

3. Triadic Scheme - three colors equidistant on the wheel. (Exmp. Red-orange, yellow-green, and blue-violet.)
4. Sympathetic or Harmonious Scheme - adjacent colors containing a common primary; color. (Exmp. Red, orange-red, and orange)
5. Monochromatic Scheme - one our color plus its various tints and shades. (Exmp. red, pink, and blackish-red.)

White, black and pure gray are not listed as colors because they lack both Hue and Intensity. However, they are very useful in modifying the values and intensities of all colors. Brown is not listed as a color because it is the neutral product of two complementary colors mixed in equal amounts.

Reflected Color - It is the color received from another near by object or atmosphere. If a red rose rest against a blue background it will be noticeable on the red rose. Most objects will show more than one reflected colors because they are receiving it from several sources.

Induced Color - This is the complement of local color. It is found in the shaded areas of an object. The shadows on a red rose contain some green, this green mixes with red and produces a neutral, brownish gray color of very low intensity.

Sometimes Transmitted Color - this would show thru a very thin, Semi-Transparent color.

Rhythm Color - Added by artists to create balance and to strengthen the importance of one particular object contained in the painting. The red of the rose might be repeated here and there thought out the background to help tie everything together.

We continually stress the importance of expressing a "FEELING" as we paint. What we paint reflect how we feel about what we are doing. We must rely on certain elements. We must see our subject, and we must think about what we see. This is not easy. Allow extra time and put forth extra effort.

Painting Mediums

Equal amounts of Oil of Lavender, Oil of Cloves, Oil of Copaiba, with Oil of Tar added by drops to your personal requirement. The more Oil of Tar you add, the longer it stays open.

Terpentine (gummed) - use for diluting enamel and with raised paste.

Grease boils, displacing color. For that reason you should not use to paint with china colors.

Use volatile oil (which means they evaporate)

Oil of Lavender – Highly volatile, fast evaporation. Does not penetrate. Leaves no residue.

Oil of Cloves – Volatile, takes longer to evaporate than Lavender Oil. It is a better binder for your paints. It leaves a residue that fires away therefore holds paints open longer in the mediums.

Oil of Copabia – Volatile oil that sometimes is used alone as a medium. It will work but does not have good qualities as mixed mediums.

If you use terpentine, use Gum Terp.

Oil of Lavender – Use with gold. Clean china w/ Oil of Lavender or methyl alcohol, they do not leave a residue.

COLORS/MIXING

Albert Yellow does not mix with Gold colors.

Pompadour mixes with all colors but gold.

Yellow Brown – Iron content but mixes well with gold colors (it's not entirely iron)

DuBarry Rose – Needs extra grinding, changes more in fire than other colors.

Ruby – Fuses at high temperatures, mixes with all colors except pure iron colors.

Apple Green – Too many firings tend to gray this color slightly. Use toward your last firings.

Moss Green – Mixes with all colors and can be changed to any shade with addition of other colors.

Gives pure Spring leaves.

Brown Green – Mixes well, is good for shadow greens.

Dark Green – Is a shadow green, lovely pure, mixes well. Dark Green and Brown Pink gives a dark color, very rich in tone.

Black – Does not mix with colors too much, not too soft.

Violet – Mixes well except with pure iron colors.

Royal Purple – Thin for best effect, mixes well except with iron colors.

Dark Brown – Good mixer.

Deep Blue Green – More blue than green. Good mix with Royal Purple, which gives you Banding Blue. Pure or mixed, it is a lovely color.

Brown Pink – Mixes with everything. When mixed with Dark Green it constitutes the darkest shade.

Ivory Glaze – Use as a primer, it gives tooth, and has a velvety surface. Pounce with silk with cotton ball inside.

Firing Gold – Open top peep hole – or lid open slightly – gold, luster, raised pastes and all enamels.

China Firing – Leave the top peep hole open.

BACKGROUND COLORS

Background – X technique – the stroke is made like a pendulum swinging in the direction you want it to go before touching the plate on return strokes (paint in brush fairly dry) using the brush in this way you can carry one color into another.

Find harmonious colors that compliment the subject of your design.

Pink blossoms – Green background. Lavender would also be a pretty shading that gives you a cool color and warm color in your background.

Put lightest next to darkest dark. Spotlight the area and it attracts the eye instantly.

Pink Rose/ blue in the background. Use three uneven spaces in the background

Yellow Rose – Albert Yellow, Autumn Green, Brown Pink

Pomp Red – Moss Green Dark Green.

Pink Rose – DuBarry Rose, Dark Green, Albert Yellow, Dark Blue Green.

Brown Pink , Moss Green Ruby

FIRING

Firing Hard China – The china can touch be stacked with stilts, remember you need air to circulate around and through the stacks.

1st Fire 016,017, 2nd Fire, 018, 3rd Fire, 018, 4th Fire 019

Soft Domestic China – Do not stack or touch, stilts will leave marks. 1st fire 018, 2nd Fire 018, 3rd Fire 019, 4th Fire 019.

Ceramic Tiles – Tiles should not touch nor stilt. 1st Fire, 018, 2nd Fire 018, 3rd Fire 019, 4th Fire 019.

Old China, Limoges – Can be stilted and touch. 1st Fire 017, 2nd fire 018, 3rd Fire 018, 4th Fire 019.

Glass – Do not stack, stilt, or touch. Fire at 022 at all times. Do not use a junior cone, it fires at 1145°F this is too hot for glass. Do not crowd if more than one piece. Place piece on center floor of a clean Kiln, Vacuum to remove dust. Everything must be flat, jars and lids must be separate. Fire on Low for 30 Min., Medium for 30 Min., then to High. Do not open Kiln till completely cool.

Small kilns may take 10 min. or less. As cone begins to tip—turn off switches. Peep holes plugged, open kiln 2 to 4 inches, be sure kiln is not in a draft.

Gold for Glass – Fire at 022 only.

Luster– 1st Fire at 018 never hotter. 2nd Fire once matured it will withstand an 017 Fire.

3 Steps– Clean brush in finger nail polish remover. Use only for luster. Clean brush in Alcohol (denatured) use only for lusters. Wash brush in liquid Dawn and dry between colors.

If you clean this way you can use the same brush for all luster. Always trim the edge of brush so that you no longer see the uneven edge.

Corning Ware – Do not stack, stilt, or touch. Fire at 022

Pressed Glass Mugs – Do not stack, stilt, or touch. Fire at 021

Enamel Ware – Do not stack, stilt, or touch. Fire at 022

Color

Color is a feeling, a sensation we all feel it and see it different. We can gain both pleasure and knowledge by experimenting with color.

It is almost impossible to give accurate color mixing instruction because the results are so variable.

Yellow is your most powerful china painting color, it will destroy most reds in fire. :You must compensate for this fact in your quantity ratio. (Albert Yellow and Mixing Yellow is good for firing with reds) Reds and greens mixed together give gray-brown neutral tones. Turquoise will produce many soft, unique tones when mixed with other colors, so will your light blue. Beautiful shades of mauve appear when these two blues are mixed with red.

Ivory- pale yellow and gray

Lemon Yellow - Pale yellow and Golden Red.

Golden Yellow - Medium Yellow and Golden Red

Golden Green - Medium Yellow and black

Yellow Red - Golden Red and gold (non metallic)

Dark Rose - Pale Pink & Dull Red or Blood Red

Pompadour - Blood Red & gold (non metallic)

Violet of Iron - Blood Red & Dark Blue

Mahogany - Blood Red & Ruby

Brown Pink - Blood Red & Golden Red

Chestnut Brown - Yellow Brown & Blood Red

Hair Brown - Blood Red & black

Black Brown - brown & black

Yellow green - chartreuse & Med. Green Cool

Apple Green - Chartreuse & turquoise

Autumn Green - Med. Green, (warm) & black

Moss Green - Chartreuse and Medium Green (warm)

Shading Green - Medium Green, (cool) and Dark Green

Deep Blue Green - Light Blue and black

Banding Blue - Dark Blue and black

Violet Blue - Light Blue & Violet

Heliotrope - Pale Violet & Pale Pink

Purple - Ruby & Dr. Violet

Berry - Ruby & black

Grape - Dark Violet & black

Warm or cool refer to hue not value or intensity.

Hue - Is the name of a color on a standard color wheel (yellow, green, etc. yellow-green are hues.)

Hues are located close together on the color wheel and contain some of the same primary color - Are harmonious. (red, orange, & yellow etc.) Hues which are opposite each other on the wheel are unrelated and create strong color contrasts (violet & yellow, or orange and turquoise).

Value - The lightness or darkness of a color (yellow, light value - violet, dark value)
If a color is lightened by the addition of white, it is called a tint. Pink is a tint of red. Pink is a light value while red is of a medium value. If a color is darkened by the addition of black, it is called a shade. Olive Green is a shade of green and is darker in value than green. Learn to measure the value of each color and of each mixture so that you can create a good value relationship. A red flower next to a green leaf would not create value contrast because both colors have the same value.

Intensity - The brightness or strength of a color. Pure colors have the greatest intensity, thus a red would be brighter than a brownish red. You will neutralize or dull a color by adding its complement or any unrelated color across the wheel. Most browns and grays are created in this manner.

Blue seems cool because it is associated with water, sky, snow.

Red & Yellow are very warm because they make us think of fire and sun. Each separate hue can be given a warm or cool cast with the addition of one of the three primary colors, blue, red, or yellow.

Warm violet has an addition of red, while cool violet contains blue. Quantity controls the degree of warmth or coolness.

Primary colors - yellow, red, and blue. These three colors cannot be produced by the mixture of other colors.

Secondary colors

orange - equal amounts of red and yellow

Green - equal amounts of blue and yellow

Violet - equal amounts of blue and red

Intermediate Colors

Red-Orange - more red than yellow

Yellow-Orange - more yellow than red

Yellow-Green - more yellow than red

Blue-Green - more blue than yellow

Blue-Violet - more blue than red

Red-Violet - more red than blue

Good color usage creates both balance and impact.

Balance - We prefer to create interesting balance by putting several small amounts of various colors with one large amount of a single color.

Impact - Strong contrasts or especially warm colors make the viewer feel excited, while mild contrasts or very cool colors make you feel serene. The artist should try to express his own emotional feeling when she controls the viewer's response through color dramatization

Five Basic Color Schemes

1. Complementary Scheme - two colors directly opposite one another on the wheel for maximum contrast. (Exmp. Red & Green)

2. Split Complementary Scheme - one color plus two colors which are adjacent to its complement. (Exmp. Yellow-green and blue-green.)

Combinations

Flesh- Albert yellow
yellow red
pink

Warm
yellow brown
brown pink
purple

Gold-1/4 yel.br., 1/4 br.gr., 1/2 al. yel.

Albert Yellow and Brown Pink make beautiful (glow) shadows.

Albert Yellow and Shading Green make gright green.

Pomp. Red and Yellow make a deep Orange.

Pomp. Red and Shading Green is a rich Shadow Green.

Yellow Brown and Brown Pink is a good color for stems, acorns, etc.

Yellow Brown and Russian Green is good shadow for snow and white flowers.

Shell Pink and Shading Green is good for background leaves.

Shell Pink and Elderberry is good for Roses, Apple Blossoms, etc.

Shell Pink and Baby Blue is a light violet color.

Shell Pink and Brown is pretty in backgrounds.

Shading Green and Brown Pink of Violet of Iron make beautiful Gray shadow leaves and is a good Gray for soft backgrounds.

Russian Green and Heliotrope is a beautiful mauve.

Shading Green and Brown Pink is a real depth color.

Royal Violet and Heliotrope gives a beautiful color for violets and pansies.

Use Blue, Lilacs for shadows in the sky. We see these tones from a distance when mountains blend with the horizon.

Russian Green and Brown Green is good for shading snow.

Albert Yellow, Shell Pink, and Yellow Red makes flesh. Add Pomp. Red for Indians.

Use Pomp. Red and Copen Blue to shade faces.

Medium Green and Brown Green make beautiful gright holly leaves.

Blood Red is similar to Dark Pomp. Red.

Med. Green Cool and Dark Blue mak Shading Green.

Heliotrope --- Pale Violet and Pale Pink.