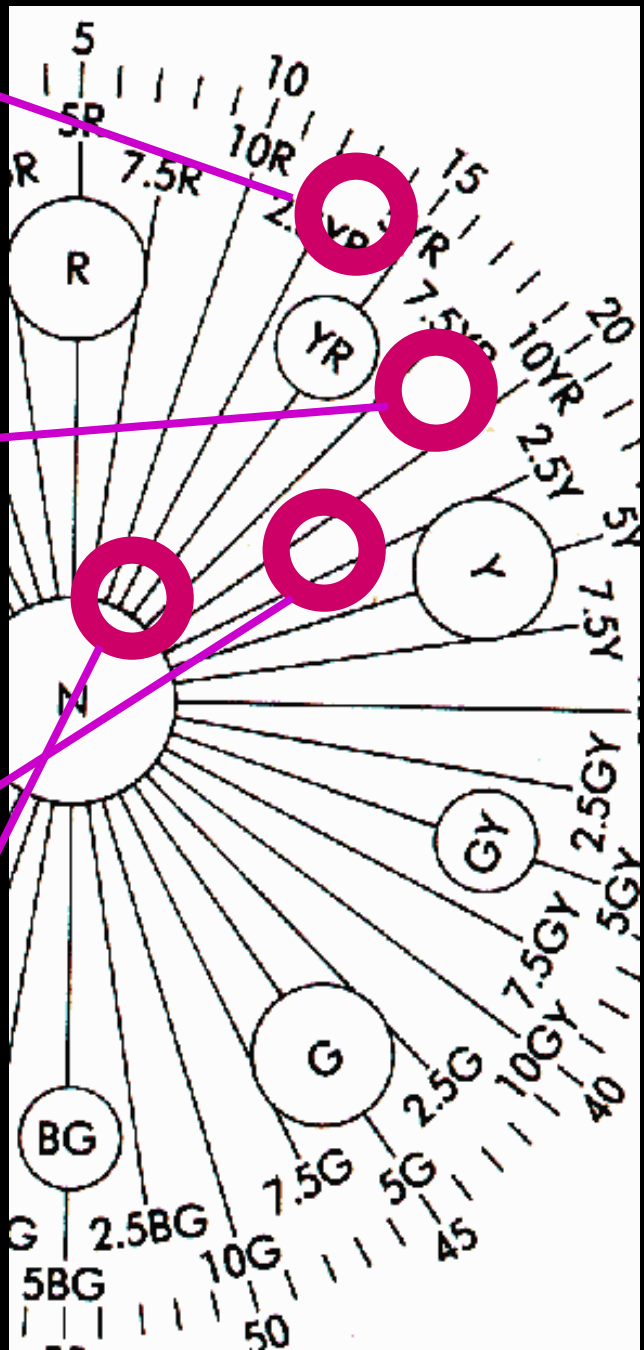
Munsell Hue / Ton Munsell **8.58YR** Value / Valeur **7.12** Chroma / Saturation **13.04**

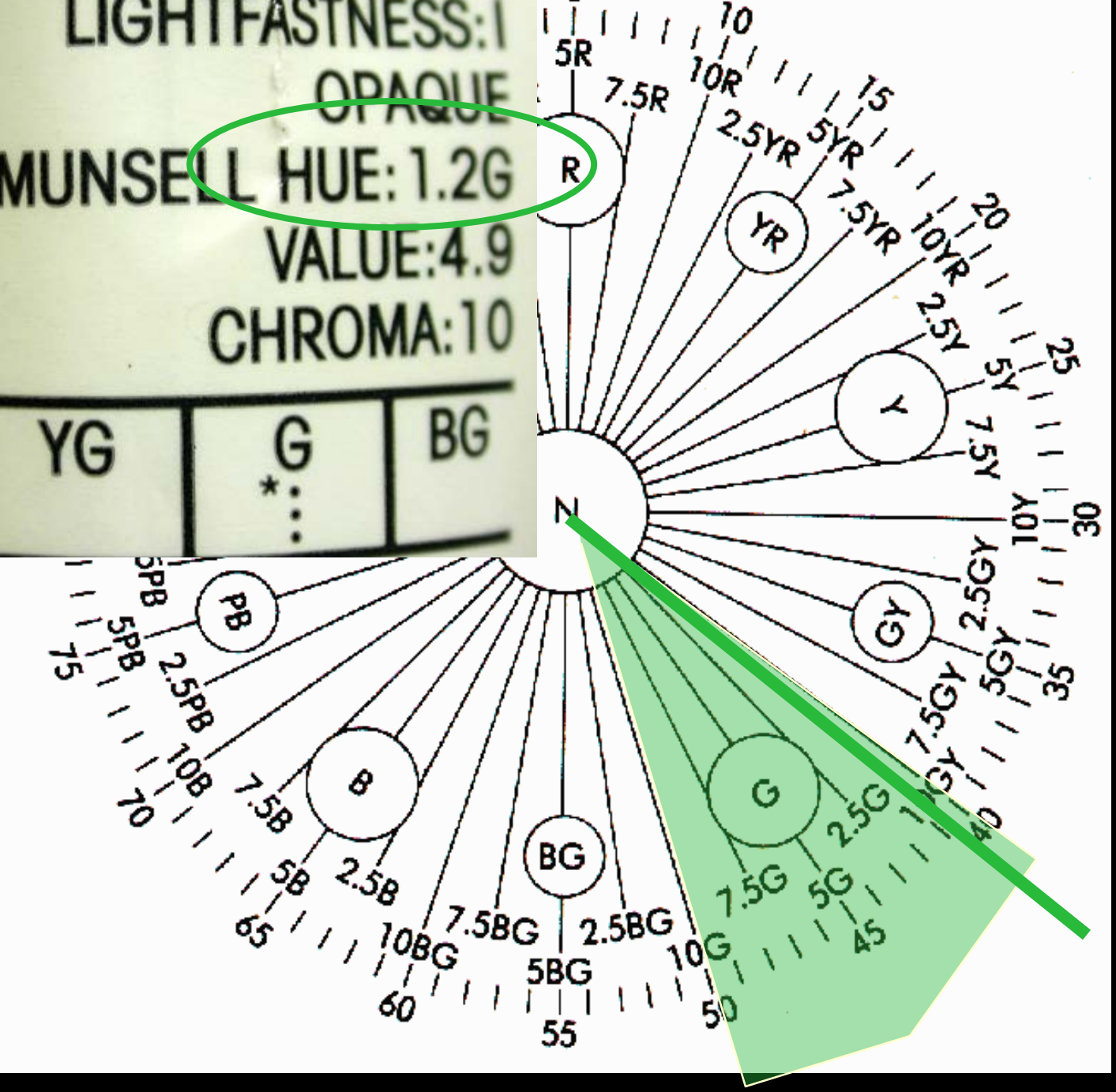
Relative Hue / Ton Relatif	YR	Y	YG

Munsell Hue / Ton Munsell **0.39Y** Value / Valeur **6.18** Chroma / Saturation **7.5**

Relative Hue / Ton Relatif	R	YR	Y

Munsell Hue / Ton Munsell **4.22YR** Value / Valeur **2.63** Chroma / Saturation **0.92**





Munsell color wheel

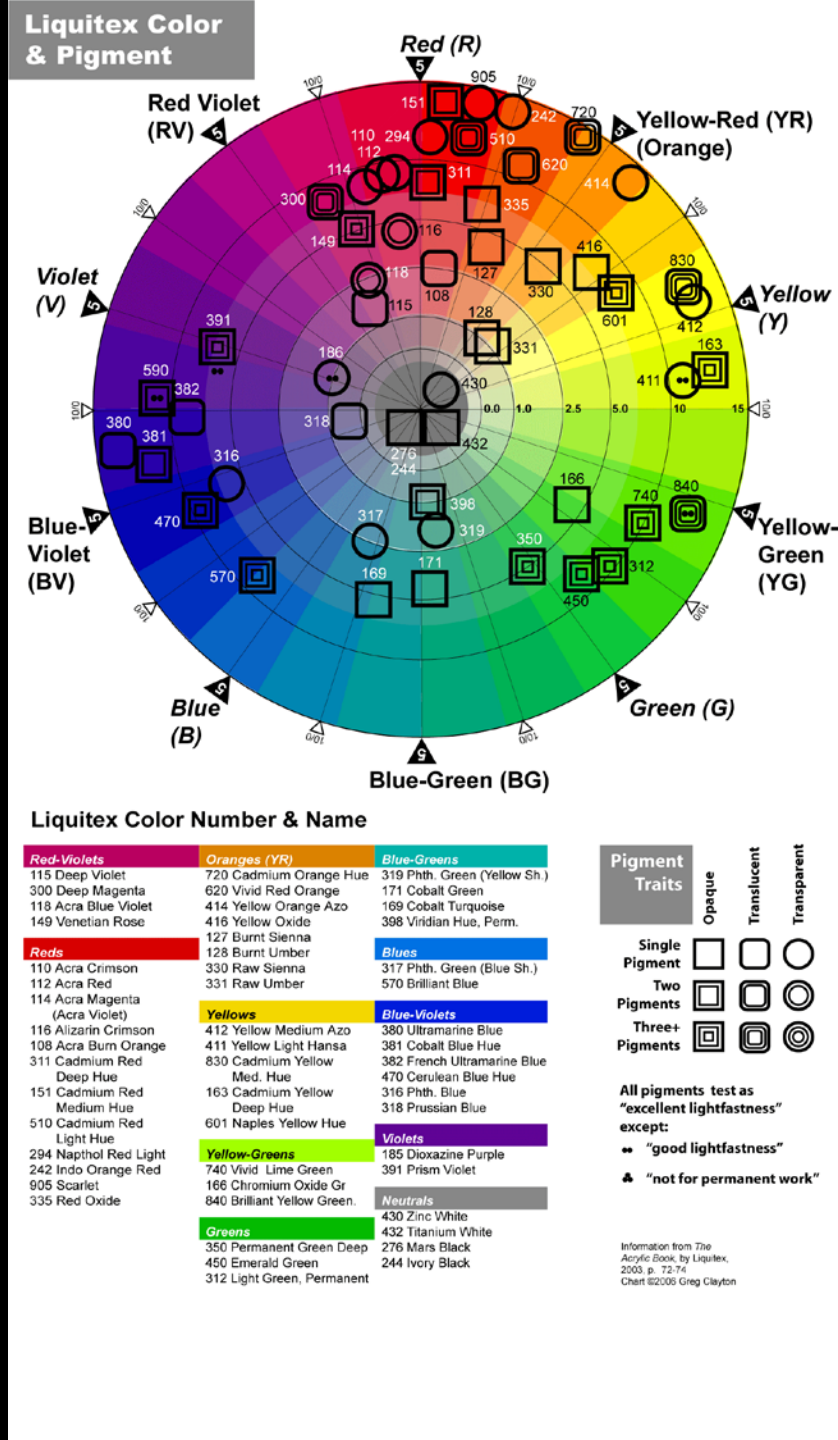
Hue = 1.2 G

G = Green section

1.2 = very close to YG

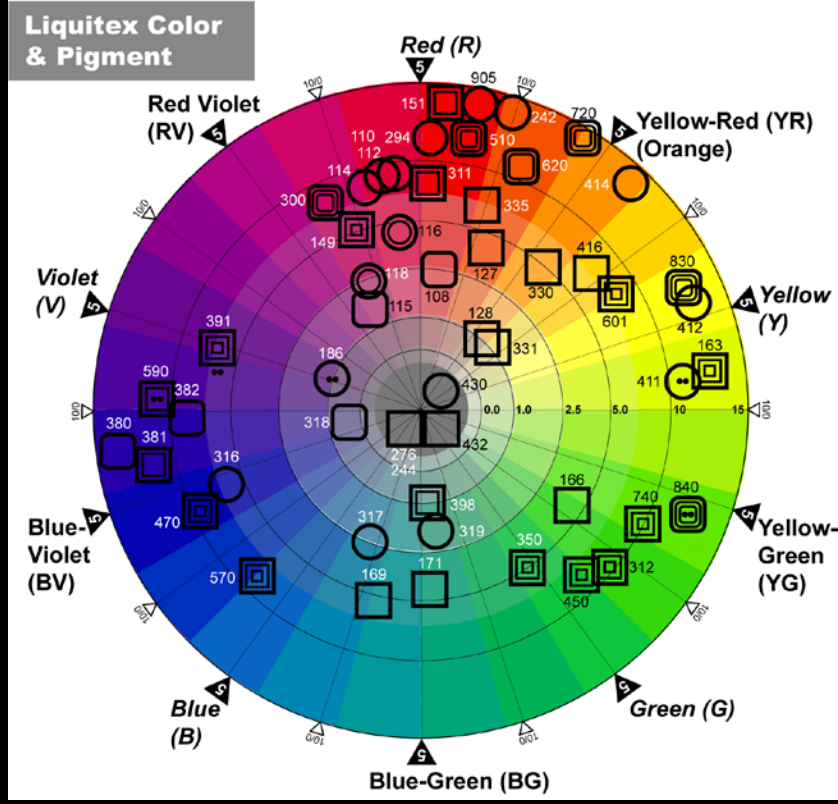
Liquitex Color & Pigment Chart

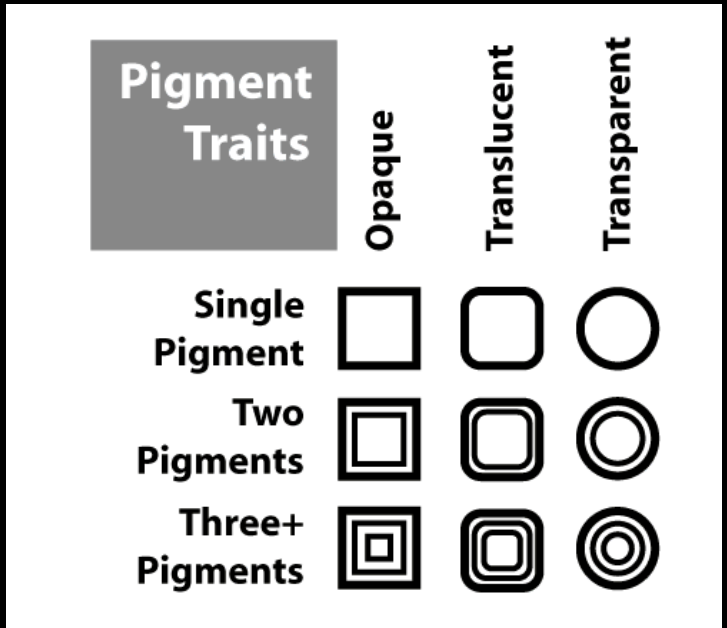
- This chart organizes many of the colors available in the Liquitex product line of acrylic paints.
- Hue-Chroma position.
- Pigment: transparent, translucent, opaque
- Pigment: single-pigment, 2, 3+
- Pigment permanency



Pigment Transparency

- In general,
- Transparent colors offer richer mixes
  (thus higher chroma can be maintained).
- Glazes and washes are possible.



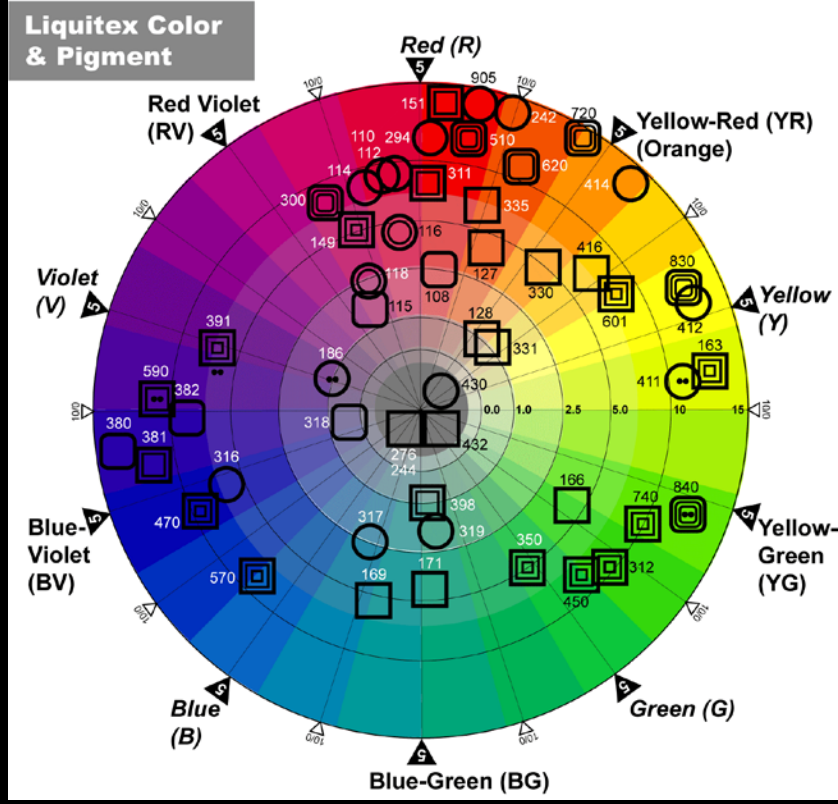


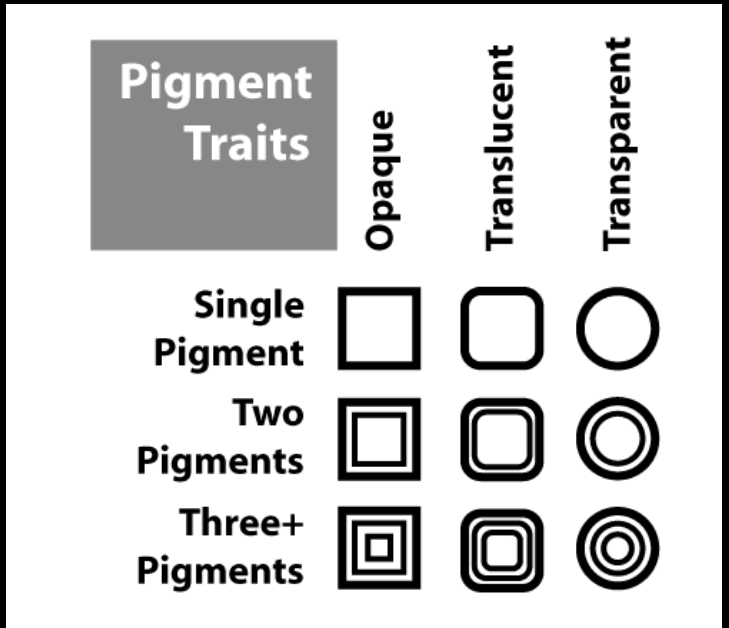
Number of Pigments in a paint

- In general

  1-pigment colors offer richer mixes

  (higher chroma can be maintained).

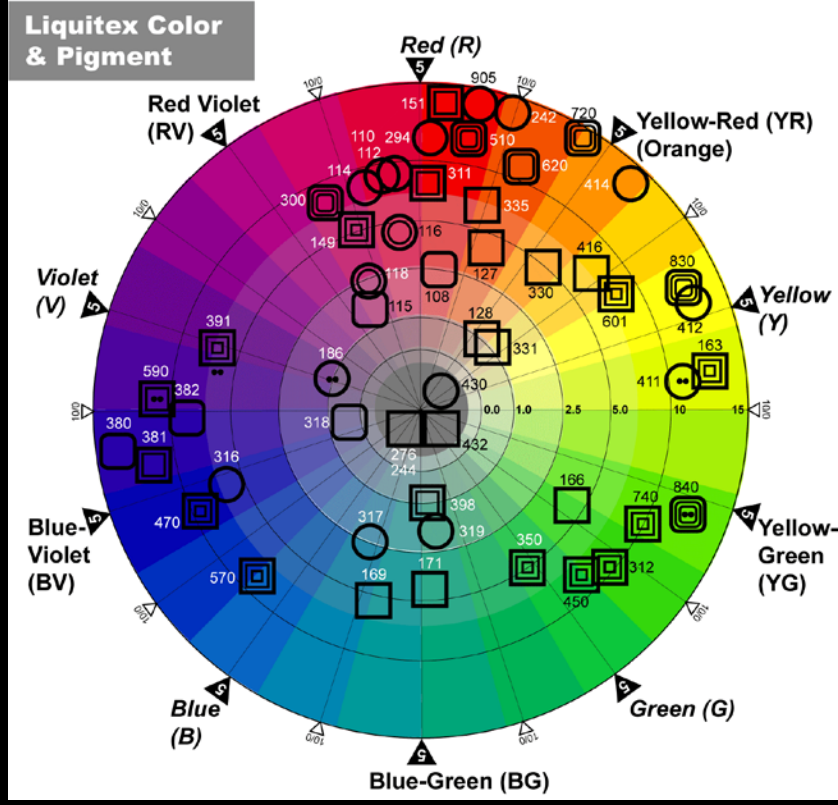




Pigment Permanency

- Most artists pigments are expected to offer excellent lightfastness — that is, the color should not fade over time under normal viewing conditions.

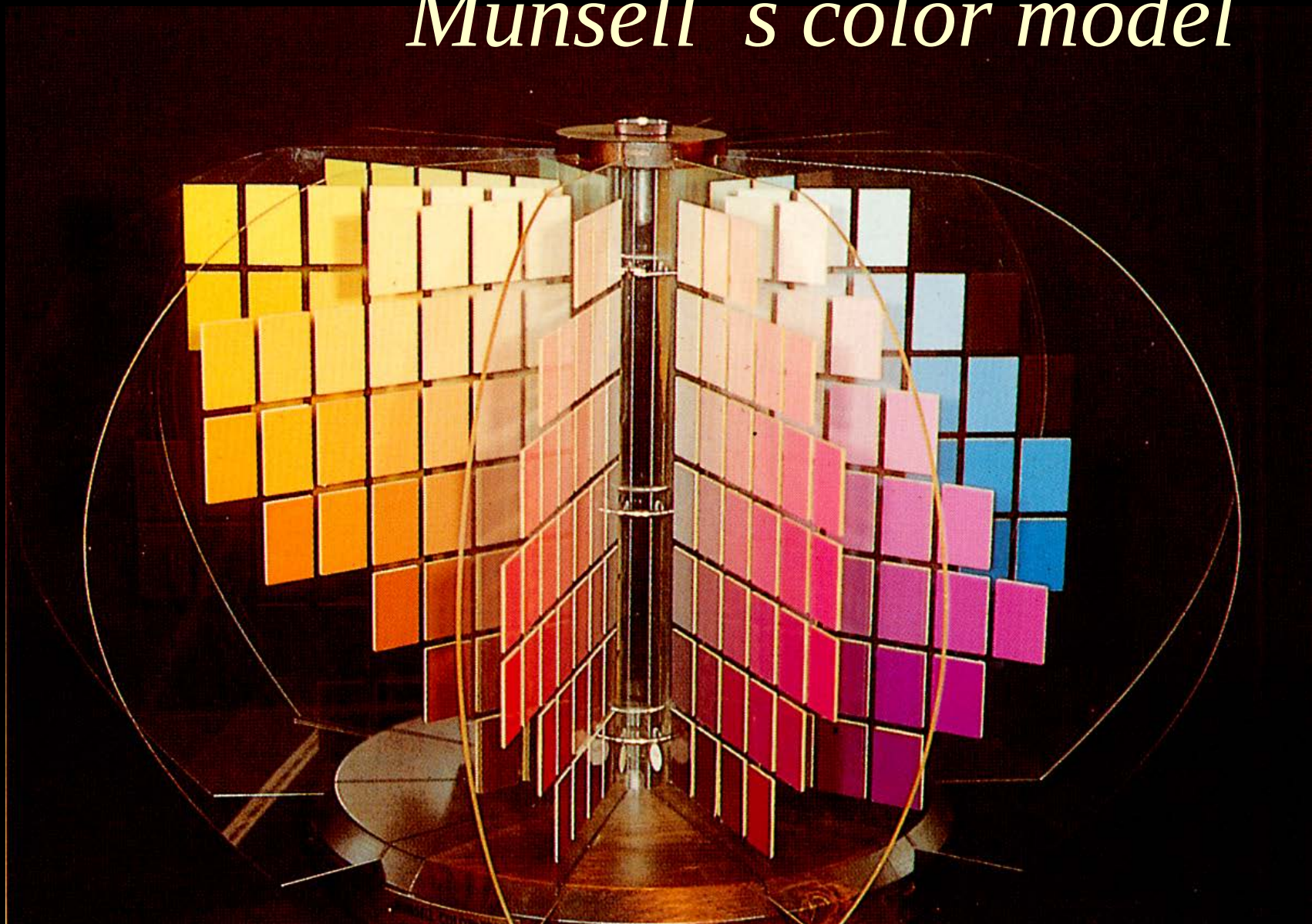
- Sunlight (ultra-violet light, particularly) breaks down pigment molecules and so alters color over time. Some pigments/chemicals are more resilient to UV light.



All pigments test as "excellent lightfastness" except:

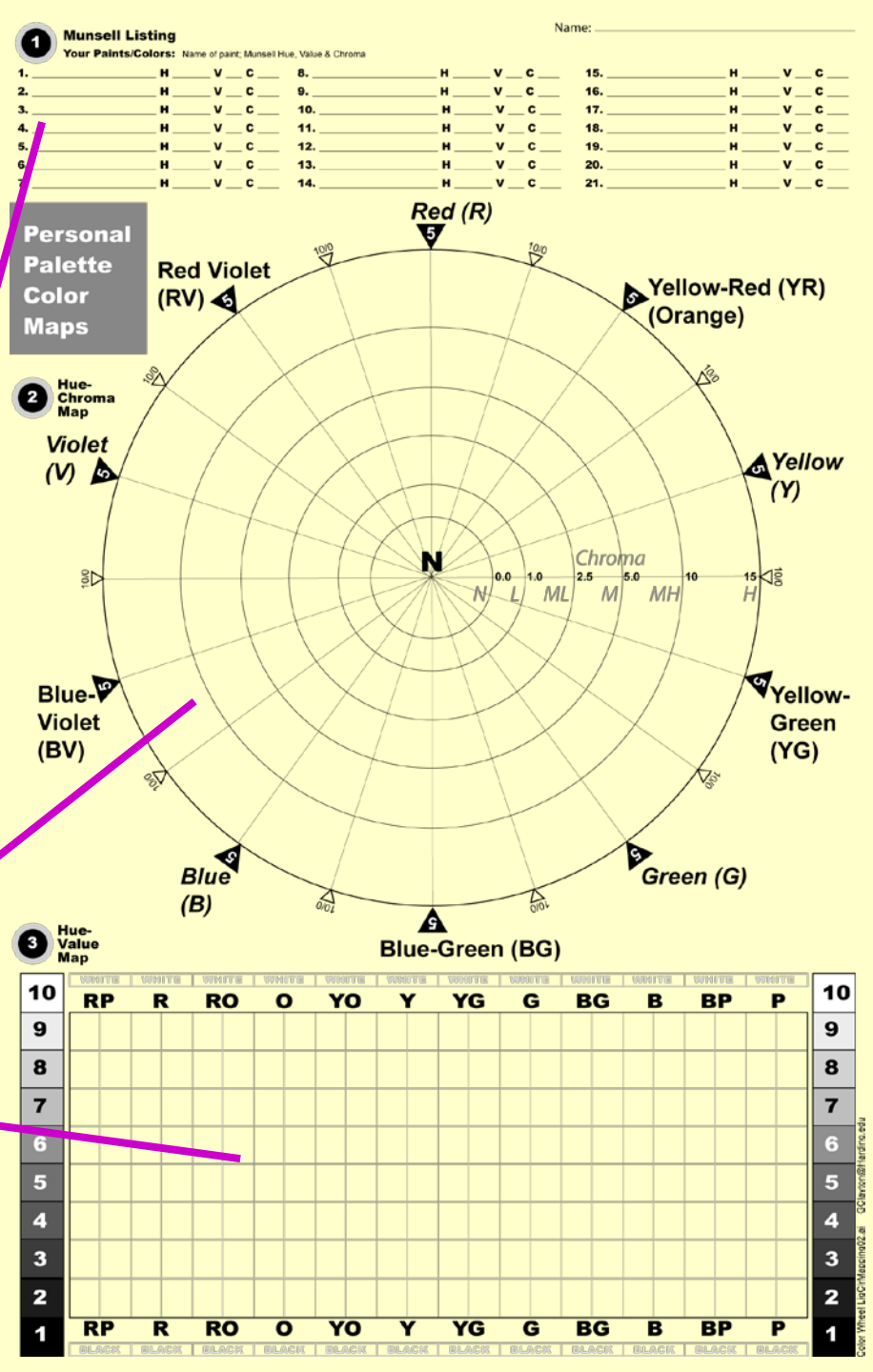
- ●● "good lightfastness"
- ♣ "not for permanent work"

Three dimensions of color - Munsell ’s color model



Personal Palette Map

- Identify the colors that you have in your set—*your personal palette*.
- 1) List name, hue, value and chroma of each tube.
- 2) Graphically locate hue-chroma positions.
- 3) Graphically locate hue-value positions.



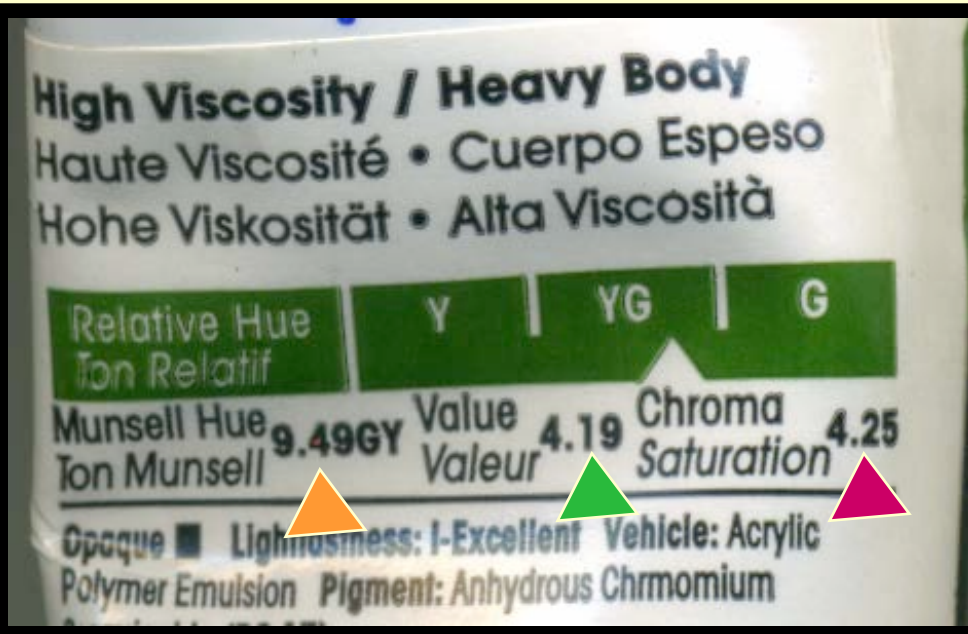
1 Munsell Listing

Name: _____

Your Paints/Colors: Name of paint; Munsell Hue, Value & Chroma

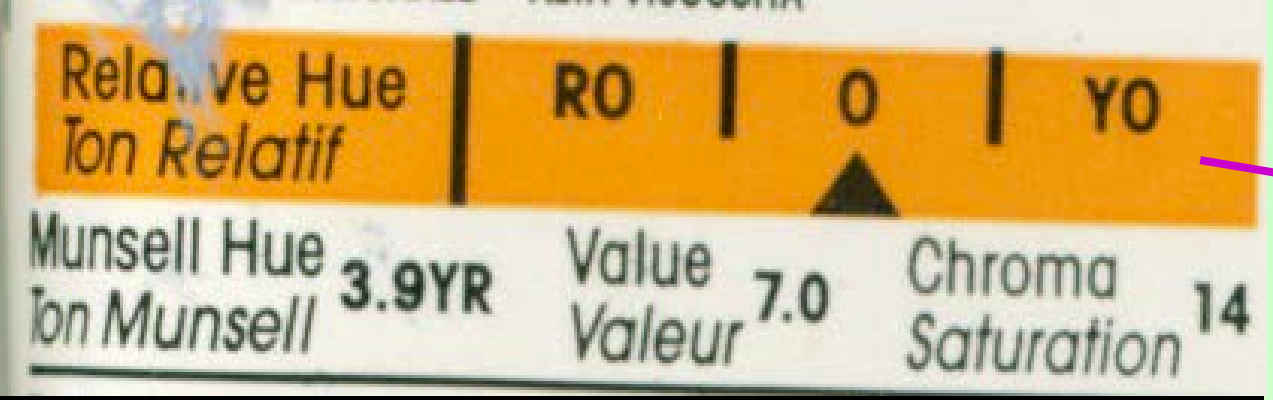
1. _____ H ____ V ___ C ___	8. _____ H ____ V ___ C ___	15. _____ H ____ V ___ C ___
2. _____ H ____ V ___ C ___	9. _____ H ____ V ___ C ___	16. _____ H ____ V ___ C ___
3. _____ H ____ V ___ C ___	10. _____ H ____ V ___ C ___	17. _____ H ____ V ___ C ___
4. _____ H ____ V ___ C ___	11. _____ H ____ V ___ C ___	18. _____ H ____ V ___ C ___
5. _____ H ____ V ___ C ___	12. _____ H ____ V ___ C ___	19. _____ H ____ V ___ C ___
6. _____ H ____ V ___ C ___	13. _____ H ____ V ___ C ___	20. _____ H ____ V ___ C ___
7. _____ H ____ V ___ C ___	14. _____ H ____ V ___ C ___	21. _____ H ____ V ___ C ___

- For each color/paint you have:
- List name, hue, value & chroma.



1. Chromium Oxide Green

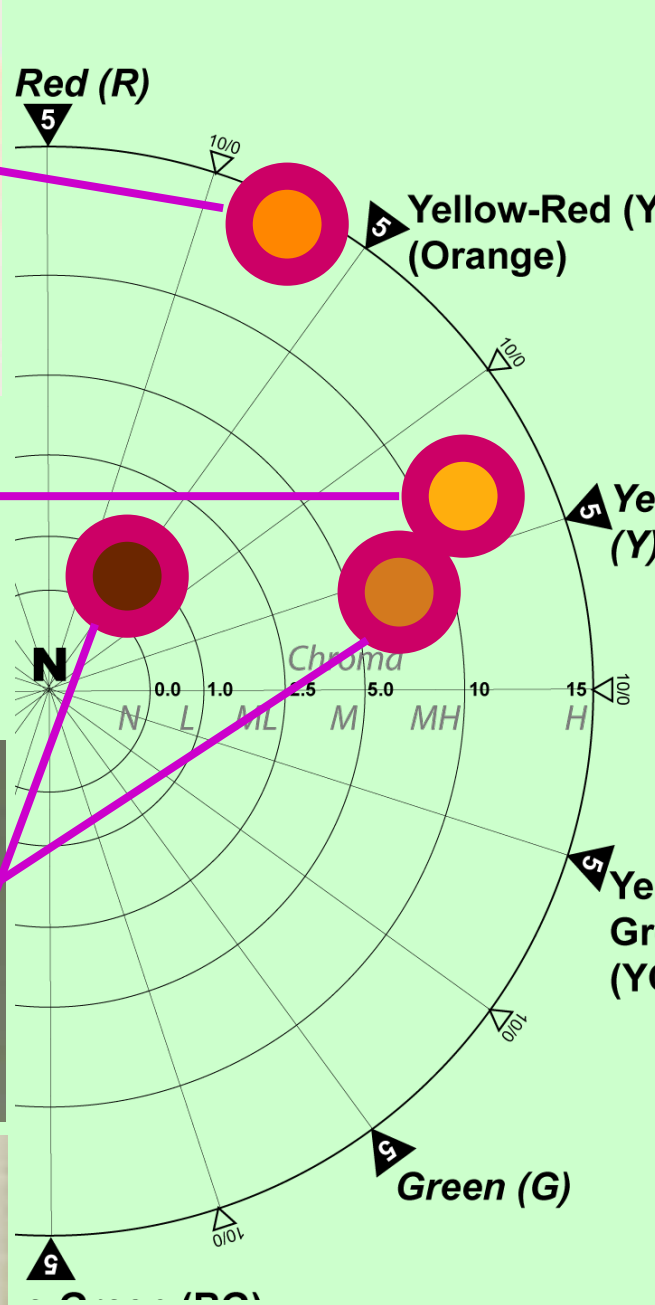
H 9.49GY V 4.19 C 4.25


Relative Hue
Ton Relatif
RO
O
YO
Munsell Hue
Ton Munsell
3.9YR
Value
Valeur
7.0
Chroma
Saturation
14


Relative Hue
Ton Relatif
R
YR
Y
Munsell Hue
Ton Munsell
8.58YR
Value
Valeur
7.12
Chroma
Saturation
13.04

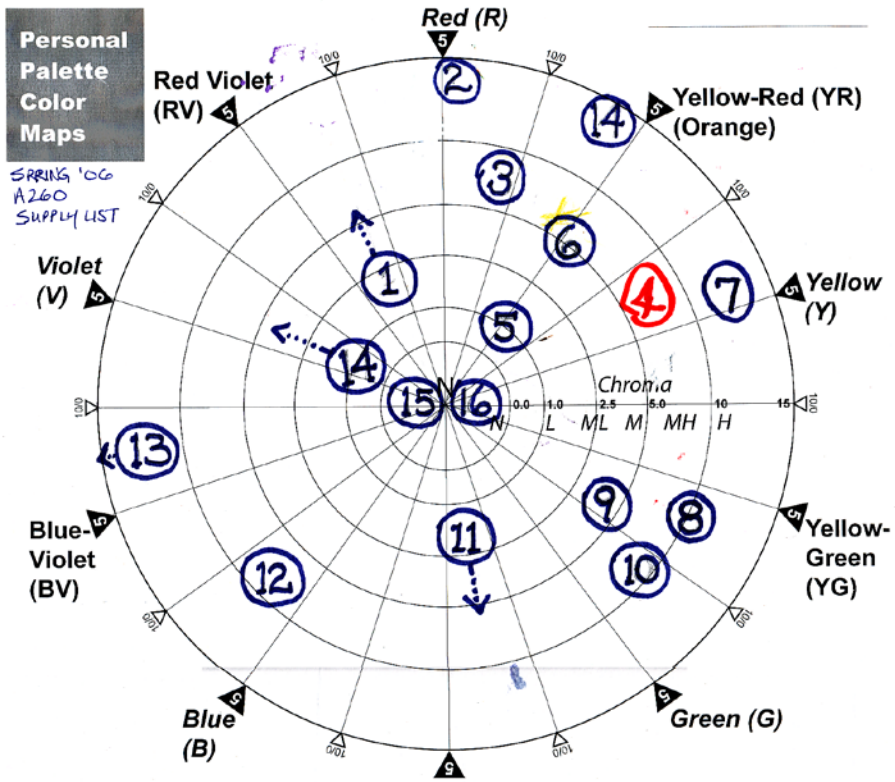

Relative Hue
Ton Relatif
YR
Y
YG
Munsell Hue
Ton Munsell
0.39Y
Value
Valeur
6.18
Chroma
Saturation
7.5


Relative Hue
Ton Relatif
R
YR
Y
Munsell Hue
Ton Munsell
4.22YR
Value
Valeur
2.63
Chroma
Saturation
0.92


Red (R)
Yellow-Red (Y
(Orange)
Ye
(Y
Ye
Gr
(Y
Green (G)
N
Chroma
0.0
1.0
2.5
5.0
10
15
N
L
ML
M
MH
H
5
10/0

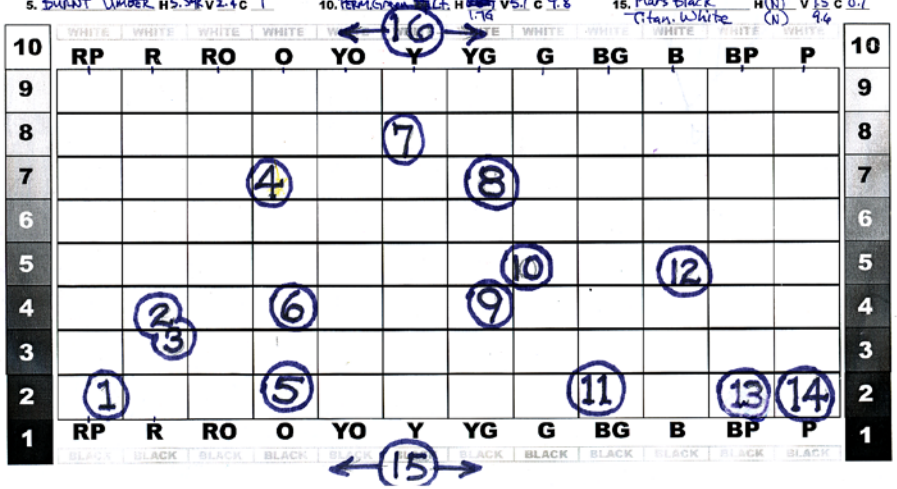
Personal Palette Color Maps

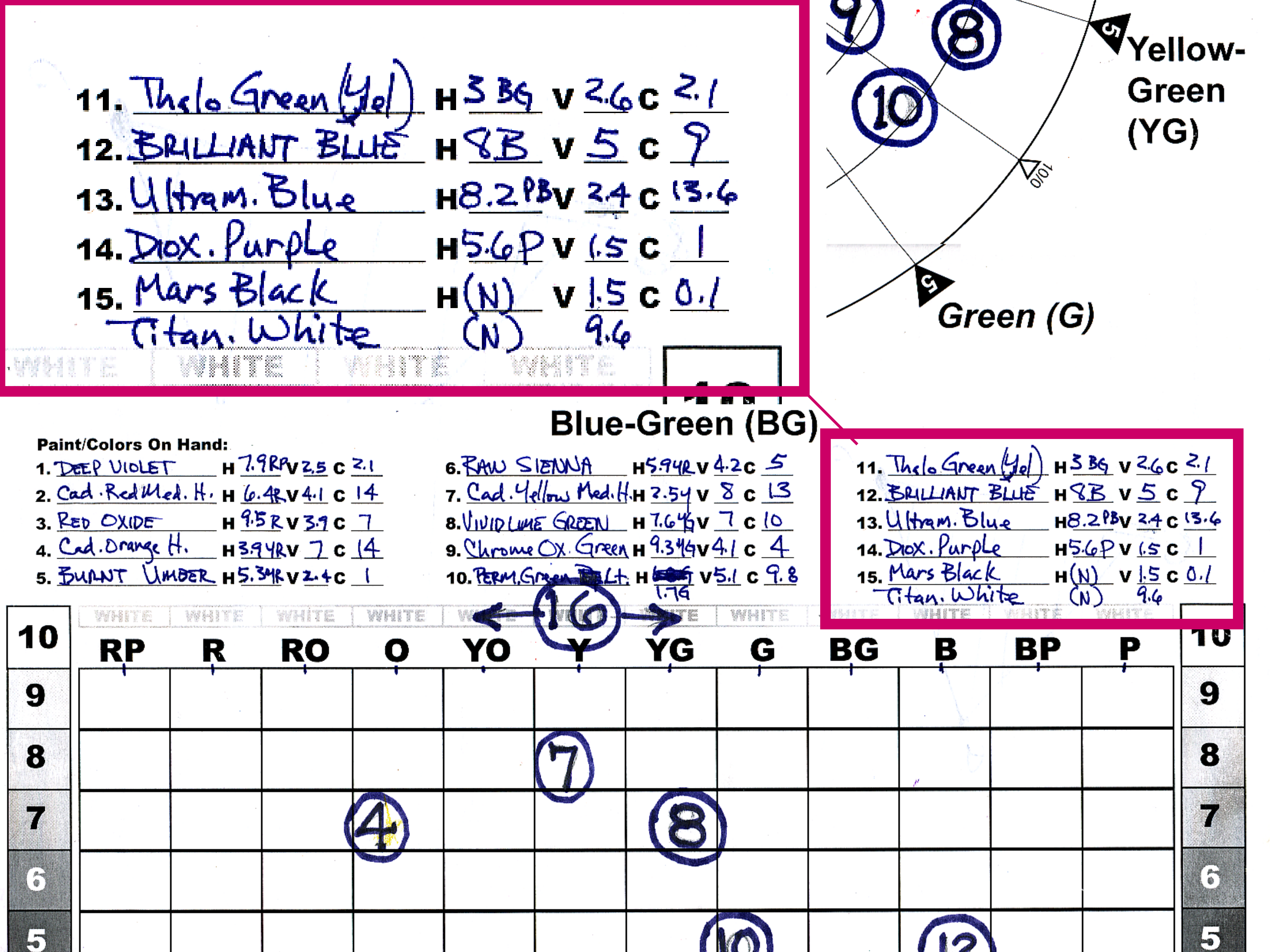
SPRING '06
A260
SUPPLY LIST



Paint/Colors On Hand:

1. DEEP VIOLET H 7.9RP V 2.5 C 2.1
2. Cad. Red Med. H. H 6.4R V 4.1 C 14
3. RED OXIDE H 9.5R V 3.9 C 7
4. Cad. Orange H. H 3.9YR V 7 C 14
5. BURNT UMBER H 5.3YR V 2.4 C 1
6. RAW SIENNA H 5.9YR V 4.2 C 5
7. Cad. Yellow Med. H H 2.5Y V 8 C 13
8. VIVID LIME GREEN H 7.6GY V 7 C 10
9. Chrome Ox. Green H 9.3GY V 4.1 C 4
10. PERM. GREEN TINT H 1.7G V 5.1 C 9.8
11. Thalo Green (Yel) H 5 BG V 2.6 C 2.1
12. BRILLIANT BLUE H 9 B V 5 C 9
13. Ultram. Blue H 8.2 PB V 2.4 C 13.6
14. Diox. Purple H 5.6 P V 1.5 C 1
15. Mars Black H (N) V 1.5 C 0.1
Titan. White (N) 9.4

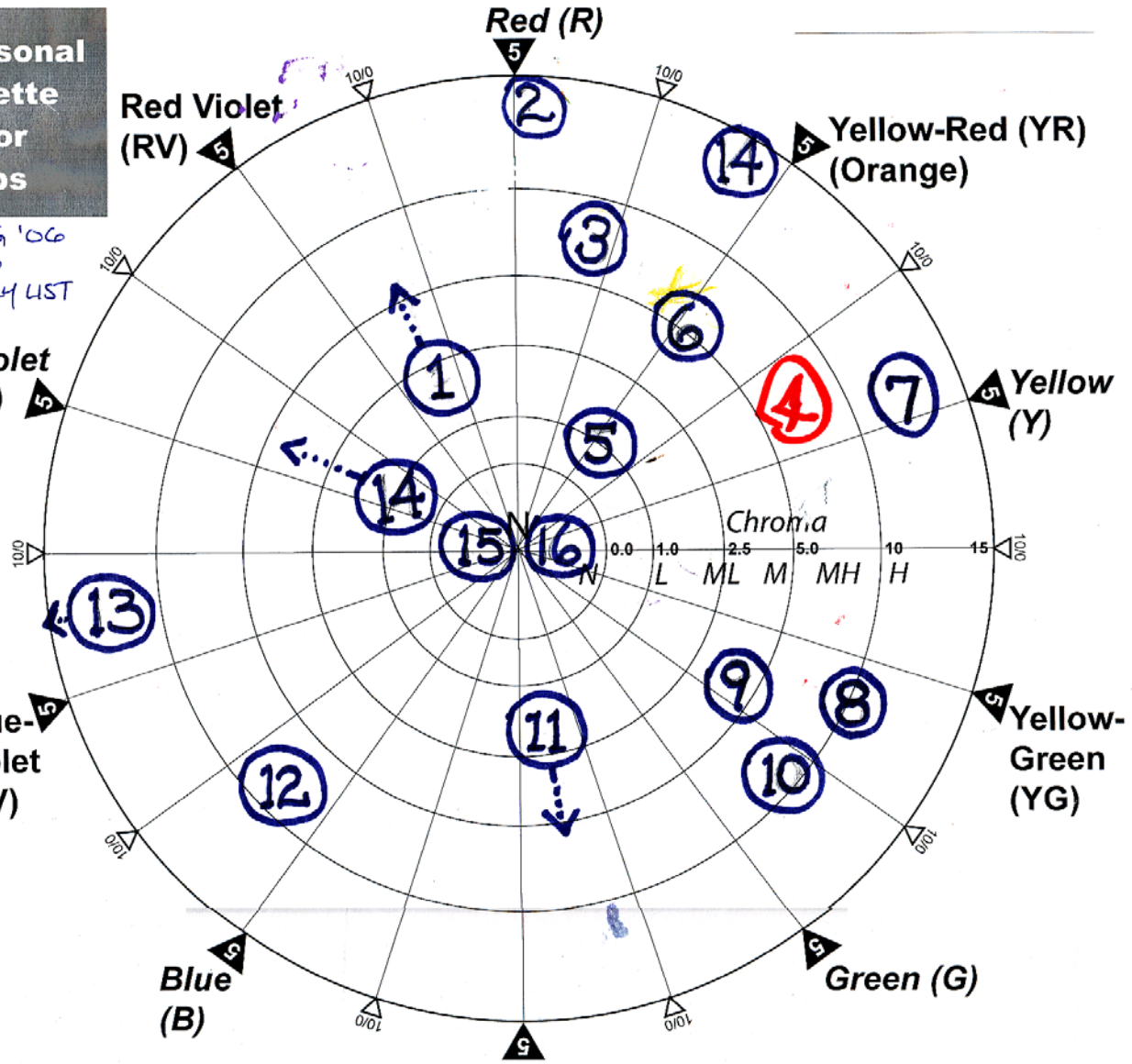




11. Thalo Green (Yel) H 3 BG V 2.6 C 2.1
12. BRILLIANT BLUE H 8B V 5 C 9
13. Ultram. Blue H 8.2PB V 2.4 C 13.6
14. Diox. Purple H 5.6P V 1.5 C 1
15. Mars Black H (N) V 1.5 C 0.1
Titan. White (N) 9.6
Yellow-Green (YG)
Green (G)
Blue-Green (BG)
Paint/Colors On Hand:
1. DEEP VIOLET H 7.9RP V 2.5 C 2.1
2. Cad. Red Med. H. H 6.4R V 4.1 C 14
3. RED OXIDE H 9.5R V 3.9 C 7
4. Cad. Orange H. H 3.9YR V 7 C 14
5. BURNT UMBER H 5.3YR V 2.4 C 1
6. RAW SIENNA H 5.9YR V 4.2 C 5
7. Cad. Yellow Med. H. H 2.5Y V 8 C 13
8. VIVID LIME GREEN H 7.6GY V 7 C 10
9. Chrome Ox. Green H 9.3GY V 4.1 C 4
10. PERM. Green Lt. H 1.7G V 5.1 C 9.8
WHITE
RP R RO O YO Y YG G BG B BP P
10 9 8 7 6 5

Personal Palette Color Maps

SPRING '06
A260
SUPPLY LIST



Paint/Colors On Hand:

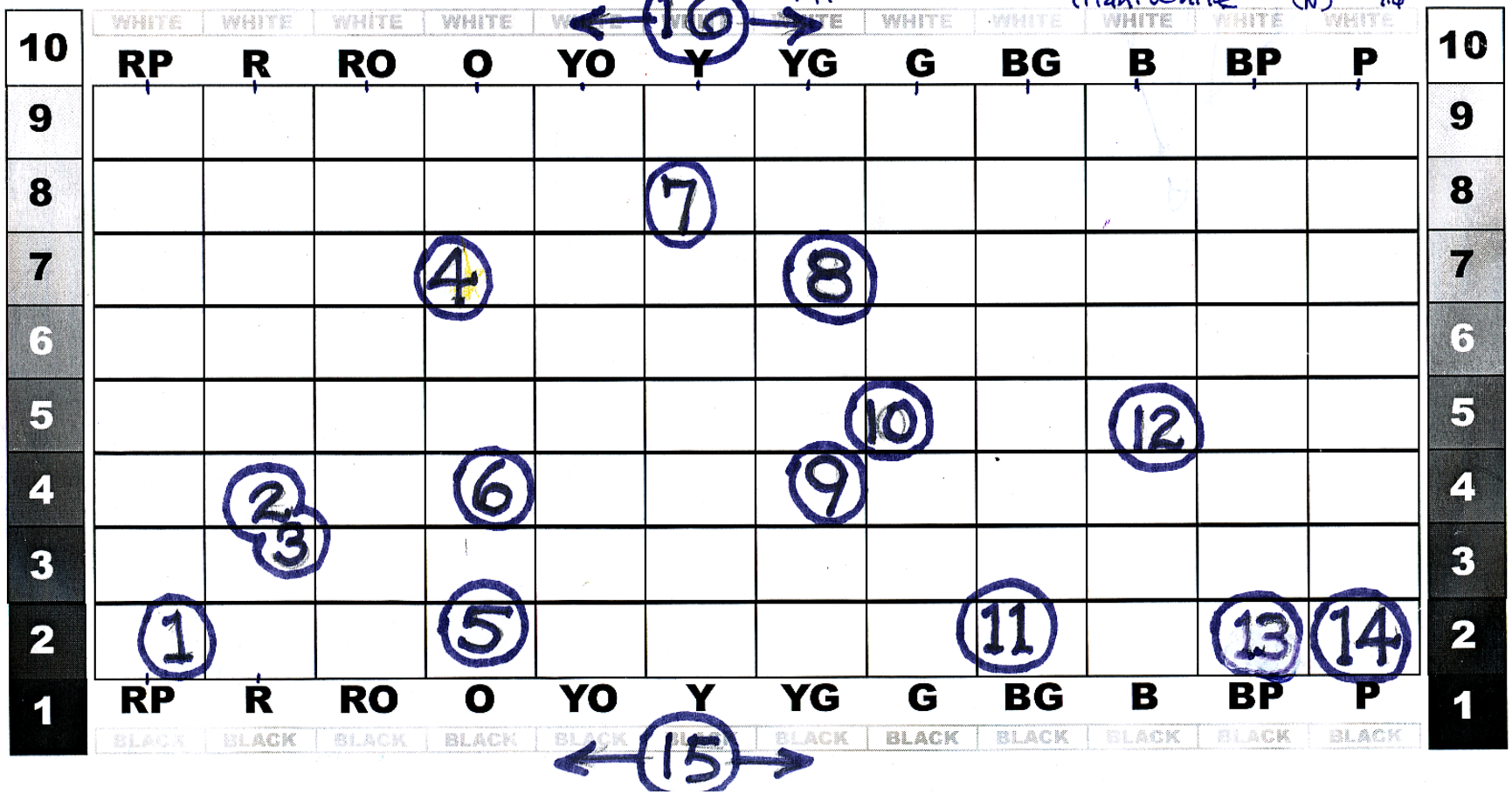
1.	DEEP VIOLET	H	7.9RP	V	2.5	C	2.1	6.	RAW SIENNA	H	5.9YR	V	4.2	C 5
2.	Cad. Red Med. H.	H	6.4R	V	4.1	C	14	7.	Cad. Yellow Med. H	H	2.5Y	V	8	C 13
3.	RED OXIDE	H	9.5R	V	3.9	C	7	8.	VIVID LIME GREEN	H	7.6G	V	7	C 10
4.	Cad. Orange H.	H	3.9YR	V	7	C	14	9.	Chrome Ox. Green	H	9.3G	V	4.1	C 4
5.	BURNT UMBER	H	5.3YR	V	2.4	C	1	10.	PERM. Green Blue Lt.	H	[illegible] 1.7G	V	5.1	C 9.8

11.	Thalo Green (Yel)	H	3 BG	V	2.6	C	2.1
12.	BRILLIANT BLUE	H	8B	V	5	C	9
13.	Ultram. Blue	H	8.2PB	V	3.4	C	13.6
14.	Diox. Purple	H	5.6P	V	1.5	C	1
15.	Mars Black	H	(N)	V	1.5	C	0.1
	Titan. White		(N)		9.6		

Blue-Green (BG)

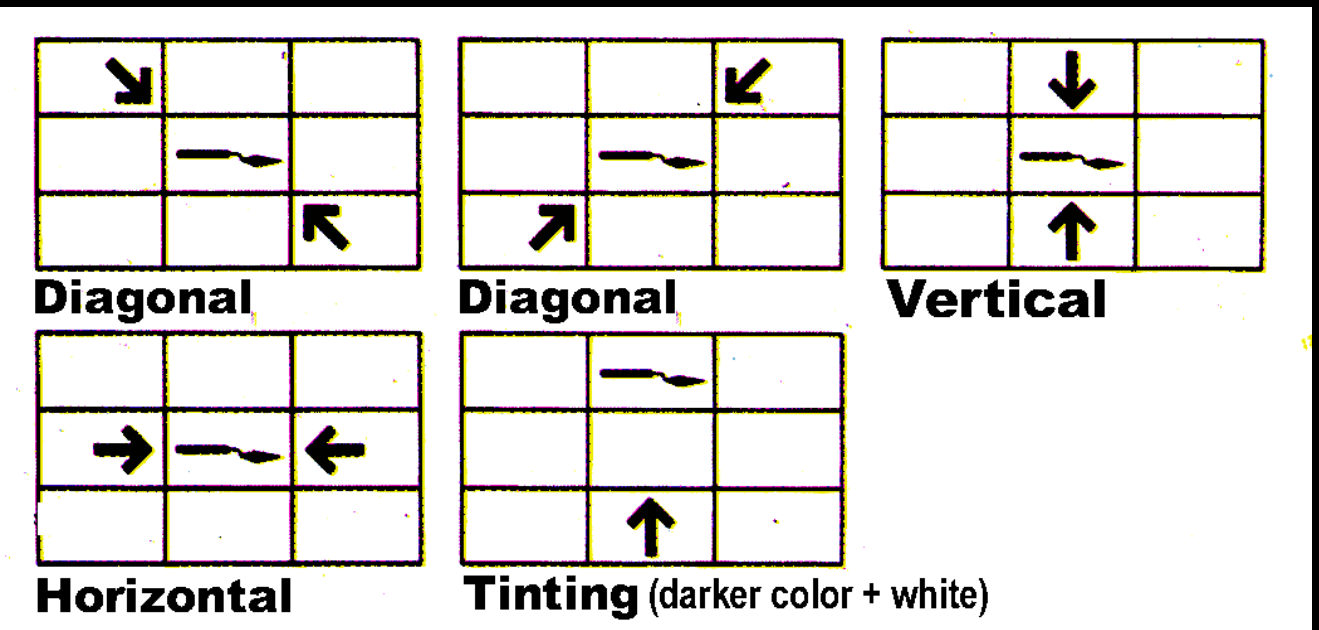
Paint/Colors On Hand:

1. DEEP VIOLET H 7.9RP V 2.5 C 2.1
2. Cad. Red Med. H. H 6.4R V 4.1 C 14
3. RED OXIDE H 9.5R V 3.9 C 7
4. Cad. Orange H. H 3.9YR V 7 C 14
5. BURNT UMBER H 5.3YR V 2.4 C 1
6. RAW SIENNA H 5.9YR V 4.2 C 5
7. Cad. Yellow Med. H H 2.5Y V 8 C 13
8. VIVID LIME GREEN H 7.6Y V 7 C 10
9. Chrome Ox. Green H 9.3YG V 4.1 C 4
10. PERM. Green ~~BLUE~~ Lt. H ~~1.7G~~ 1.7G V 5.1 C 9.8
11. Thalo Green (Yel) H 3 BG V 2.6 C 2.1
12. BRILLIANT BLUE H 8B V 5 C 9
13. Ultram. Blue H 8.2PB V 2.4 C 13.6
14. Diox. Purple H 5.6P V 1.5 C 1
15. Mars Black H (N) V 1.5 C 0.1
Titan. White (N) 9.6



Straight-Line Mixing Method

- A simple and reliable strategy for mixing colors involves finding two colors/paints that are "on a line" with the color you are trying to mix.
- The rule: *you can mix any color on the line between any two colors.* *
- *However, there are situations in which this doesn't quite work as expected.



See p. 76

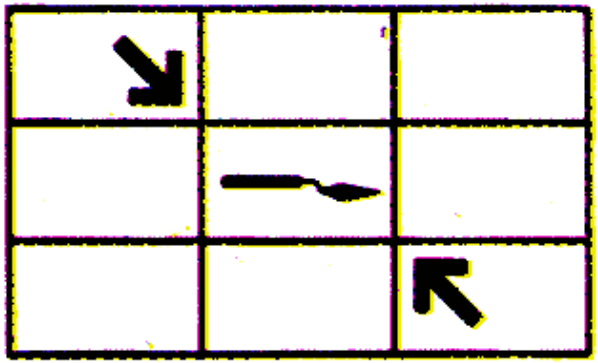
Color Map & Mixing Guide

- Shows Hue and Value (chroma *only partially represented)* *(10-step value scale, 12 hues)*
- Imagine a flattened cylinder — a 3D model of color.

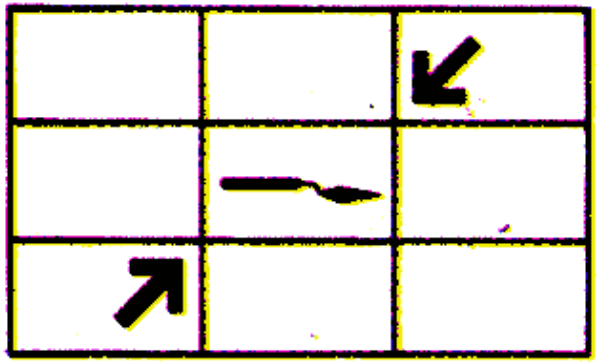
Mix samples located on the color map.

- Pick the “target” colors (your choice)
- Use “straight line” method to mix your targets
- Select your best source colors.
- Mix & paint samples.

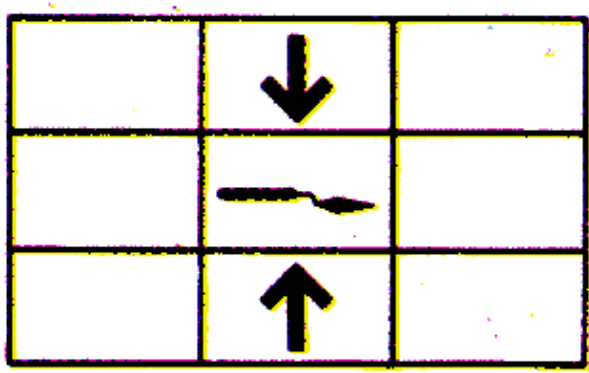
Straight-Line Mixing Guide



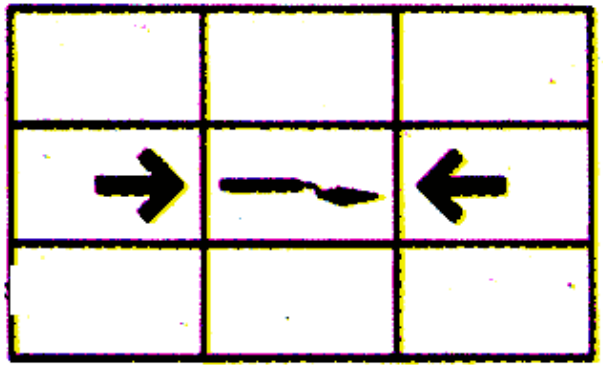
Diagonal



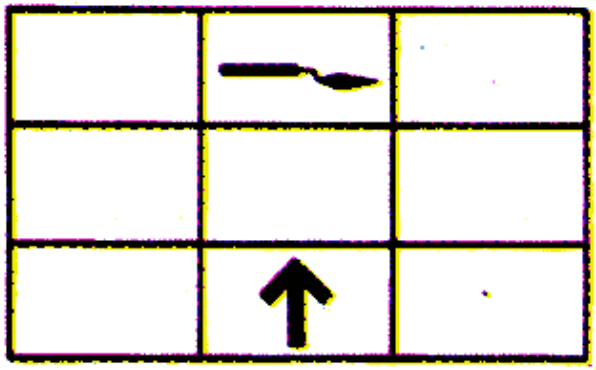
Diagonal



Vertical



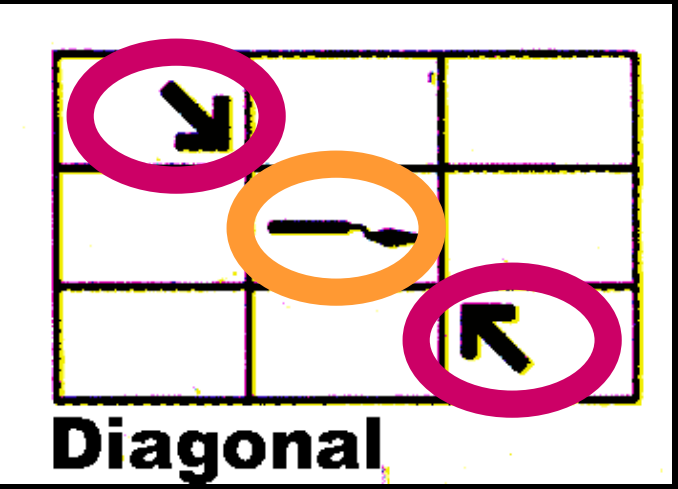
Horizontal



Tinting (darker color + white)

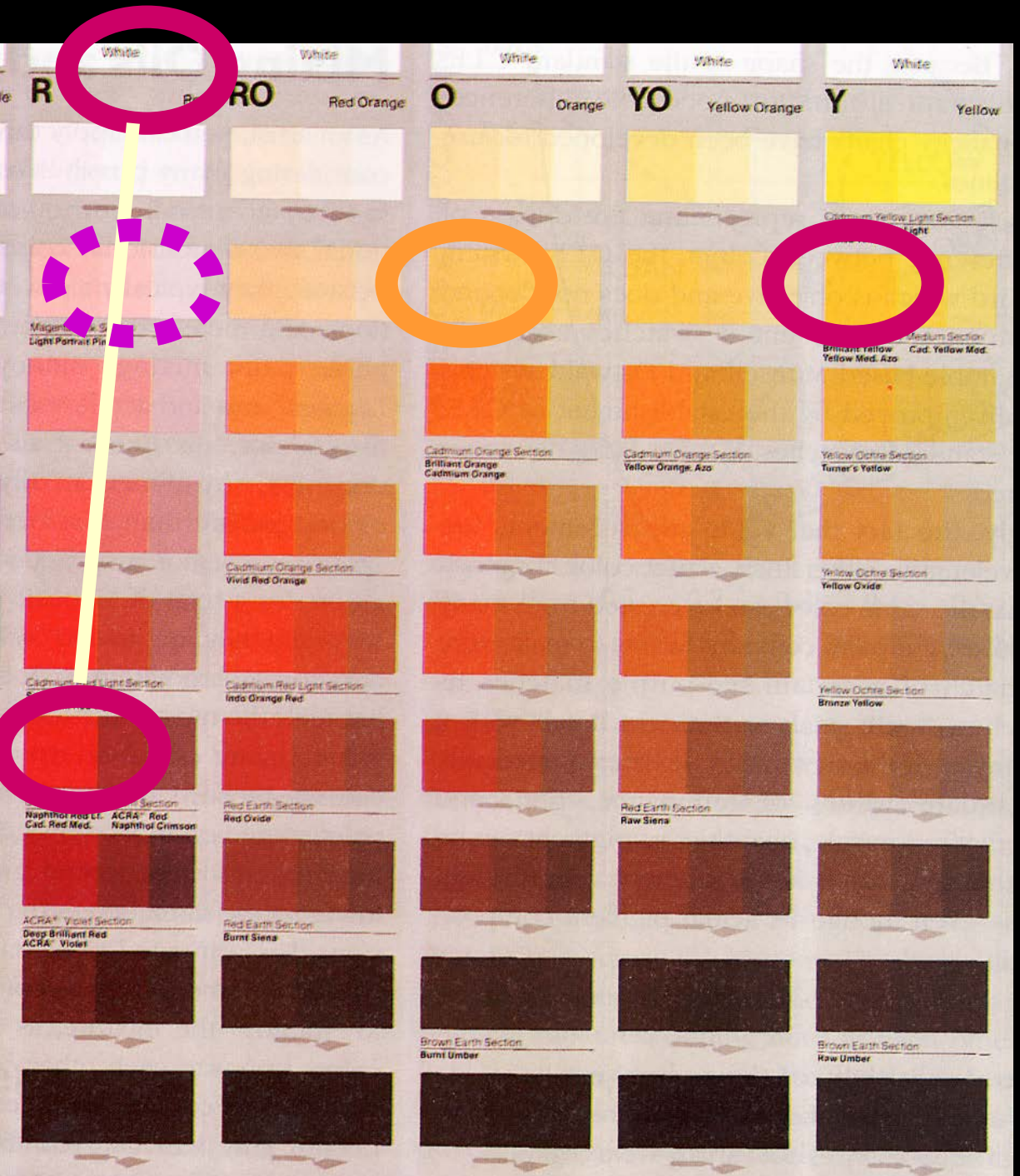
See p. 97

Straight-Line Mixing Guide



- Target Color
  the color you are aiming to mix.
- Source Colors
  the particular paints/colors that you have available. The colors that you mix with.

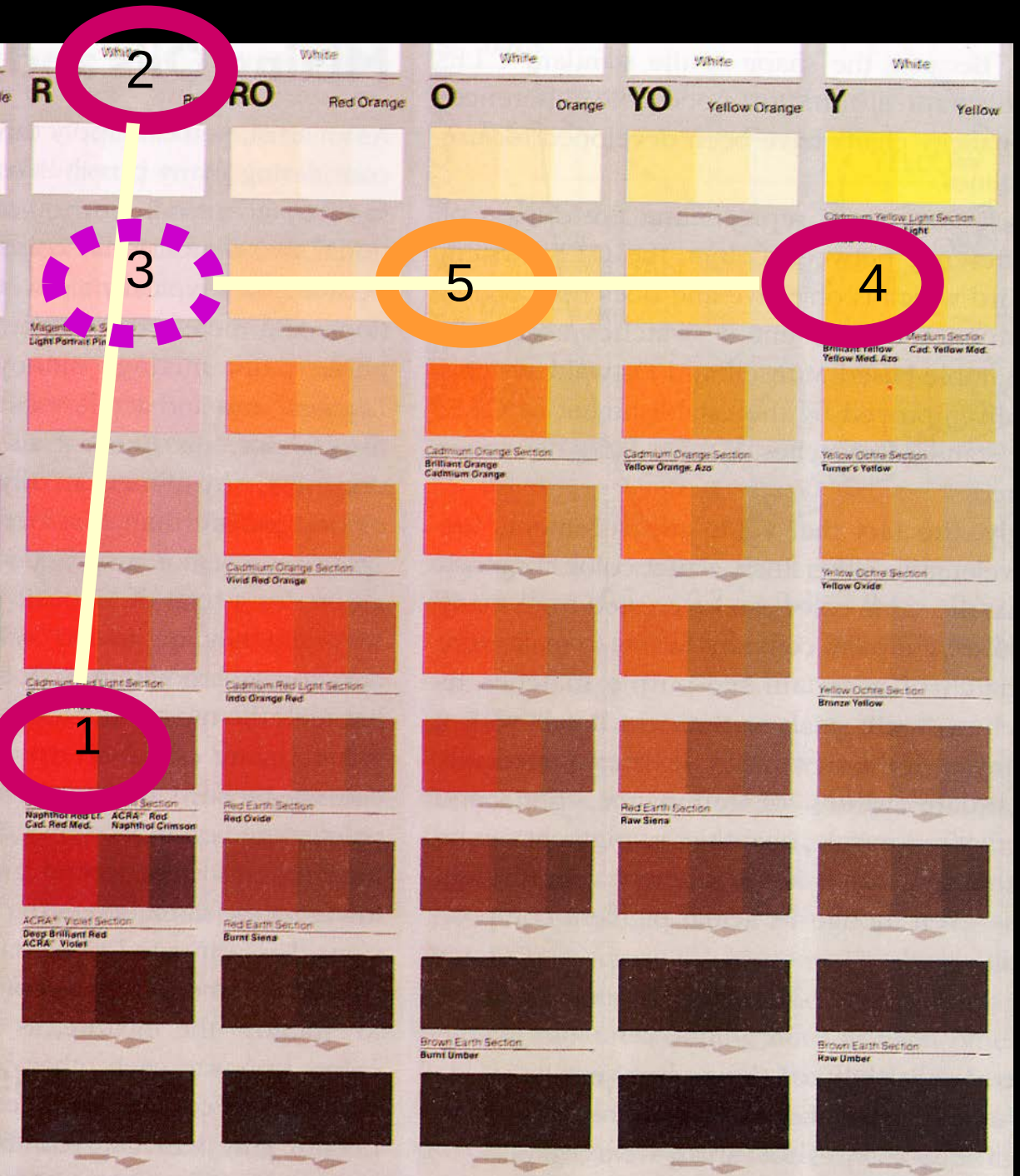
See p. 76



Y- Mix Guide

- This elaborates on straight-line method — it uses the same technique *twice*
- Target Color
- Source Colors

See p. 76



Y- Mix Guide

- Use 1 & 2 to mix 3
- Use 3 & 4 to mix 5 (target color)

See p. 76

Y- Mix alt

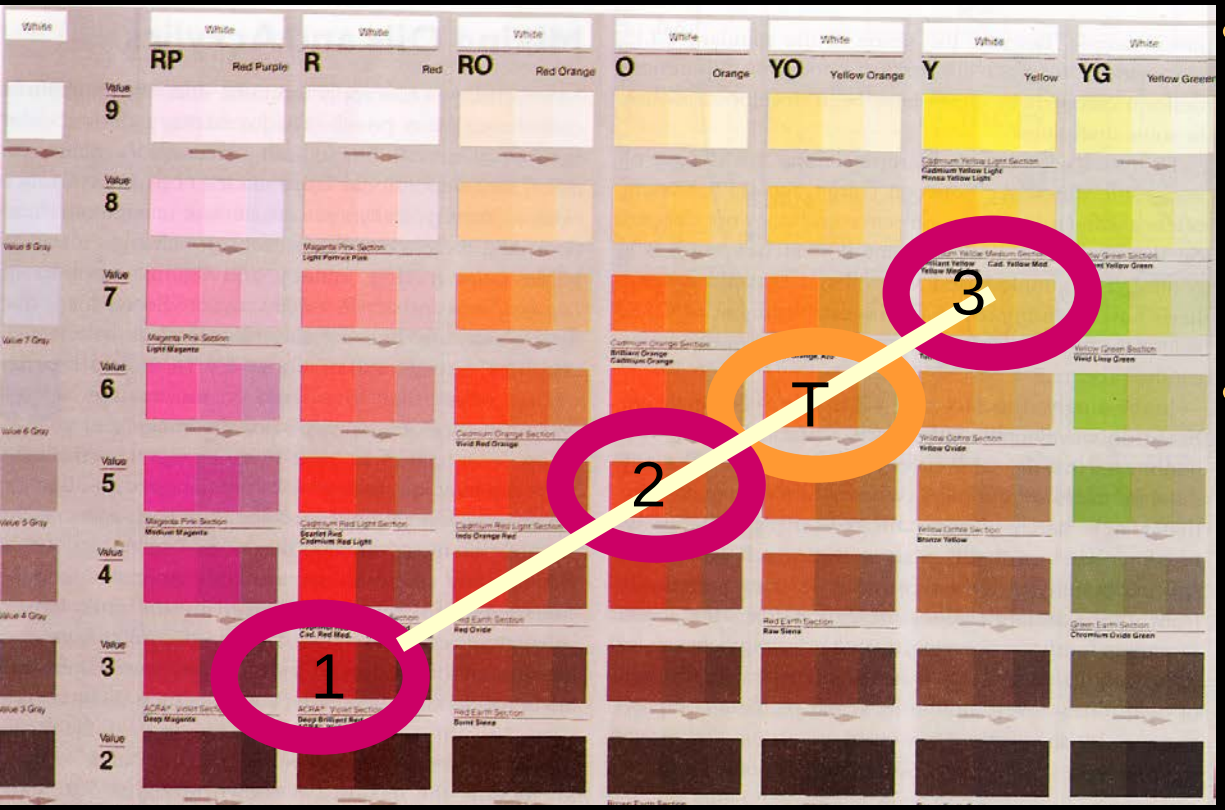
- When you plan a color mix, there are usually several ways to think about it — different routes to the same destination.
- Here we mix the hue before getting the value right — which is generally *good practice.*

- Use 1 & 4 to mix 3

- Use 3 & 2 to mix 5 (target color)

See p. 76

General Mixing Rule: use colors closest to "target" color.



- If your target color is "T" and you have colors 1, 2 & 3, do you mix with #1 or #2?

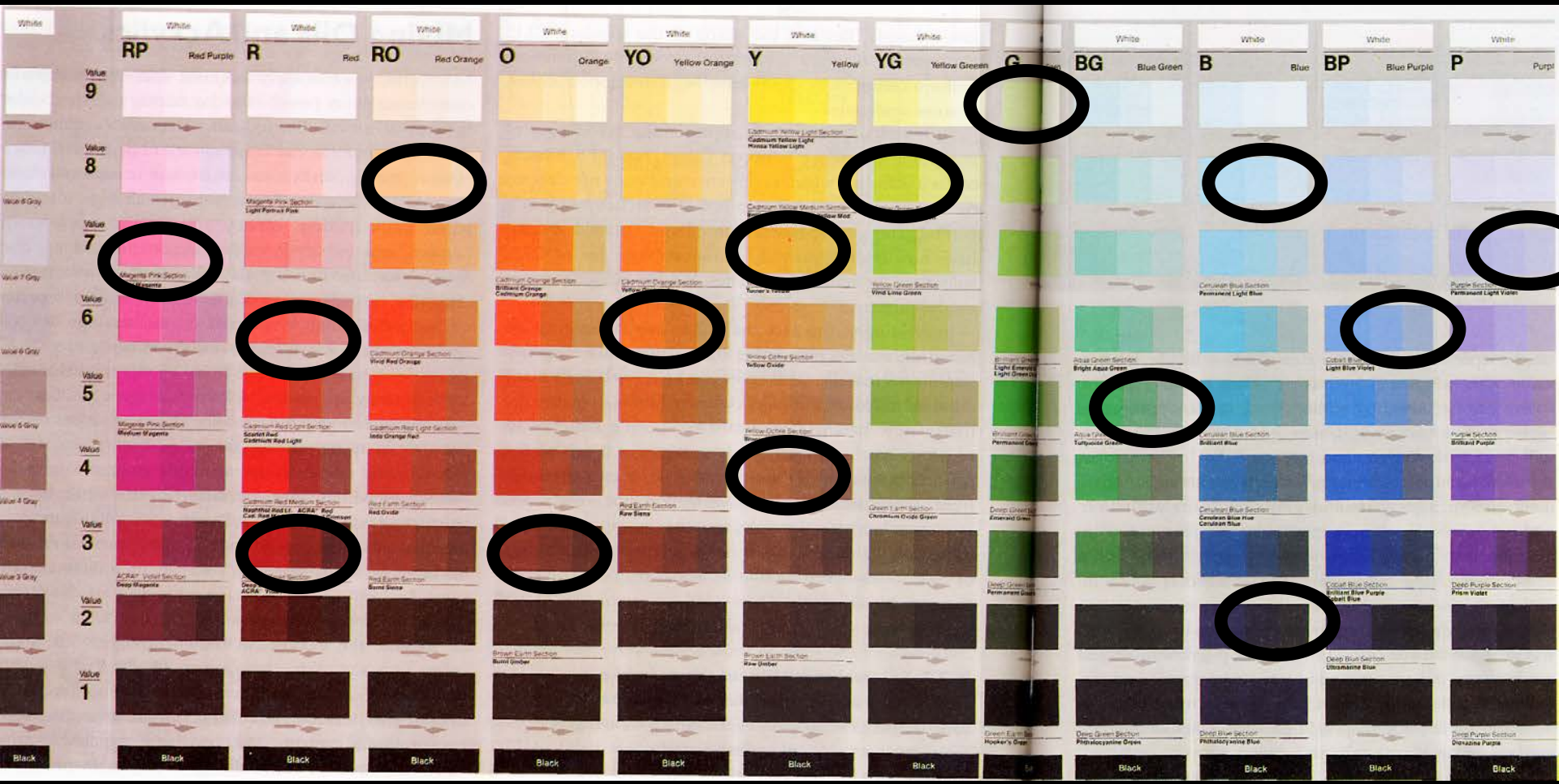
- #2 is *closer to the target color*.
  It will usually offer
  a) a richer (higher chroma) potential mix
  and
  b) will have less critical mixing proportions.
  (its easier to mix)

Breaking the rules: primaries from secondaries.

- Can it be done?
- Can you mix a red from a violet and orange?
- A Blue from a green and violet?
- A yellow?

Liquitex Color Map

Note differences between CMYK (textbook) and Paint versions.



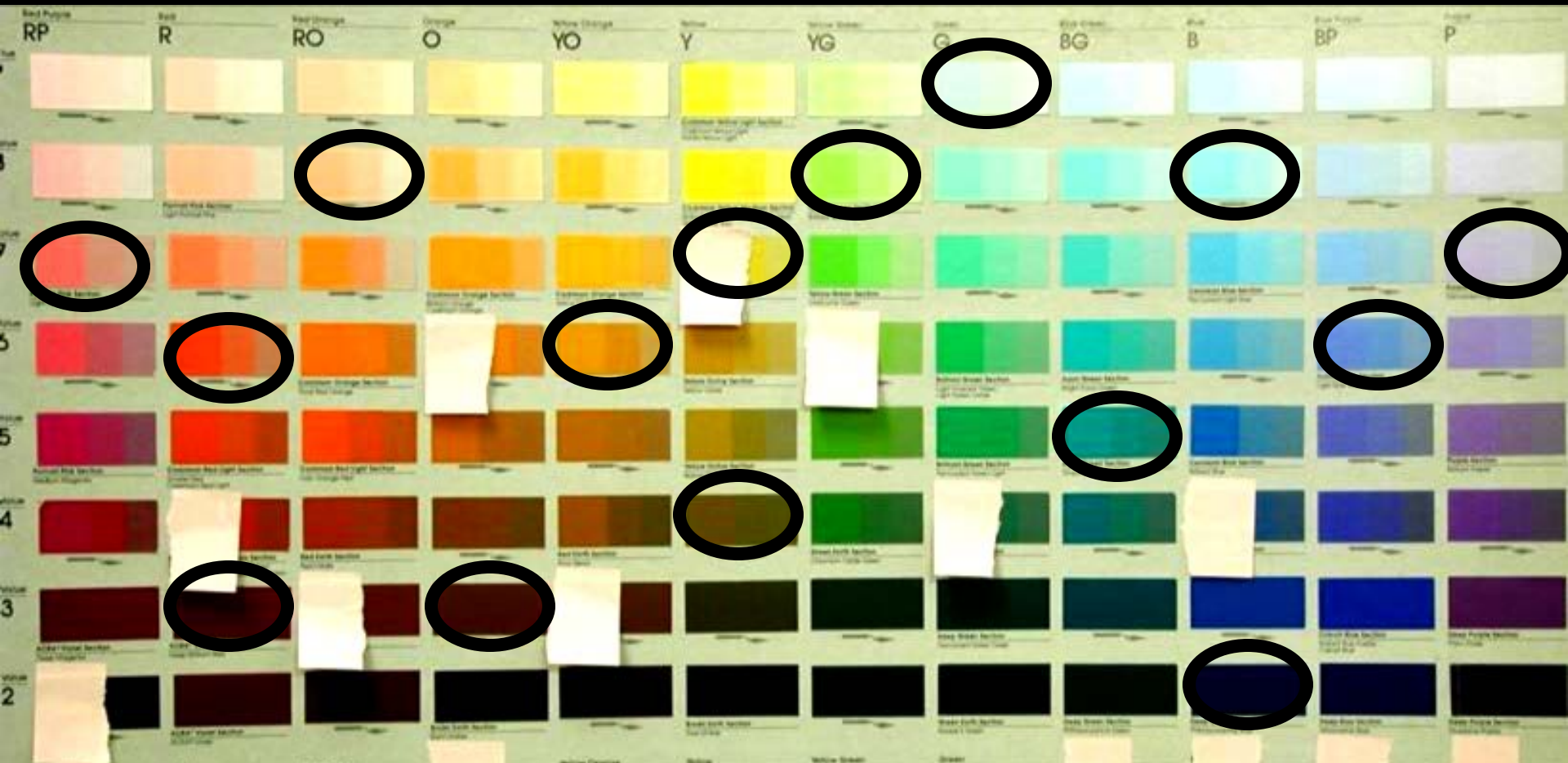
See p. 96-97

Mix 15 samples of assigned hues and values.

- identify the "target" colors.

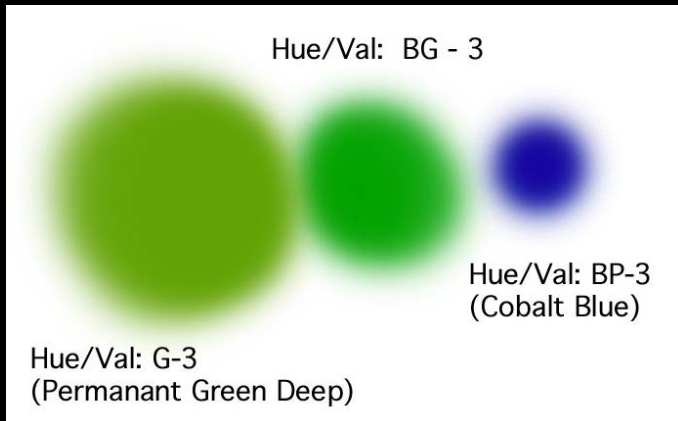
See p. 96

- Target colors: **RP7, R6, RO7, O3, YO6, Y7, YG8, G9, BG5, B8, BP7, P7 — B2, R3, Y4** ***(without primaries)***



Next:

- ***By 12:30: mix 3 of the assigned colors***
- ***By next class:***
  Mix the first 7 of 15 assigned* colors *from the Liquitex color mixing chart.
- ***Mix* B2, R3, Y4 *(primaries) *without* using primaries.***
- ***Fill out color map with* your paints*.***
- _____
- ***Paint samples on card-stock plates***
  (up to 4 mixes per plate).
  (target/final color sample should be at least 1”)
- ***Show source colors in approximate proportions needed to mix target color.***
- ***Label/identify source colors***

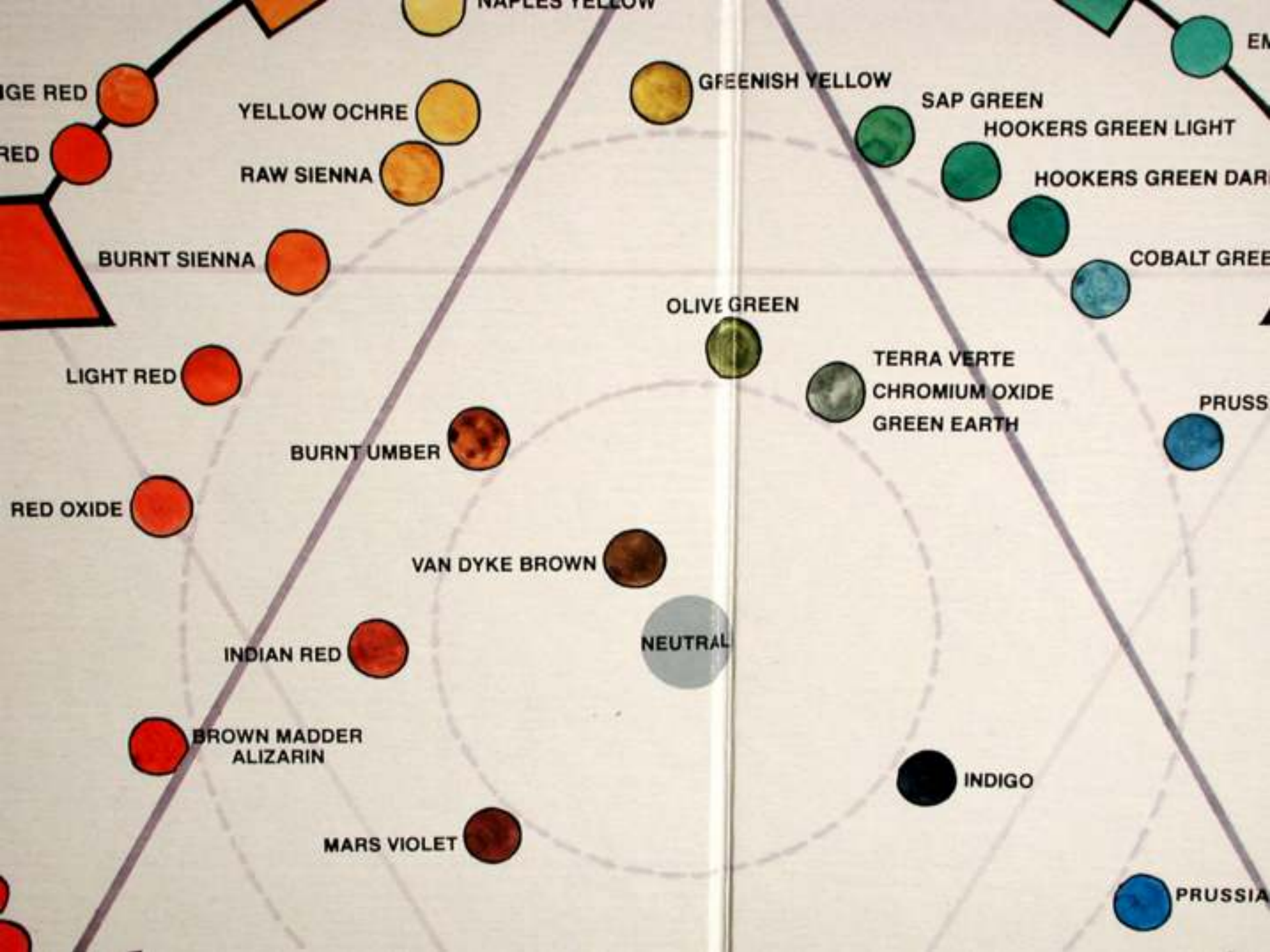


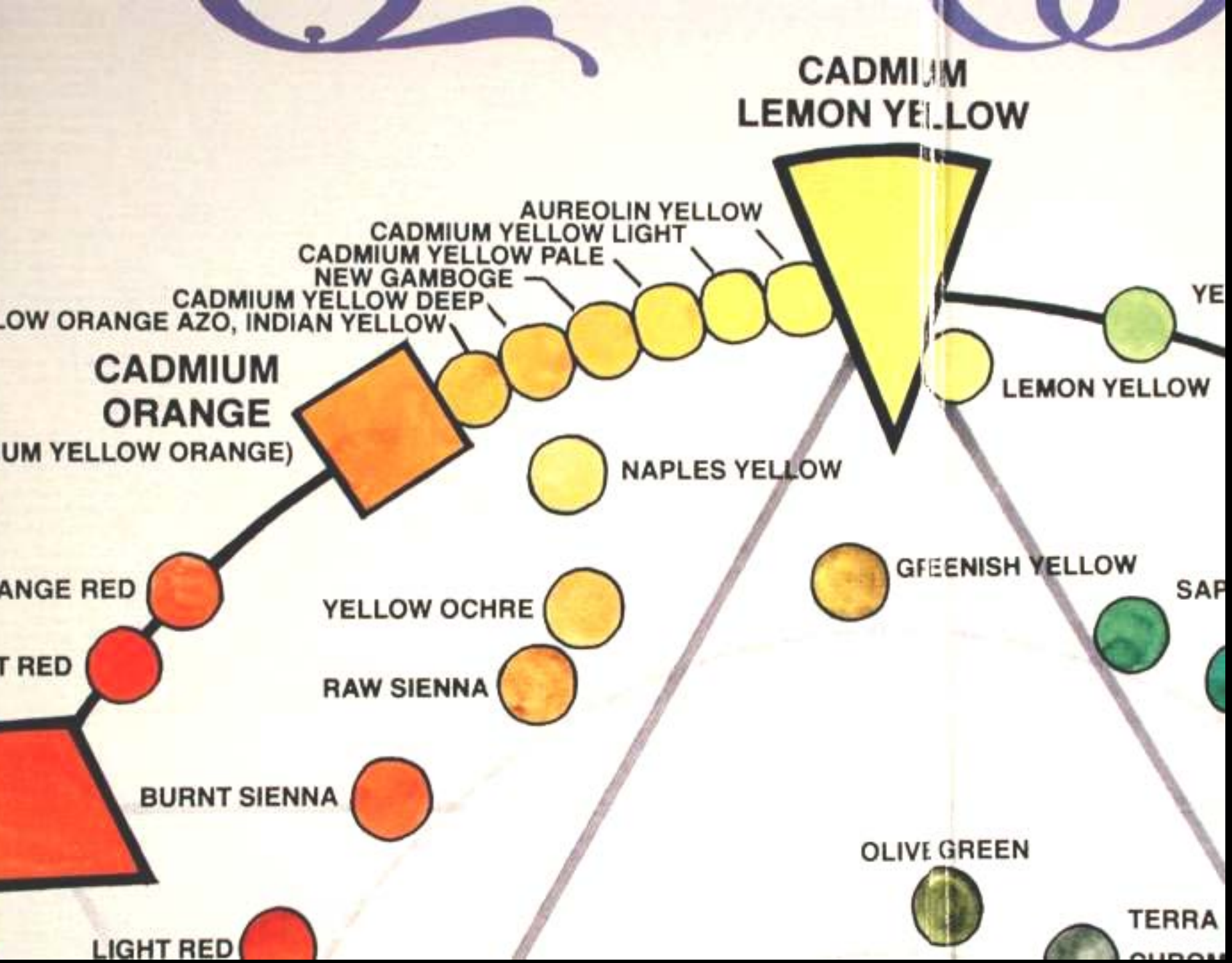
- Munsell color notation (HVC)
- HC color mapping
- HV color mapping
- Strait Line Mixing (2clr/3clr “Y”)
- 1st Mix Set

- Acrylic Cleanup


LIQUITEX® ACRYLIC COLOR MAP™ & MIXING GUIDE
Liquitex
Red Purple RP
Red R
Red Orange RO
Orange O
Yellow Orange YO
Yellow Y
Yellow Green YG
Green G
Blue Green BG
Blue B
Blue Purple BP
Purple P
Value 8
Value 7
Value 6
Value 5
Value 4
Value 3
Value 2
Red Purple RP
Red R
Red Orange RO
Yellow Orange YO
Yellow Y
Yellow Green YG
Green G


White
RP Red Purple
R Red
RO Red Orange
O Orange
YO Yellow Orange
Y Yellow
YG Yellow Gree
Value 9
Value 8
Value 7
Value 6
Value 5
Value 4
Value 3
Value 2
Value 1
Black
Value 8 Gray
Value 7 Gray
Value 6 Gray
Value 5 Gray
Value 4 Gray
Value 3 Gray
Magenta Pink Section
Light Magenta
Medium Magenta
Magenta Pink Section
Light Portrait Pink
Cadmium Red Light Section
Scarlet Red
Cadmium Red Light
Cadmium Red Medium Section
Naphthol Red Lt.
Cad. Red Med.
ACRA® Red
Naphthol Crimson
ACRA® Violet Section
Deep Magenta
ACRA® Violet Section
Deep Brilliant Red
ACRA® Violet
Cadmium Orange Section
Vivid Red Orange
Red Earth Section
Indo Orange Red
Red Earth Section
Red Oxide
Red Earth Section
Burnt Siena
Cadmium Orange Section
Brilliant Orange
Cadmium Orange
Cadmium Orange Section
Yellow Orange Azo
Red Earth Section
Raw Siena
Brown Earth Section
Burnt Umber
Cadmium Yellow Light Section
Cadmium Yellow Light
Hansa Yellow Light
Cadmium Yellow Medium Section
Brilliant Yellow
Yellow Med. Azo
Cad. Yellow Med.
Yellow Ochre Section
Turner's Yellow
Yellow Ochre Section
Yellow Oxide
Yellow Ochre Section
Bronze Yellow
Brown Earth Section
Raw Umber
Yellow Green Section
Brilliant Yellow Green
Yellow Green Section
Vivid Lime Green
Green Earth Section
Chromium Oxide Green


NAPLES YELLOW
GE RED
RED
YELLOW OCHRE
RAW SIENNA
GREENISH YELLOW
SAP GREEN
HOOKERS GREEN LIGHT
HOOKERS GREEN DAR
BURNT SIENNA
COBALT GREE
OLIVE GREEN
LIGHT RED
TERRA VERTE
CHROMIUM OXIDE
GREEN EARTH
PRUSS
BURNT UMBER
RED OXIDE
VAN DYKE BROWN
NEUTRAL
INDIAN RED
BROWN MADDER
ALIZARIN
INDIGO
MARS VIOLET
PRUSSIA


CADMIUM
LEMON YELLOW
AUREOLIN YELLOW
CADMIUM YELLOW LIGHT
CADMIUM YELLOW PALE
NEW GAMBOGE
CADMIUM YELLOW DEEP
LOW ORANGE AZO, INDIAN YELLOW
CADMIUM
ORANGE
UM YELLOW ORANGE)
LEMON YELLOW
NAPLES YELLOW
ANGE RED
T RED
YELLOW OCHRE
RAW SIENNA
GREENISH YELLOW
BURNT SIENNA
OLIVE GREEN
TERRA
LIGHT RED

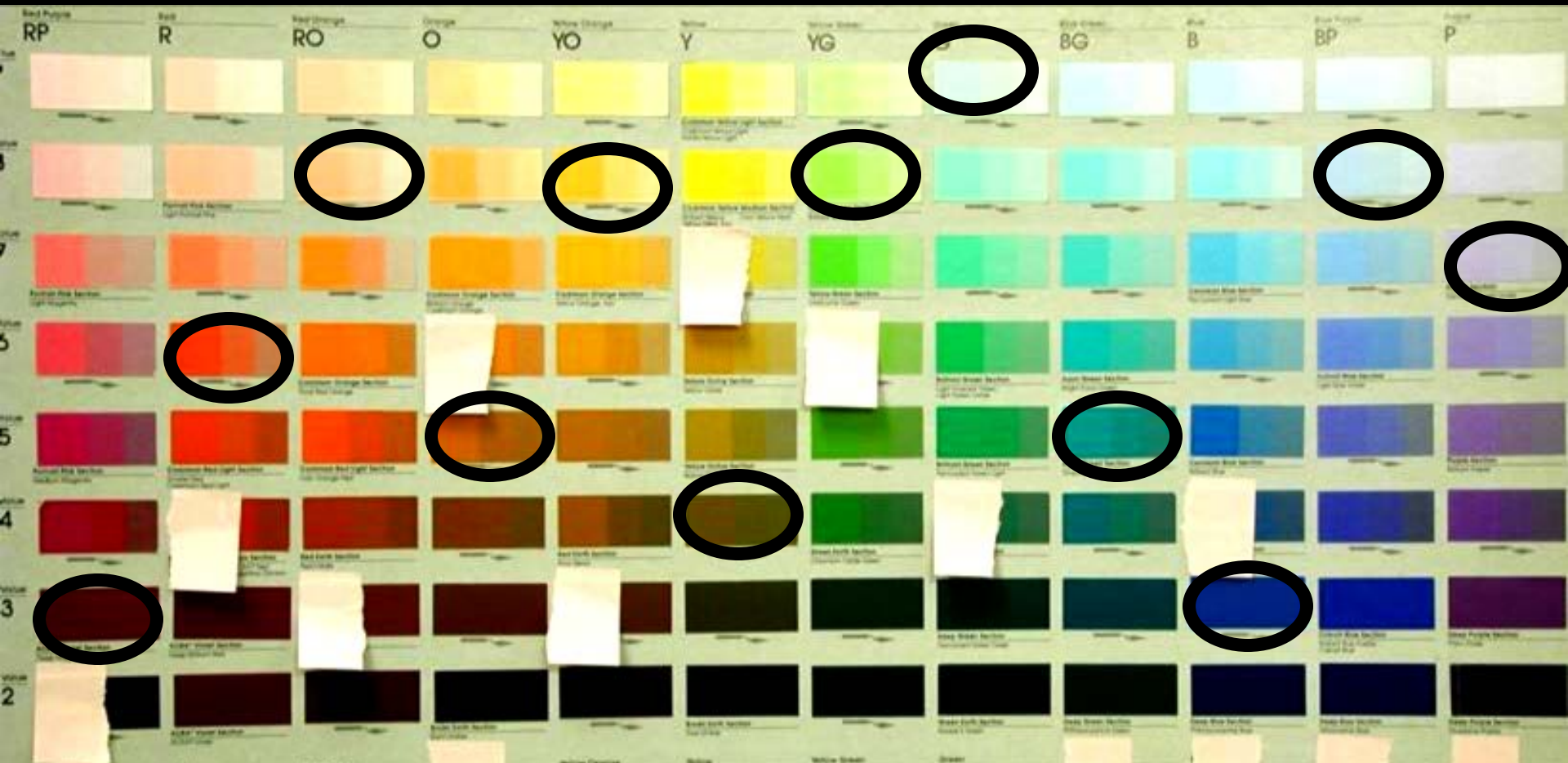
C

Mix 12 samples of varied hues and values.

- identify the “target” colors.

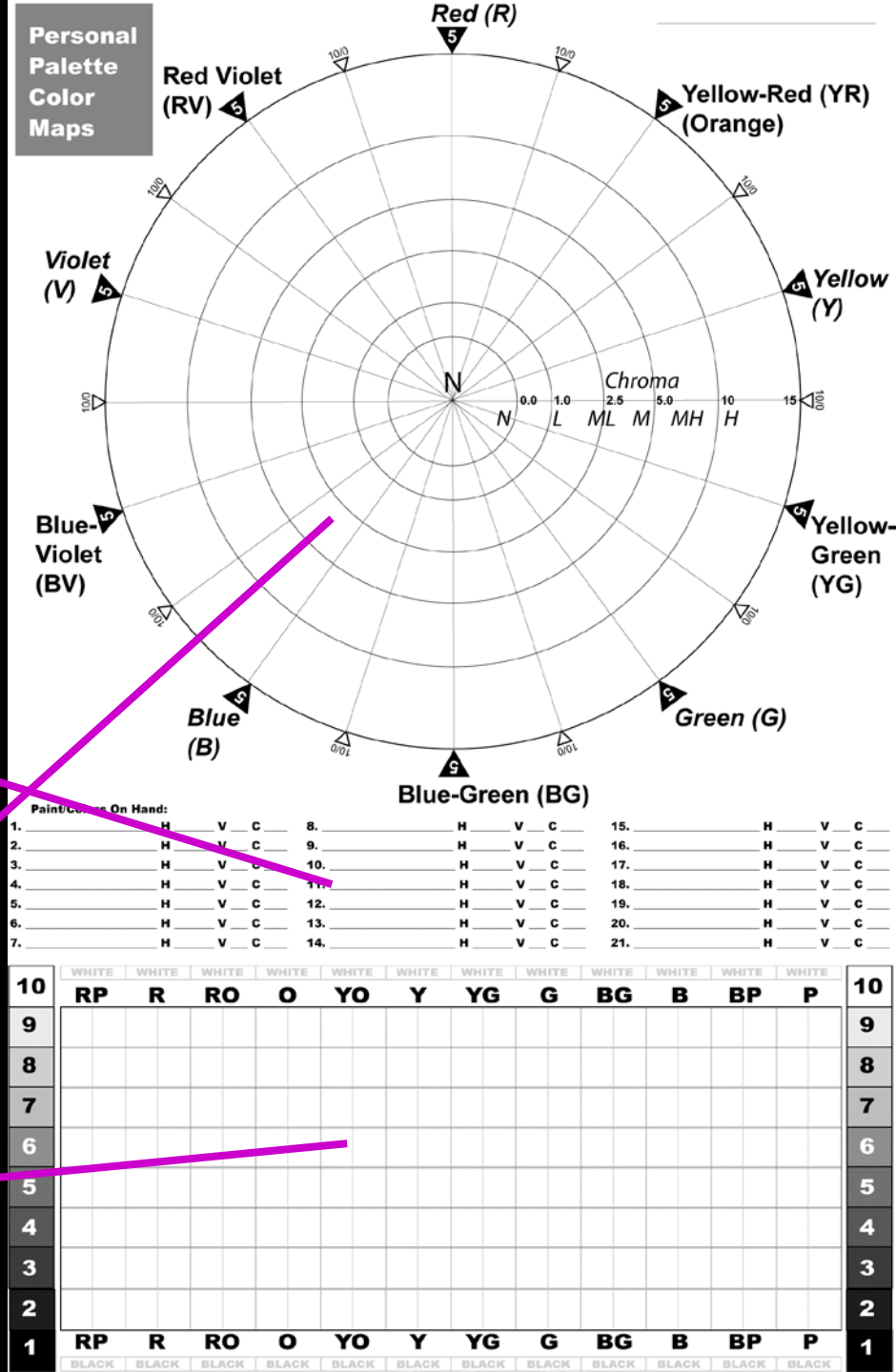
See p. 96

- Target colors:
  RP3, R6, RO7, O5, YO8, Y4, YG8, G9, BG5, B2, BP8, P7



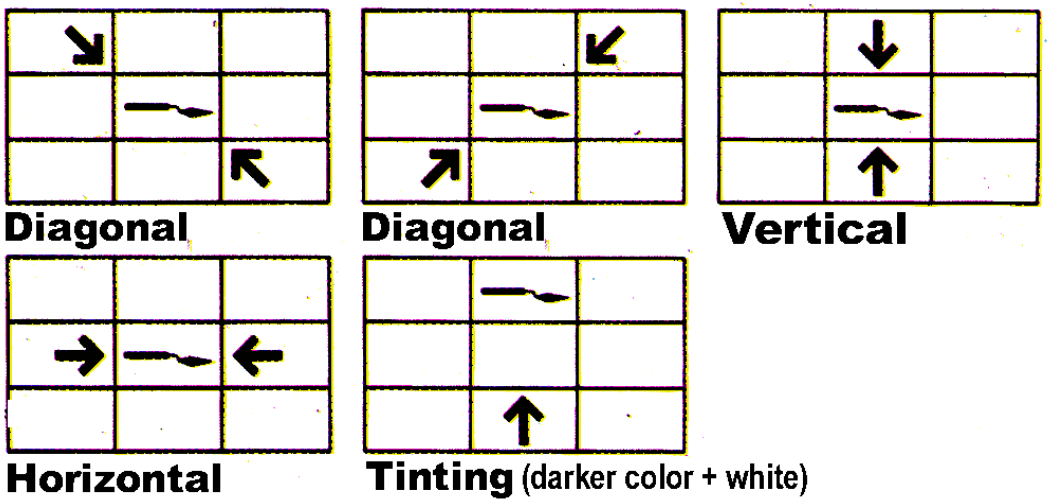
Personal Palette Map

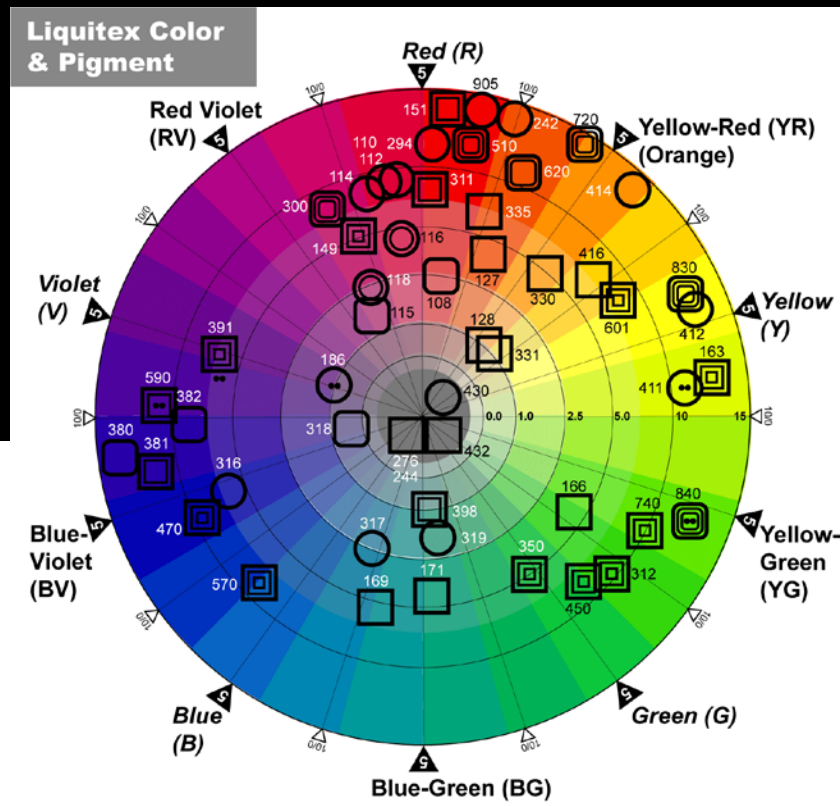
- Identify the colors that you have in your set—your personal palette.
- List name, hue, value and chroma.
- Graphically locate hue-chroma positions.
- Graphically locate hue-value positions.



Straight-Line Mixing Method

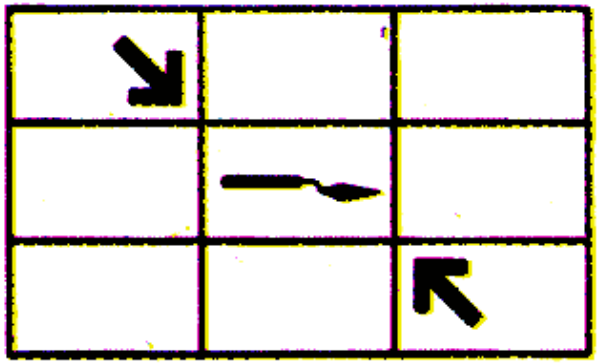
- The rule: *you can mix any color on the line between any two colors.* *
- *However, there are situations in which this doesn't quite work as expected.



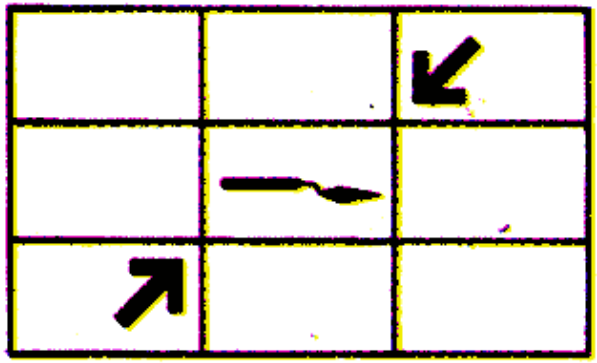


See p. 97

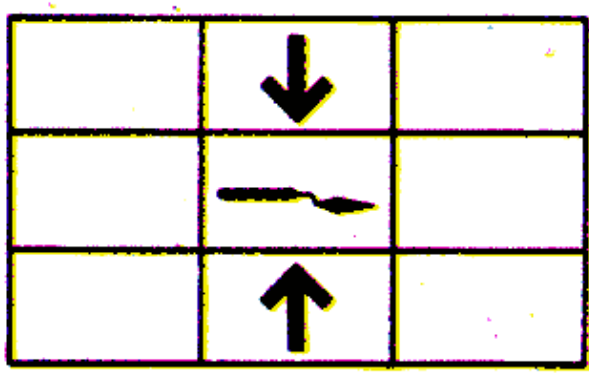
Straight-Line Mixing Guide



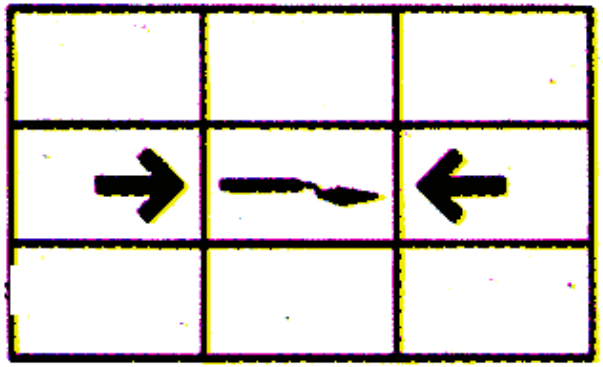
Diagonal



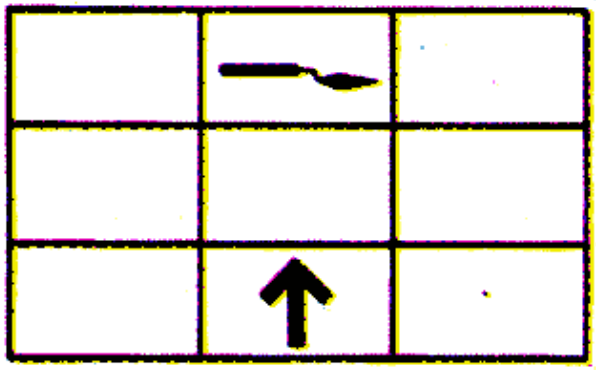
Diagonal



Vertical



Horizontal



Tinting (darker color + white)

See p. 97

Glaze and Tints

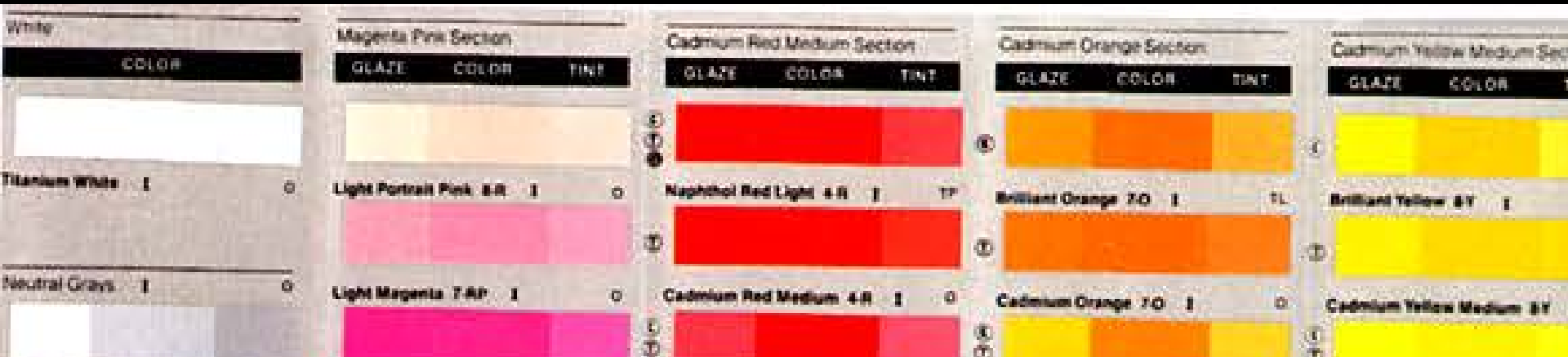
- Glaze and Tint samples at bottom of Liquitex Color Map

Glaze and Tints

- Glaze: a thin, transparent layer of paint/color.
- Usually used to modify the color underneath. The undercoat and the glaze **colors are mixed** because of the transparency of the glaze.
- In acrylic: easy glaze: use water to thin paint to water-color-like consistency.
  Better glaze: add acrylic medium to paint.
  (acrylic medium is basically paint withOUT any pigment)

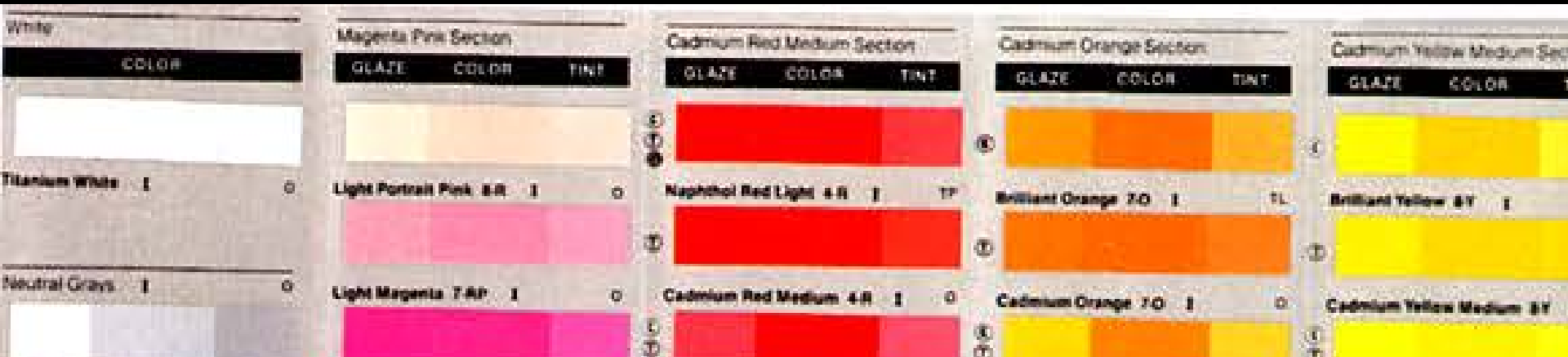
Glaze and Tints

- Tint:
  a) a high-value color, particularly, a color that is higher than the intrinsic value of that color’s hue.
- B) paint mix that has had white paint mixed in.



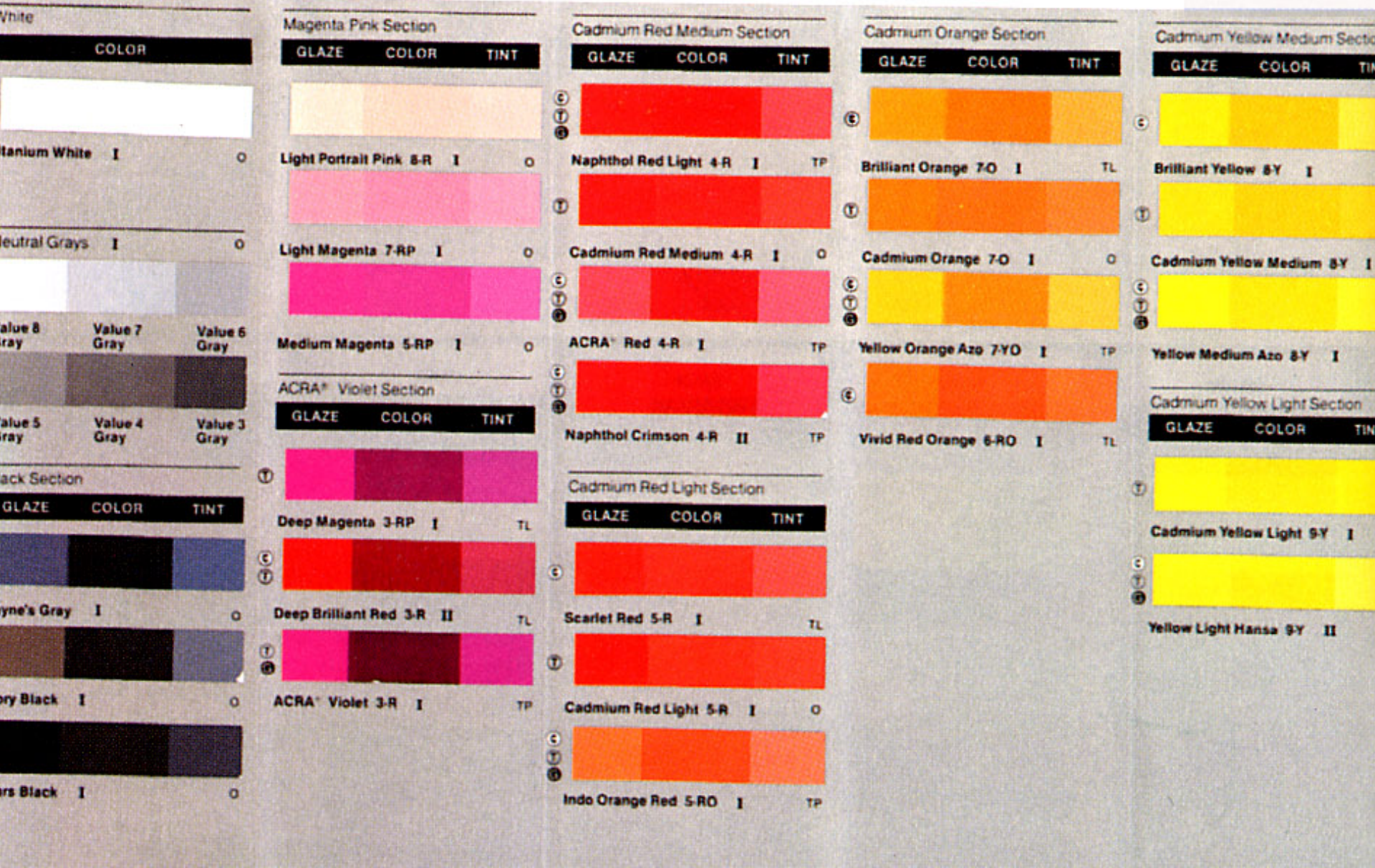
Glaze and Tints

- Both glazes and tints offer means of raising the value of a (painted) color.
- Glazes rely on a light underpainting.
- Tints rely on white mixed into the paint.
- Effects vary according to the opacity/transparency of the particular pigment.



See p. 76-77

Glaze and Tint Samples



“Strait Line Mixing” technique.

- *Identify “target” color. This is the color you want to mix.*
- *Assess the hue, value, and chroma of the target color.*
- *Assess the “source” colors you have available. These are the colors that you can mix with – the tubs/jars of color you own.*
- *Identify the colors nearest your target color.*
- *Find the source color nearest your target color.*

Strait Line, "Y", & Adjustments

- *Try the strait line method to find what colors are on the either "side" of the target color.*
- *If you have two colors that make a strait line through the target color, you can begin to mix.*
- *You may have to do a "Y" mix – using three colors, rather than two.*

Think about…

- ***Consider how you will adjust the hue.***
  (strait line, "Y"?)
- ***Consider how you will adjust the value***
  (tube colors of higher/lower value, B/W/neutrals)
- ***Consider how you will adjust the chroma.***
  (complements, near-complements, neutrals)
- ***How far "apart" are source colors? – likely to shift?***

Counter-intuitive Color Mix factors

- ***Note hue shift with mixtures***
  (blacks tend to blue-green; white has some hint of blue; browns are red, org, yellow)
- ***Note value drop with mixtures***
  (see p. 76)
- ***Note chroma loss with mixtures***
  (the more distant the source hues, the lower the chroma of the mixed color, the more pigments means less chroma)
- ***Note weber-fechner law – increasing proportions for consistent change in effect. (p. 78)***
- ***In general, add dark colors to lighter colors.***

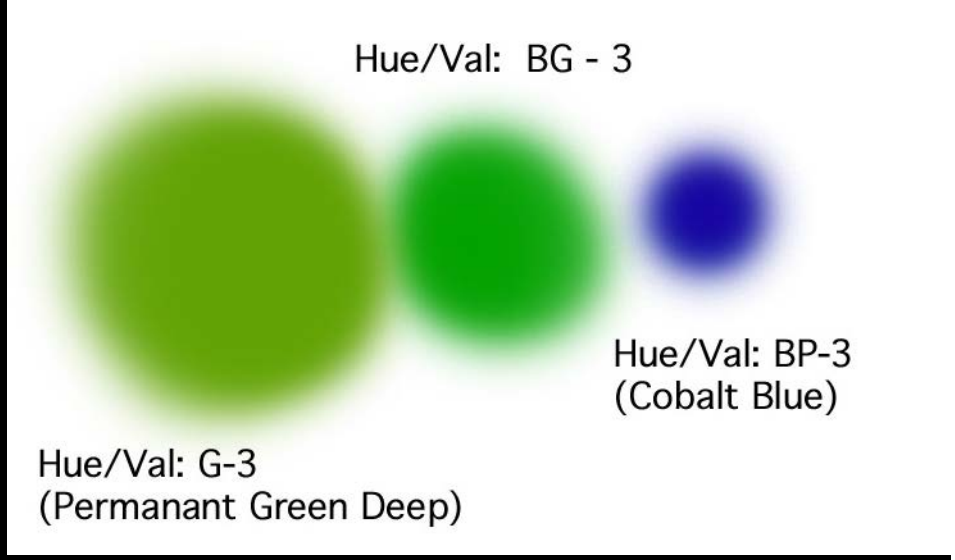
Mediums vs. Additives

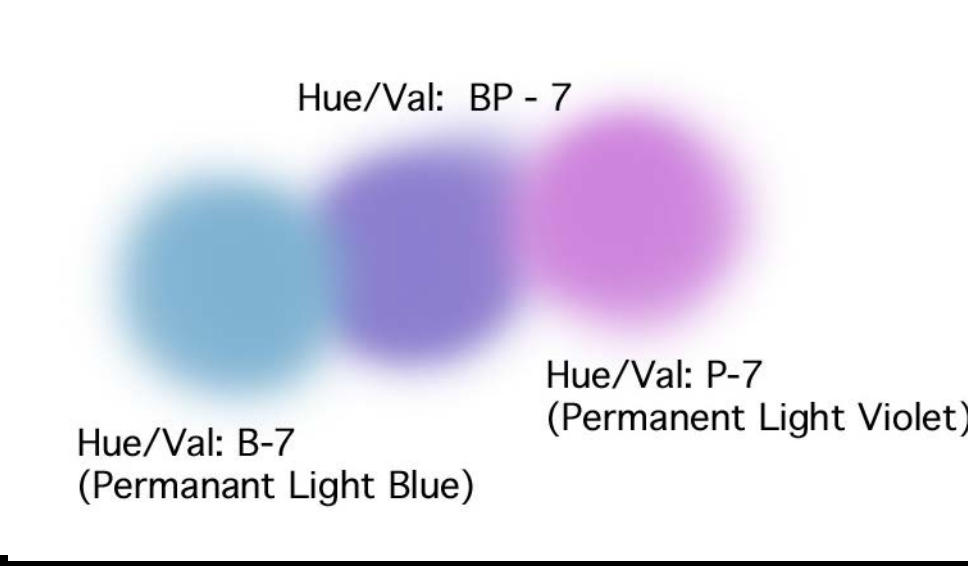
- ***Both alter properties of paint (thinner…thicker…slow down drying…speed up drying…enhance gloss surface…provide matt surface.)***
- ***However, mediums do not diminish the reliability of the paint — mediums are either the same as or similar to the binder of the paint—the glue that holds the paint together. Thus, you can add as much medium to your paint as you like, and the paint will still work. It will still stick to surfaces well, it will not crack, etc.***
- ***But, if you add too much of an "additive" to a paint, it will weaken the essential characteristics of the paint. Water, for instance, may be added to acrylic paint, but if you add too much, the paint becomes too weak to bond…it either gets a bit powdery or it peels away from the ground.***

Gloss Medium

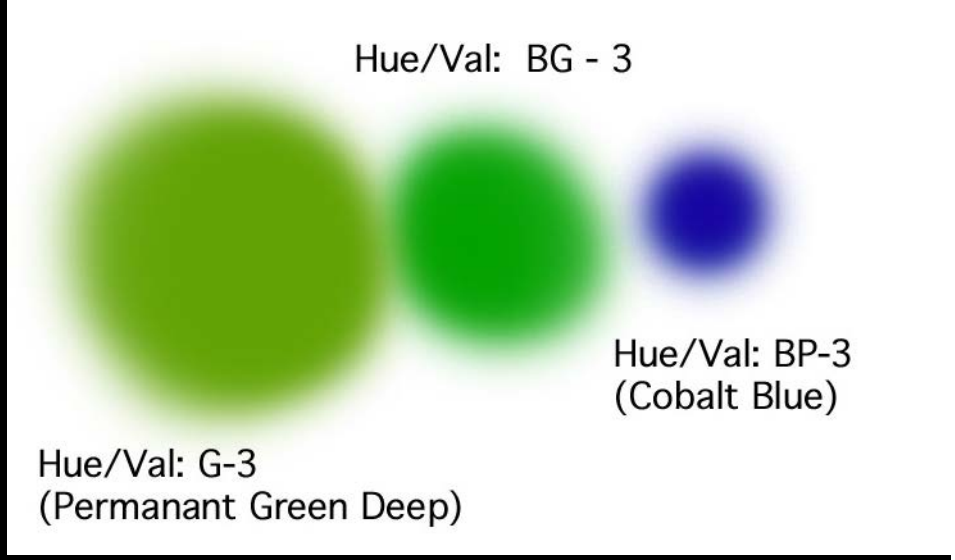
- *We use gloss medium*
- *To mix transparent glazes*
- *To seal or protect*
- *To glue surfaces together (collage).*
- *To transfer newspaper, magazine or laserprinted images.*

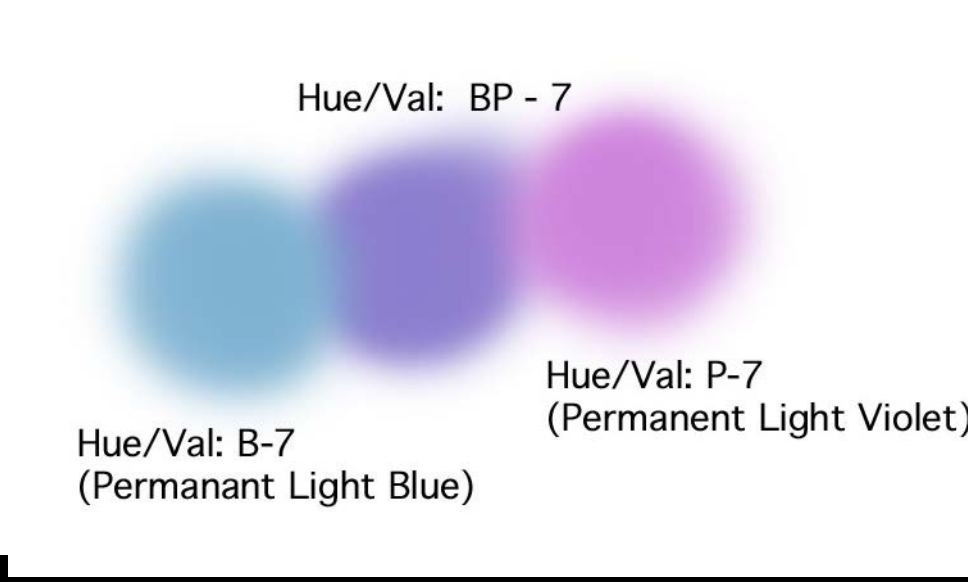
- *NOTE: if you bring a small sealable container, you can have some gloss medium for class use. (baby food jar, 35mm film canister…)*





- Mix colors.
- Paint samples of target color as well as source colors.
- Show source colors in approximate proportions to amount used.
- Label hue and value using column/row from liquitex color map.





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- Show source colors in approximate proportions to amount used.
- Label hue and value using column/row from liquitex color map.

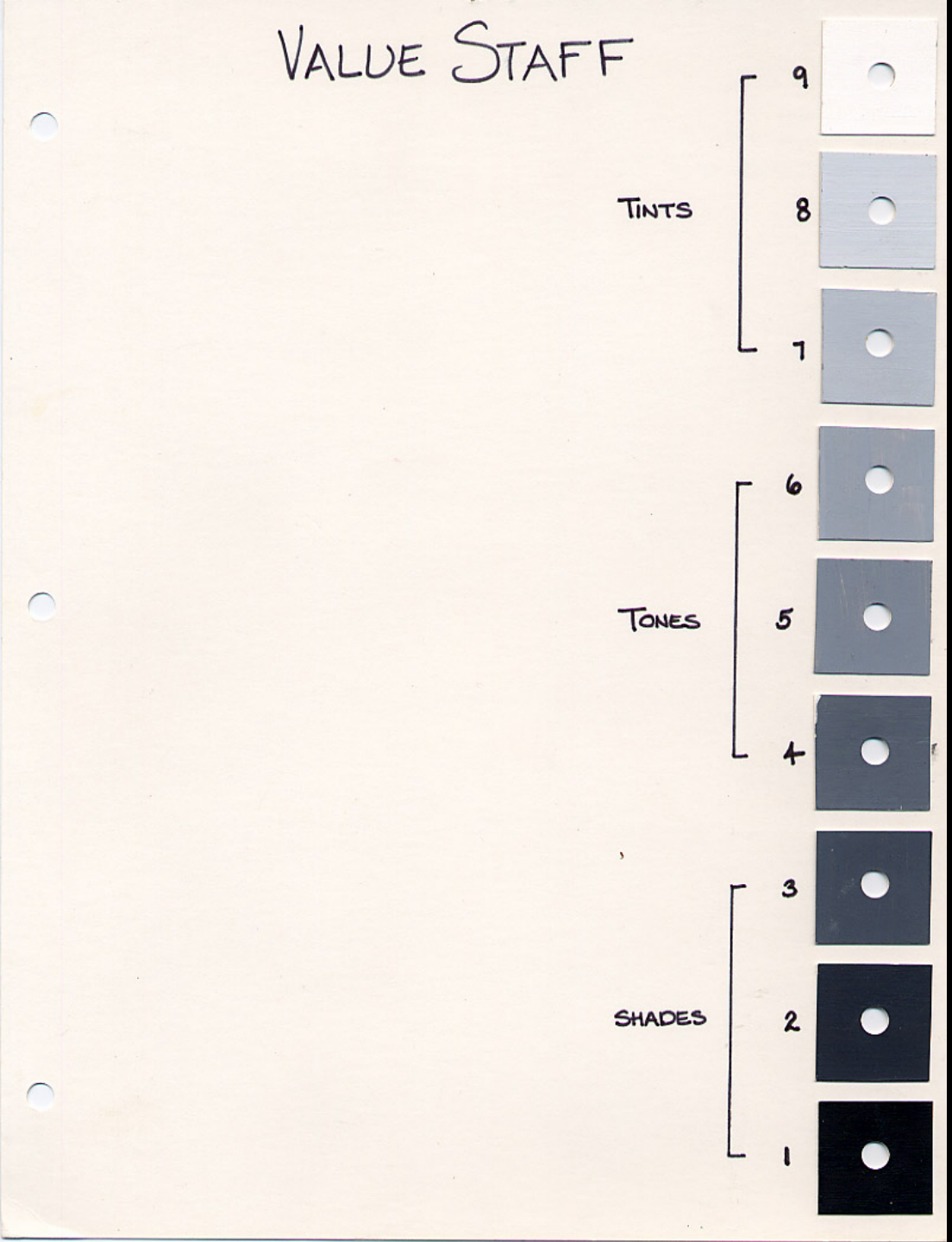
Hue/Val: BP - 7

Hue/Val: P-7
(Permanent Light Violet)

Hue/Val: B-7
(Permanant Light Blue)

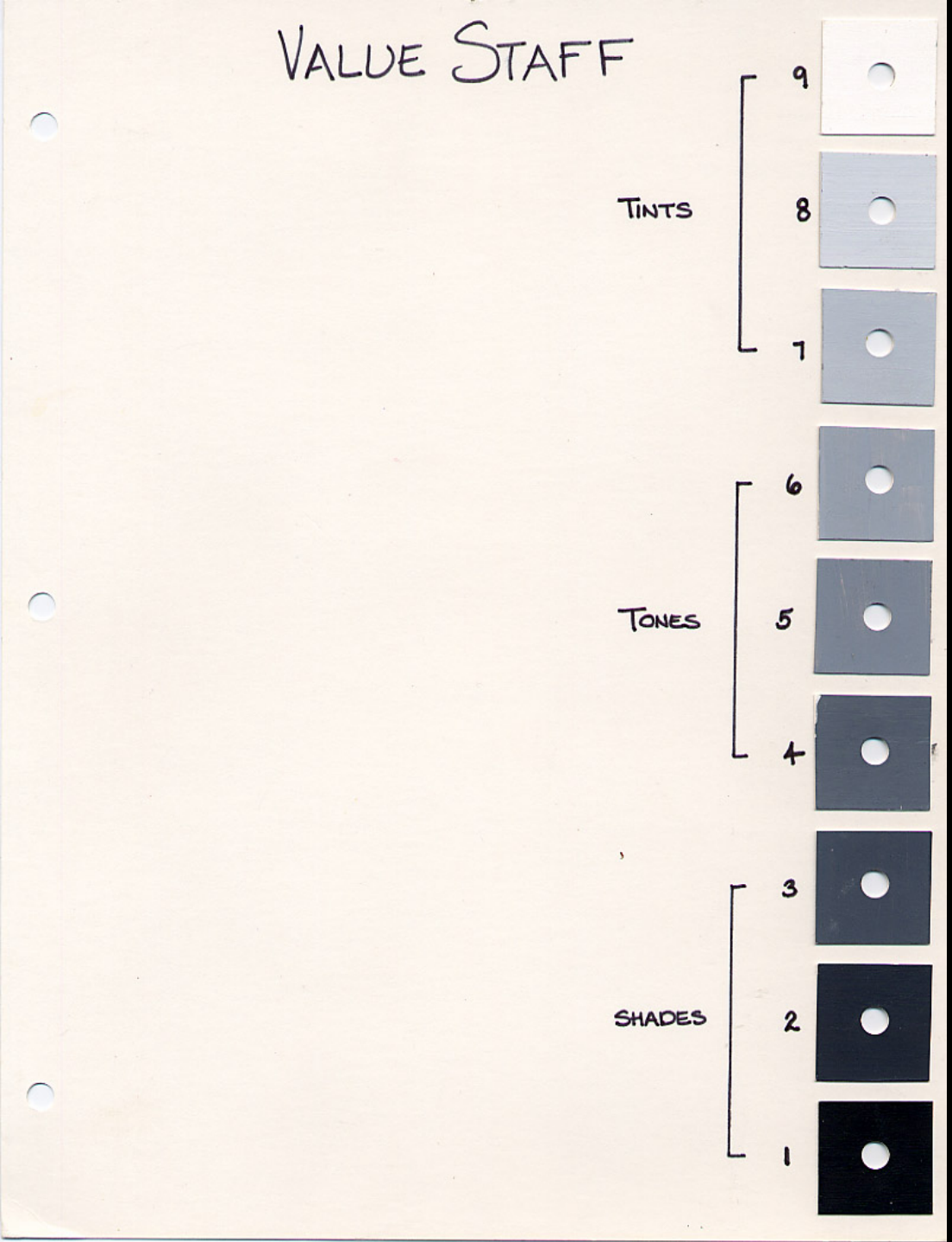
Hue/Val: BG - 3

Hue/Val: BP-3



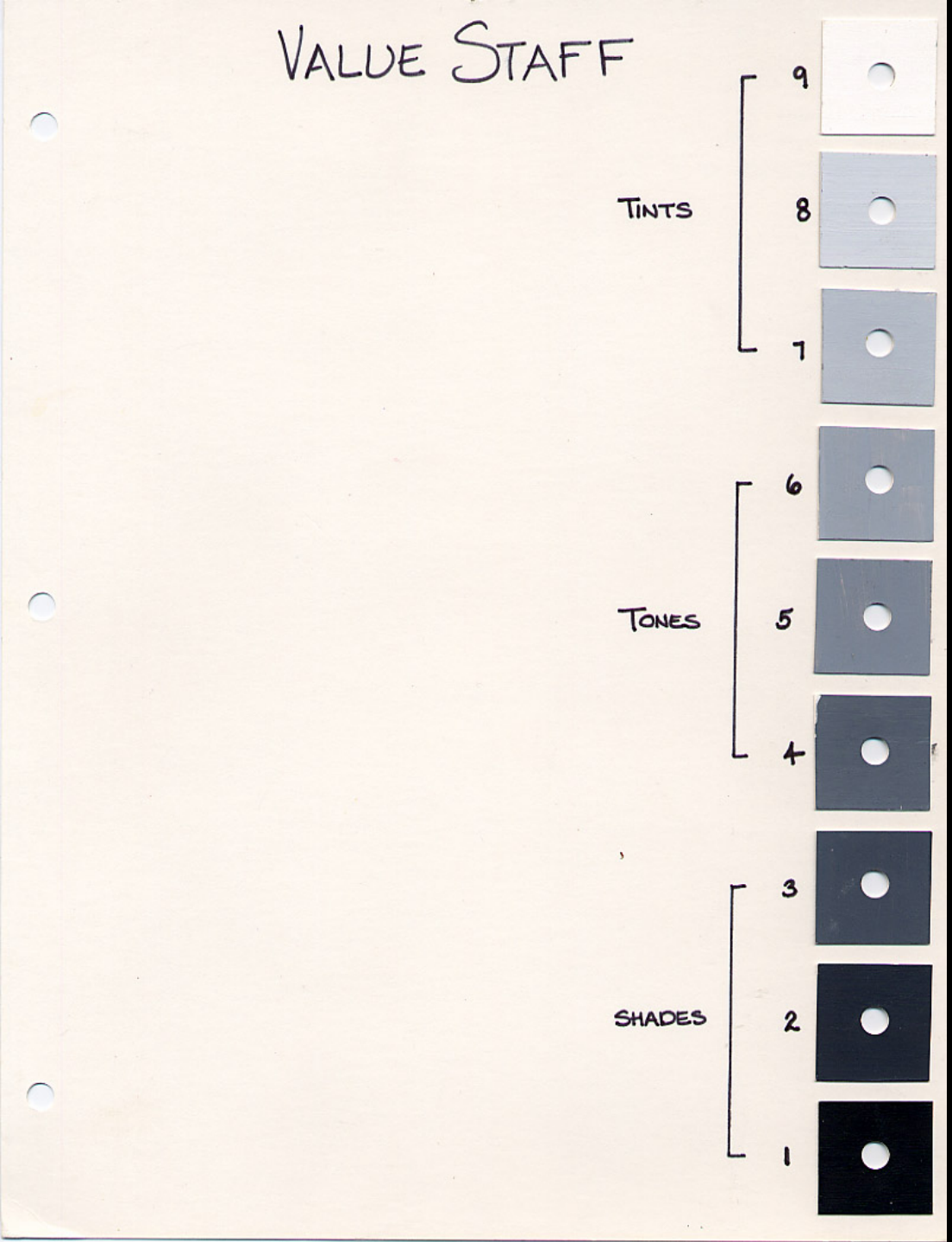
Value Scale Chart

- Goals: mix accurate range of values in even steps.
- Learn to recognize and assess fine distinctions in value
- Main challenge: even/consistent steps throughout the scale.



Value Scale Chart

- Use 1” squares, evenly spaced.
- Mount at Rt. edge of page.
- Hole-punch all the way through for viewing.
- Label values.



Value Scale Chart

- Recommended sequence: 1 (black), 9 (white), (mid-value)
- 7 (Mid-high)
- 8, 6
- 3 (mid low)
- 4, 2

- NOTE: you will mix a total of **4** value scales for this and later assignments.

Value Staff details

- Use pre-cut squares
- Paint squares before mounting.
- Position squares evenly and aligned.
- Hole-punch squares so value staff is easier to use when studying values later.

C

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Constant Hue Charts