

Rick Raively says **The good news is that I got more clay and a color wheel.. Now to figure the stupid wheel out????**

cjwalas says **What's the question on the color wheel?**

Ms. pcentral says How do you use the color wheel...? 🤔

cjwalas says **Well, Mark do you want to field this one as it's more in your line?** 😊

MarkLewis says **but... in both wheels colors on opposite sides of the wheel are complimentary**

MarkLewis says **The idea of the wheel is to let you predict the result of combining colors**

MarkLewis says **example, if you subtract yellow from blue you get green**

MarkLewis says **that's on a subtractive wheel**

cjwalas says **The reason to keep a color wheel around is to stay aware of complimentary colors, largely.**

Rick Raively says **what does Triadic mean??**

Rick Raively says **I also got some Raw Sienna clay, but its not open yet**

cjwalas says **I like the Raw Sienna. It makes a good base for flesh when mixed with white.**

MarkLewis says **Subtraction works for pigments**

MarkLewis says **the same wheel will not work if you're mixing colors on a computer.... that's additive**

MarkLewis says **traditional color photography is subtractive....**

cjwalas says **Never heard of Triadic; Oh, wait, it's that lost planet in the Qullion galaxy, isn't it?** 😊

MarkLewis says **digital color photography is additive**

MarkLewis says **I think a triadic is a set of primaries**

cjwalas says **Oh, triadic is using three colors that compliment each other.**

cjwalas says **There are approaches for two, three and four color balances, that I'm aware of.**

Rick Raively says **hmm Green's triadic is Orange**

cjwalas says **I usually don't think in that large a number...** 🤔

Rick Raively says **and violet??**

cjwalas says **Yep, that's it.**

cjwalas says **It really pays to play with color, especially in our scales where color is often what we "read" first on a figure.**

cjwalas says **OK the two main reasons to be aware of color is that complimentary colors are visually stronger and more balanced than non-complimentary colors....**

cjwalas says **The other reason is that complimentary colors can be used to neutralize or darken each other.**

Rick Raively says **so Red and Green would be the complimentary colors**

cjwalas says **It helps to use the complimentary color to darken because it retains more of the color value than if you just darken with black.**

cjwalas says **Correct, Rick.**

Rick Raively says **smart guy.. its easy to read the wheel**

cjwalas says **Red and green are also the complimentary with the highest value, the "brightest" if you will.**

cjwalas says **Black works and works fine in most cases, but on figures it's often a good idea to use higher values on the colors to help separate them from the background.**

cjwalas says **Does that make sense to everyone?**

Rick Raively says **is higher values the same as warm or cool colors??**

cjwalas says **I tend to use a darker palette than most because of the nature of my "Rogue County" concept. But Yolanda uses a more vibrant palette for her figures.**

MarkLewis says **That's hue, Rick, not value**

cjwalas says **No, Rick. Higher value is the color intensity. Cool and warm colors are very different...**

cjwalas says **Red and Yellow are warm colors. Blue is a cold color.**

Rick Raively says **ok,, just trying to get the lingo**

Ms. pcentral says That's only so they stand out in a crowd! My figures like to be the center of attention....for some reason!

cjwalas says Grey, green, purple all can be mixed either cold or warm.

MarkLewis says **Rick, Value is the brightness of a color, Hue is the Color, and saturation is the purity, i.e., the less white in the color the higher its saturation**

cjwalas says And well they should be, Y! You should post the pic of the Fairplex people you've done. They're your best yet!

MarkLewis says **If you mix white with a color you desaturate it.... in subtraction that's the same as mixing the compliment, which in effect adds black**

cjwalas says Cold and warm are usually used as an emotional description.

cjwalas says The purples used in a sunset are warm purples, i.e. they have more red than blue.

cjwalas says The purples used on zombies tend to be cold purples, i.e. more blue than red.

cjwalas says As an example, I'll use Black Peter, if you all remember that figure?

Rick Raively says **ok that makes sense - with the wheel in front of me**

MarkLewis says **Since they are based on specific pigments, subtractive color wheels are notoriously inaccurate**

cjwalas says Black Peter's paint scheme was a very very pale green with blue shadows. Very cold and lifeless, but I wanted some warmth to the figure...

jlcop says *oh yeah, still having nightmares* 😞

cjwalas says So I added red to the nose and under the eyes as well as smearing a little yellow ochre over the black clothes.

cjwalas says He's not a happy, healthy looking fellow, but the warm colors keep him "alive".

cjwalas says A warm palette of colors will help keep our figures alive and visible on the layouts. The darker we take them, the more they'll blend into the environment.

Ms. pcentral says *Is that why I painted the villagers in bright colors? The fear that they might get lost in the dark environment?*

cjwalas says If you're doing a commuter train of the 30's and you want the dreary sameness of the experience to show, your figure should be in grey and browns...

cjwalas says No, Y, I think you just have so much life to give them naturally! 😊

cjwalas says If you're doing a period train of the 1890's (a very bright time in clothing) you'll stay with primary colors, stripes, and frills.

cjwalas says If you're trying to be accurate and you're doing the late 1870's-early 1880's you're in trouble because the most common ladies garb was black. just black.

MarkLewis says **So, if you know the environment for the figure, you can select a value range that fits with it**

cjwalas says The balance there was white. A balance, but not a lot of life.

Rick Raively says *its hard for me to tell what colors they had on, in a black and white photo* 😊

cjwalas says Fashions are always changing, Mark. Just like all the women's clothes of the early 60's were Jackie Kennedy pastels.

cjwalas says It's true, Rick. Finding period colors is an ongoing challenge.

MarkLewis says **Value in a Black and white photo are dependent on the emulsion characteristics and any filter the photographer used**

BnEgscaler says As I understand this, if I start with pure red, I can add green to darken it. White reduces the intensity by lessening the saturation. Does blue make it cool or does it darken it. How do you brighten pure red?

cjwalas says Color really broke loose in the 1890's-1900. Even women were wearing red and white/ blue and white stripes!

cjwalas says You cannot brighten a pure color, but the complimentary color next to it will make it seem brighter.

cjwalas says Also, it's very important to keep in mind that with paint, the complimentary color will darken a primary color "to a point". after that it will change the color to a muddy brown most times.

MarkLewis says **LOL Chris...that complimentary has to be the additive one**

MarkLewis says **Color contrast is strictly additive**

cjwalas says Bob, you can also mix a grey in to lessen the intensity. White will take your color to the Pastel range. 😞

cjwalas says We are talking about paint here, Mark, more than pure color theory.

MarkLewis says Agreed, but if you want to make a color brighter using a adjacent complimentary, you'd better chose the additive compliment.

cjwalas says Bob, as far as adding blue...it can cool the color, darken the color, and/or change the color all at the same time.

cjwalas says Green, Orange and Purple (violet) are the secondary colors; they are created by mixing primary colors. Orange is the only one that has to be a warm color because both the primaries that it's made from are warm...yellow and red.

cjwalas says Purple and green can be either warm or cold colors, depending on the proportions of the warm and cold primaries used to make them.

Rick Raively says so its a pot luck guide to color changing??

cjwalas says It's not pot luck at all, Rick, but it does depend on a lot more specifics than we'd all like, I'm sure.

cjwalas says Unfortunately, pigments vary tremendously in paints; a never ending source of trouble! 😞

Rick Raively says Mark, my wheel says adding.. Like Red - adding Yellow make Orange. so is it true or not?

cjwalas says Yes, Rick, if you mix red and yellow paint, you get orange paint.

MarkLewis says Rick, that's true.... but you have no the specific pigments for Red and Yellow to know exactly what orange you'll get

MarkLewis says -no know

cjwalas says It can also be difficult to find "pure" colors in craft paints. They like to have several version for greater sales.

jlcop says .

Rick Raively says I get that.. thanks... So to fine my skin tone??

cjwalas says So that a Scarlet Red is a red on the warm side, but a Crimson Red is just a little on the cold side. Both very near "pure" red, but each a tiny bit to one side.

cjwalas says Bulletin Red is often used as a pure red, but bulletin red is often already greyed down slightly.

cjwalas says For mixing your own skin tone, I would start with Burnt Sienna, mix in some white and use Raw Sienna for tone control, IE. if you're doing an oriental skin tone, you would use a lot of raw sienna in the mix.

Rick Raively says slightly off topic but... I got some pollyscale paint.. Do I stir it or shake it?? to mix in the jar??

cjwalas says Pollyscale is best mixed with a stick and not shaken at all. And if you're airbrushing it, it really needs to be filtered.

cjwalas says Great paint, by the way!

cjwalas says Yeah, I need some dinner myself. Any last questions?

Rick Raively says filter?? I did get polly airbrush thinner is that what you mean?

cjwalas says Rick, no, the paint needs to be run through a filter like a piece of nylon stocking to remove any coagulated acrylic.

MarkLewis says Chris, I've heard some painters say "start with the middle tones" and others say "work from light to dark".... what do you think?

cjwalas says Good point, Mark. And definitely a personal choice. I prefer to start from highest color intensity...

cjwalas says and work from there. On figures this small I find that starting dark I can never get the overall value up to where I like it.

MarkLewis says That's what I thought... thanks

Ms. pcentral says No Chris, let me know what else I can do to help, Doug is ready to start on the Trains

BnEgscaler says I find burnt sienna everywhere but no sienna or raw sienna. Is that a color that is regional supply?

cjwalas says No, Bob Raw sienna should be right next to burnt sienna and vice versa.

cjwalas says Burnt Sienna is a good color to always have on hand as it has a strong value for a brown.

cjwalas says Well, hopefully I will find out my own schedule this week if I'm lucky. I may be gone for a couple of months or only a couple of weeks in AUG. I'll keep you posted on that.

cjwalas says All right, time for me to go. Thanks all! See you next time!

cjwalas says Nite!

BnEgscaler says Thanks for all the pointers tonight. BTW, I really got a lot out of the homework on proportions. I can actually draw a figure somewhat true to proportions now with the aid of the division markers.