

## 1.COLOR

2. **Garden City:** Color tends to be a very personal thing. We have favorite colors and colors we 'hate'.

3. **Bedazzled II:** We may see colors differently

4. **Black with hues:** Computers and/or cameras see colors differently depending on your software.

## 5. DIMENSIONS OF COLOR HUE

6. **Primary colors:** We group colors into color families or hues. The Primary colors or hues cannot be mixed from any other colors. They are yellow, red and blue hues.

7. **Secondary colors [hues]:** When we mix two primary colors we get the secondary color hues or Orange [yellow and red], Green [from yellow and blue], and Violet [blue and red].

8. **Color wheel:** Mixing secondary and primary hues gives you tertiary colors. Generally these are shown in a ring or color wheel. There are many different color wheels depending on the medium being used and the artist's preference. This is one I made with DMC and Anchor colors. The hue is given and numbered. Colored lines link up opposites.

9. **Primary scales:** Each numbered 'stick' is repeated on a card with the thread DMC or Anchor corresponding numbers.

10. **9-Patch color wheel:** Generally going directly across the wheel from a hue you get to the opposite hue or complimentary hue. Complimentary colors [hues] contain all three primary colors. For example, red is the complimentary color of green [a mix of blue and yellow]. Complimentary colors intensify each other when placed next to each other. As you gradually add one hue to its opposite hue the color becomes grayer or neutral in the center of the wheel.

Temperature—the colors on the top half of color wheels are considered warm colors. While the colors on the bottom half are considered cool colors. In the above 9 patch it would be the colors on the left are warm and on the right are cool.

11. **Warm-cool:** However, you can create a cool or warm temperature with any color. The base color is in the center. Which ones are warm...cool? Note that warm colors become darker and cool colors lighter.

12. **A Snowy Day:** Neutrals—colors with the compliment added until it is neutral with only an undertone of the color family. Going across the color wheel from one

color to its complement goes thru grays [neutrals] until the complement becomes dominant.

**13. Spring detail:** Optical mixing—of two colors can visually appear to be a third color.

The tree trunk appears brown when actually a mix of dark blue, royal blue, purple, maroon, and yellow/tan creates a vibrant tree trunk.

#### **14. DIMENSIONS OF COLOR VALUE**

**15. L, M, D colors:** Value is the lightness or darkness of a color. Pick three lights, mediums and dark value numbers. Any hesitation?

**16. L, M, D colors w/ Xerox:** The colors you are using may look the same but when in a work “read” differently. The easiest way to determine the color values is to make a black and white copy of the colors you are going to use. The colors will be different shades of gray that can more easily be graded from lightest to darkest. An alternative is to look at the colors thru a red plastic page or filter. Are your choices in agreement with this new information? Are there some that could be in two groups? Since contrast is key in a good design, you want to make sure there is good contrast between your light, medium and dark values.

**17. Fall Reverie, 18. Spring Awakening:**

A piece worked entirely in light values is called a High Minor Key.

**19. Spring Storm, 20. Misty Marsh:**

These pieces worked all in predominantly dark colors would be called a Low Major Key.

**Tree of life: 21. Spring/Summer; 22. Fall/Winter:** These show the comparison between Minor and Major Keys. The four panels [2' X 4'] are mounted together at the entrance to a church building as The Tree of Life.

#### **23. DIMENSIONS OF COLOR INTENSITY**

**24. Party, 25. Lilacs:** Intensity is the degree of purity of a color, its saturation, how close it is to the pure hue. How bright or dull it appears. Party has very bright pure colors. Lilacs are muted, dull colors though with much contrast.

**26. The Cardinals, 27. Black and White on Grey:** Black, gray and white are considered neutrals, ‘achromatic’, or colorless.

**28. Purple tint, shade and tone; 29. Blue and green:**

A **tint** is a color diluted with white. It is less saturated as well as lighter in value.

A **tone** is a color mixed with its complement or grayed, neutralized. A tone will decrease a color's saturation while keeping its value the same.

A **shade** is a color made darker in value by adding black while keeping the same level of saturation.

The base purple is the second from the top, with one shade and two tints.

The blue and green base color is in the center with two of each.

### 30. COLOR HARMONIES

**31. Frosty Morn; 32. Blue Cube; 33. The Observer:** Monochromatic: is a work using white, black and gray with one color hue.

**34. Poppies; 35. Season's Greetings, 36. Sweet-gum by the Firs:**

Complimentary: a work using predominantly two colors opposite each other on the color wheel. Blue and orange in the poppies, green and red for Season's Greetings, and Sweet-gum by the Firs.

**37. Fall Reflections, 38. Royal Spring:**

Split Complimentary: pick one color and the hues on either side of its complement. Fall Reflections pits blue with red-orange and yellow. Royal Spring pits purple with green and orange.

**39. Maple Leaf, 40. The Last Fall, 41. The Hedgerow:**

Analogous: using a group of hues within the same predominant primary color [two or three colors next to each other on the color wheel].

**42. Still; 43. Bee Dazzled:**

Triad: using three colors equal distant from each other on the color wheel.

Still incorporates yellow, 'red' and blue with many neutrals.

Bee Dazzled uses purple, orange and green.

**44. Flying Geese; 45. January Dream Garden:**

Tetrad plus: using four colors equal distant from each other on the color wheel.

### SUGGESTIONS

**46. Rest Stop:**

Color is usually mentioned with Design. They work together to create a good design. Some of the elements work with both color and design: contrast for example, placement or balance, repetition, focal point.

**47. Birch Buddies:**

Start with neutrals and one color [include tints, tones, and shades].

Use cool colors for shading; warm colors for highlight.

Use the lightest tint or the darkest shade of a hue instead of white and black.

Pure colors come forward; dull colors recede—useful in landscapes.

Changes in value create depth.

48. Shoe Quilt: The End

49. Shoe 1 Outline stitch, backstitch filled with lacing, whipped outline insole

50. Shoe 2 Cretan Stitch

51. Shoe 3 Blanket stitches, detached buttonhole

52. Shoe 4 Backstitch and Chevron stitch

53. Shoe 5 Chain Stitches

54. Shoe 6 Running stitch with lacing, Pekinese stitch, sole: guilloche stitch

55. Shoe 7. Couched gold braid and outline stitch