

beautiful flowers to be brought into the house.

The Color Theory and How to Read Photographs - Birds online courses have been quite successful. As always with new ideas there have been a few areas that were not clear but I am working on them so they get better all the time. I am working on three new courses: Acrylic Fundamentals - which probably should be called Acrylic Fundamentals My Method, because as with any medium there are many methods! I am also working to have ready soon Drawing Birds in Graphite, and Painting Birds. These two will complete the bird series.

This tip I am going to talk about greens, often being the most challenging color to get right for anyone painting plants.

Rule #1: Keep the palette limited to just four primaries, two blues and two yellows, eliminate reds until you are VERY sure you need their dulling effect.

Rule #2: Choice of primaries : Two blues - one biased toward red and one biased toward green.
Two yellows - one biased toward red and one biased toward blue.

Rule #3: TEST! In time you will know the effects of the combinations, putting you in control. The combinations will appear different if you glaze (layer) or if you mix. When glazing the combined color will depend on which order you apply the pigments. For example if you first glaze yellow then add a blue glaze yellow will dominate. This is because the pigment closest to the paper will always remain the most dominant. Now reverse the process using the same primary yellow and blue, glaze blue first followed by yellow the hue will be noticeably different. If you mix these same primaries in a palette, the color will be different yet.

Rule #4: Could be the most important: be VERY sure to let the surface dry COMPLETELY between glazes. This will let the early glazes bond with the paper, later glazes will rest on top with no mixing.

Rule #5: If you decide to glaze, use thin dilutions of paint thus permitting the under layers to glow through. Try to choose pigments that are transparent, if you need to use an opaque pigment you will need to use a lighter application.

Even when dry, heavy applications of paint will not glaze well. Only a portion of the pigment is absorbed into the paper, leaving some to dry on the surface. When an additional glaze is added the dry pigment will mix with the new layer causing a muddier effect than might be desired.

If you test with awareness you will soon have a greater understanding of the variety of results to be obtained.

Keeping you in control rather than the paint controlling you - resulting in great frustration.

Green Secondary Chart

				GY	OY	GY	OY	
Single primary	GY	OY	GY	OY				
2 glazes in the order listed	GY GB	OY GB	GY VB	OY VB				
2 glazes in the order listed	GB GY	GB OY	VB GY	VB OY				
Single primary	GB	GB	VB	VB				
	Palette mix of both primaries	GB CLEAR	GB MID	VB DULL	VB DULL			

A conversation with a student who had some questions on a painting.

Can I use both blues and yellows to make the desired green for a single plant?

If you did the greens would become muddy, this could be a choice but make it with awareness of the resulting muddy effect.

You can create 4 combinations of greens from the selection of two blues and two yellows.

It is best to choose just ONE combination not jump all over the place. It would be a good idea to test the four combinations. Simply mix (quicker than glazing) an equal amount of each combination and see which works best for the green you are trying to match.

I started with just the vb (violet blue) and the oy (orange yellow)...can I add vr (violet red)?

The combination of yellow and blue is fine. You will get a dull green from this combination, their names Violet blue a blue biased toward red, and Orange red, a red biased toward yellow you can see red shows up twice.

Adding even more red will make this green very dull almost black. That could be just what you want.

Could you give me a written description of the combinations of yellow and blue?

#1: A bright clear green.

Green Blue - a blue biased toward yellow, and Green Yellow - a yellow biased toward blue you would get a very bright green, as they do not carry red as a bias. You see two yellows and two blues, which result is a bright clear green.

Adding a very small amount of red will make this green duller.

#2: A mid green, not particularly bright or dull.

Violet blue - a blue biased toward red, and Green Yellow - a yellow biased toward blue.

This time you can see just one red bias making the green a mid green.

Adding any additional red will make this green even duller.

#3: A mid green, not particularly bright or dull.

Green blue - a blue biased toward yellow, and Orange Yellow - a yellow biased toward red.

Again you can see just one red bias making the green a mid green.

Adding any additional red will make this green even duller.

#4: A dull green.

Violet blue - a blue biased toward red, and Orange red, a red biased toward yellow you can see red shows up twice which dulls the combination.

Adding even more red will make this green very dull almost black.

Should I glaze yellow first on the leaves in the front and blue on the back leaves?

Yes, this would help create a sense of perspective.