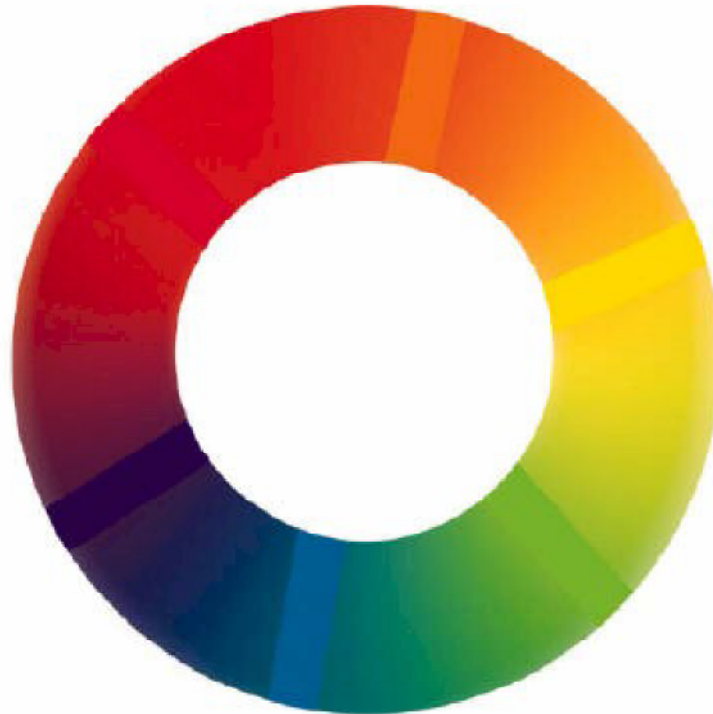


# LISA HERTZI ON COLOR

Primary colors: Red, Yellow and Blue. These are the building block colors they can be used to create all of the other colors and can not be made by the combination of any of the other colors



Secondary colors: Orange, Green and Purple. These colors are made by the combination of the primary colors.

Tertiary colors: The colors that result in the mixing of two secondary colors or one secondary and one primary color.

Warm Colors: Red Yellow and Orange and their tints and shades. These colors appear to come forward in a composition

Cool colors: Blue Green and Violet and their tints and shades. These colors appear to recede. For instance in the landscape the warm color of the sun

and fall leaves comes forward and the cool blues and violets of the shadows moves to the back, creating a heightened sense of depth. Even when colors are equal in tone if they are different in temperature they will appear to create movement in space.

**Complementary colors:** Opposites on the color wheel. When you mix them with paint they create brown when you mix them as light they create white light. As all color travels in waves of light they each have a specific wave length and with complementary, colors the wave lengths are as different as possible. The cones and rods in our eyes can easily handle a certain amount of information, when that amount is exceeded they create an optical distortion. This is what happens when you put two complementary colors right next to each other - your eyes say "too much!" and you may get a quivering effect where the two colors meet. This can be used effectively to create a popping quality. When you use complementary colors you make both colors more active.

**Adjacent colors:** Colors next to each other on the color wheel - red is adjacent to orange. When you use an analogous color scheme you are using a collection of adjacent colors and their associated tints tones and shades. The Neo-Impressionists advocated using only the adjacent colors. They even premixed these colors on their pallets to avoid muddying the colors. Seurat in his first major canvas *Bathing, Asnieres* used more earthy colors but right after, banished them in favor of



these pure colors which when placed next to each other created wonderful vibrant hues and tones without risking the muddying effect of using complementaries or shades. Try experimenting with primary and secondary colors and their tints to get the effect of dark and light instead of employing darks and lights.

Paul Signat, a follower of Seurat, published this prismatic color pallet in 1889 - It is arranged according to the color wheel and not in the

traditional manner which was arranged tonally.

1. deep cadmium yellow
2. vermilion
3. alizarin crimson
4. rose madder
5. cobalt violet
6. ultramarine blue
7. cobalt blue
8. cerulean blue
9. viridian green
10. pale chrome green
11. deep chrome green and
12. pale cadmium yellow

**Achromatic Colors: White, Black and the resultant Greys.**

**Tint:** A color with white added to it.

**Shade:** A color with black added to it

**Tone:** a color with grey added to it.

**Value:** The lightness of a color.

**Intensity:** The saturation of a color containing no black or white.

**Local Color:** The actual color of an object (your fabric). The local color of an object will be affected by its proximity to another color and the environment it is placed in (light/dark) Place some red fabric on a green piece, now place that same red swatch on a piece of grey fabric. Magic! Try placing your fabric on complementary fabrics - try on an adjacent color.

**Monochromatic Color scheme:** Using one color with all of its tints and shades.

**Complementary Color Scheme:** Using two colors that are opposite on the color wheel and all of their tints and shades.

**Analogous Color Scheme:** Using colors that are adjacent on the color wheel and all of their shades and tints.

**Optical Color Mixing:** Using two different colors laid side by side to create a different color.

And on a decidedly esoteric note: The meanings of colors from various eastern sources. In this list there is the color followed by the sound attributed to it in yogic traditions followed by the area of the body associated to it and finally some emotions and states of being.

Violet - aum - between the eyebrows - spirituality- peek experience, rest, healing, inspiration, FREEDOM

Blue - ham - throat - communication - agape love, sharing of gifts, awakening, HIGHEST SPIRITUALITY

Green - yam - heart - compassion - coming to ones own, LOVE

Yellow/Gold - ram - navel - independence, learning, bright disposition, Stimulation

Orange - vam - "below the navel" - development of autonomy, self worth, WILLPOWER

Red - lam - the base of the spine - passion, health, stress, VITALITY



Remember complementary colors make things pop, and adjacent colors create harmony

-LISA HERTZI

