Mixtape: Swatch with CBTV

Chapter 1 - Mixtape: Swatch

Collect a color collage with Courtney

- Just like we've been honing our skills to observe or see things differently, today we're gonna focus on color. So pick a color, any color, and I want you to see it out in the world. You an photograph it, you can make notes of it. If you're a writer you could just write the different colors and kinda what those experiences are. Because I'm very visual, I'm gonna actually collect color and kinda of note it down on this piece of paper. I'm using that same Strathmore sketch pad that I love so much, but I'm gonna be just kind of gathering all kinds of things. I've got little bits of paper, and fabric, and ribbon. Some of those fun wrappers from my wrapper collection. I have some markers, and pens, and even paints. Whatever way to represent color that feels good to you, that's how you should do this exercise. Start with this. (playful music) I love the library. This is a little bit of a library card. They don't really use those too much. I'm using my favorite glue stick, which is a Scotch brand Craft Stick, which is a Scotch brand Craft Stick. I'm just gonna do this by kinda making little swatches. It's a good way to kinda see what I have in my arsenal of tools. See what kind of colors, I can compare all the fluorescent yellows. And again, it's just super visually satisfying to do this. It's a fun way to play and engage with all of your fun art supplies without having to have pressure of drawing something specific, or making something. Got my water brush so I can even do a little bit of paint, if I want. Ooh, so vibrant. Can push my concept of yellow. And these aren't perfect. I'm not making perfect circles, or squares, or any shape. I'm just kinda laying stuff down. Hmm. Figure out how to add that later. Hmm, I didn't think that Sharpie was gonna be that color. Can even use acrylic paint for this. You could just use your finger. Can use that piece. I could also cut out a piece that has more yellow. Kind of whatever I want. I like that piece, actually. I'll just glue that down with Craft Stick also. I'm doing this grid fashion 'cause I find that really satisfying, but you can approach this in any way. It could be very organic and kind of meandering. You could write the word yellow in all of these little samples. Maybe I'll pull this up and do the same thing. Like how the tape is not too fat if I tear it in half. Doesn't obscure my sample too much. But the tape itself can be its own swatch on here. Little Starburst wrapper. I'm just gonna work until I fill up the page. Like a mailing bubble wrap envelope. That's really similar to that color. I think that's it. I think I've exhausted all of my yellow. At least for the materials I gathered. But you have those really pretty, super textural spread that allows you to kind of see yellow in different ways, kind of stretch what you think is the definition of yellow. This color looks really super orange in this particular palette, but this was the color I used, which is totally a yellow pen. I did the same exercise with red. And it's just as satisfying to look at. I've got acrylic paints here. Some oil pastel, washy tape, colored pencils, pens and markers, paint, ribbons, another Starburst wrapper, little snippets of paper cut out from magazines. I even had some red nail polish in my backpack, and this was the top of a bag from a fashion store down the street, and I just snipped off a little red dot. Whatever your approach to this project, it's a way for you to hone your observational skills, and interact with your world in a more direct and specific way. (playful music)

Color vocabulary with Lorene

- I collect color names or the names of colors like some people collect teacups and trinkets. I really find that by using language, I can see more nuanced colors. I am a writer, so I obviously work in words all the time. So let's do an exercise where we think of a color, red, for instance, and then try

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and think of all different sorts of different names of the color red. When we think of the color red, is probably more closely related to this like a red stop sign, but what we're trying to think of is all the other nuances so maybe poppy, or rose, or burgundy. Of course now I'm gonna forget all of them. Garnet. Ruby. You can see how one word kind of suggests the next one. Yellow. Daffodil. The daffodils are blooming. Gold is an expression. Banana. It's almost like a little kid, when you're walking around the world, you just start naming things and the fact that you're naming it, means you are seeing, in your head, a different expression of that color. Let's try blue 'cause that's kind of a little more difficult, because there aren't a lot of blue flowers in nature, but there's blue sky, there's night sky, there's lapis, a beautiful stone. There's ocean, river, lake. See where I'm going with this? Midnight is kind of a very dark blue. Greens. Teal. The color of so many cool carnation plants. Garden hose. I just can't get away from the fact that most of the greens you find in palettes are garden hose. Olive. Turquoise. Basically, if it helps, you can have a reference of something to refer to and you're basically just telling yourself, well, this color blue is different than that color blue. So how do I identify the difference between them? These beautiful kind of plum colors in there are kind of stonelike. So maybe one would be concrete and one is sandstone. Here's a nice olivey green stem green, might even be the way you talk about it, because so many of these colors, the words are based in nature or food. So you might even wanna just go through the grocery store and look, you know, kind of like a scavenger hunt for the different colors. Obviously, there's no right or wrong to this and how you look at color, how you perceive color, how you express color, is very personal. So I might add to the red, bubblegum, and you might go more towards rose. Oh, I guess I already had rose on there. Plant world is filled with different iterations of red. A lot of them lean towards pink. It's a playful thing. It's supposed to have fun, and I find I refer back to these word lists all the time, that by naming it and writing it down, I'm kind of cementing it in place. It becomes a part of my collection.

Curated color palette with Lindsey

- Let's move into our color palette. Since we'll be doing two different paintings, I think it would be interesting to have two different color palettes. One with a cohesive color palette, and one with a few different variables. For color palettes and color swatching, I like to use a larger round brush. So I'm gonna grab my size eight synthetic round and start testing some colors. So I'm gonna start with my cohesive palette first. I think it's good to maybe think about what your cohesive palette will be like. When I say cohesive palette, I mean like colors. So keeping within one color family. So for this one, I think it'll be good to do reds, pinks, and maybe oranges. So I'm using my Venetian red. I'm gonna mix in a little bit of white, and then I'm gonna test it out on my paper. I'm gonna grab a little more water. That's pretty saturated, and when we're doing base layers, we want things to be a little lighter than that. So we want it to be maybe closer to this level of transparency, because we're going to be building up transparent layers for our painting. So now I'm gonna pull some of my red paint down, grab some of my fluorescent orange and mix it in, and then swatch it next to the others. Again, that's maybe too saturated so I'm gonna try it out with a little more water. And that's a little closer to what we want. So we have some pinks and some oranges. I'm gonna try a few maybe closer to purples. Purple, pinks. That's pretty good. So we have a very similar value range, and I do want to have a couple of maybe standout colors. So one or two that might be dark, good for shades and shadows and details, and the one that is maybe a little bit brighter and stands out from the whole family group. So I'm gonna use my smaller brush for that. To mix up my darker color, I'm gonna try and add a little bit of black to get a shade. I think I want it to be a little more red and less

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purple. So now that I've picked out my shade color that I like, I'm going to see if I can pick out a standalone color that is gonna be good. I like to make pre-mixtures, instead of going straight from the tube or straight from my pallet, because it gives me a little bit more control over levels of transparency. I find that when I'm making my paintings, I'm trying constantly to battle water. And so if I can control my water levels and my pre-mixtures, it helps a lot. All right I think I chose my highlight color. It's gonna be this fluorescent orange-red. And we have this dark purple. Now these are all just a suggestion. I usually vary a little bit, but it's nice for me to have an idea of where I'm gonna with my colors rather than starting with no idea at all. Now let's try one with our contrasting variables. I'm gonna move into using my large brush again. I still like the idea of using pinks and purples, and I think maybe it would be good to use indigo or some sort of dark blue instead of that reddish purple for my shadow color. This really dark blue I think would be really fun to use, and then maybe also mixing up some sort of in between blue, like a medium blue. I feel like that is gonna look really nice, and you can see how this is different than what we have for our cohesive palette. This is gonna offer a little more contrast. It's gonna be a little bit more vibrant and intense, whereas the cohesive palette's gonna be a little bit more gentle and pulled together. So I think I want one, maybe two more colors to go along with these, and use my Venetian red and some of my carmine, and maybe grab a little bit of this blue and bring it up. See if we can get some mid-range colors that'll look good. That's too dark. That's a little bit better. So I feel pretty good about these color palettes. And again, we wanna keep some flexibility and be open to new things happening as we're painting. I really like to remain fluid as I'm choosing my colors, and I think it's good to have a starting point.

Single color mixing with Courtney
- This activity is centered around painting, but you don't have to be a painter to do this. This is actually the perfect thing to do if you have a brand new palette or you're just starting a painting for the first time. I have a few different palettes. I always travel with with a lot of palettes. This is a pretty complete one. It's foldable and it has tube paints that I've squeezed out. I'm gonna show you this activity with a slightly smaller palette. This one is one that I customized when I was in New York, it's by Kremer Pigments and it has some really interesting metallics and neons. And what we're gonna do is pick one color in our palette and mix it with every other color and it allows you to see how colors interact with one another, give you some new ideas for color combinations that you maybe not have thought of and it also gives you a good practice for playing with watercolor. You could do this with acrylic paint or oil paint. You could try it with colored pencils, but you have to work a little bit harder. I'm using an eight round brush, just 'cause it's a nice big size. And the color that is going to be the basis for all of this is gonna be this cobalt blue turquoise. I think it's deep. I'm just gonna do a big circle of that. And you might want to write the name of your color. You're gonna do this with Anne too. You can see how rich and saturated that color is. So that's my base color. I'm not gonna take a little bit of that color and mix it will every color in my palette. You're going to see what I'm talking about in just a second. So load my brush up with the blue and I'm just gonna go clockwise. We're gonna pick up a little bit of this green gold color. I've got a lot of water in my brush. I'm just going to add some more green gold. Little bit more. Little more. And you can just do a single dip. You could really draw this line out and get every tiny little shade that can happen between those two colors, but I'm just kind of doing this as a quick practice. You can even add a little bit of water to see what a lighter version would look like. I'm gonna rinse my brush really well. Kind of clean off that color, rinse my brush again and then put that color in its truest form right here.

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So you can see how we go from the blue tone all the way to its original color with way more yellow in it. If you like you can also start with little bits of the blue right on the edge here. Sometimes this is nice too, just to give yourself a way to space your colors. So now we're gonna go dip into this metallic color. I just want to make sure it's pretty clean. Gonna put your most pure form of the other color on the other side, and then start. Just trying to see some of that metallic. (calm music) And rinse out your brush. I'm gonna continue in this method starting with my purest blue color, adding the next color in my palette and working across so I can see all the different variations in color I get between the blue and whatever color I'm working with. I'm working in this sketchbook that has watercolor paper. I really like Moleskin brand, this one happens to be Handbook, it's another one of my favorites. Strathmore makes a watercolor sketchbook which is really great too. You just want to make sure that you're doing this on some kind of paper that will take your water color medium. I love all these rich plum colors that you can get, in this color combo. Just move onto the next page. How satisfying is that? This is so pretty to look at. There's no pressure to paint something and I learned a lot about the colors in my palette. I would do this with every color in my palette which are two, four, six, eight, 10, 12, 14. So save yourself 14 spreads so that you can do this and see the range. It really makes you think about when you go to buy a palette and you only have six colors all the colors you can create from that. I love all of these beautiful mossy greens that happen here. These like super crazy fluorescents that happened just by mixing this blue with the fluorescent yellow. This blue tends to be a like kind of more opaque chalkier color naturally, it's not a gouache, but it kind of looks like one and then so you get some really interesting tones in the middle of these ranges. The plum tones in this red to blue is stunning. I also really like the fluorescent red and all of these weird kind of color separations that happen with the pigments. Of course they're really fun to mix with the metallics. Even the blues which I thought would be a little bit lackluster. It was interesting how this blue creates kind of an opacity to these more translucent blues and especially indigo which is really nice so I can get these really pretty kind of slate blues in the middle of this range. I did something similar for the fluorescent red although I haven't finished this palette and you can see where I'm working across and then I just kind of played very loosely with some of the colors I really liked which is indigo and red and the oxide and chromium green and the red. So you can see kind of adding more water what that would do. Again you should definitely do this right when you buy a brand new palette because then you can see its capabilities but I often do this just when I want to explore new colors, get new inspiration or just need something meditative to paint. I feel like painting but I don't have anything in mind. This is a great thing to do and just sit down and get paint to paper. Because could you imagine if you had a bunch of sketchbooks just filled with these? Pretty amazing.

Glazing charts with Lisa

- One of the more advanced techniques in painting is glazing. It's where you use your transparent and translucent colors to layer them on top of one another. It creates a sense of depth or a sense of realism, or it just allows you to sort of build color up in a more interesting way. Think about how you used to mix colors, like yellow and blue make green. Sure, you can mix 'em together and have a separate green, or with glazing, you could put a yellow down and then put a blue down on top of it, and because you'll be able to see through the blue, you'll actually get this green that's kind of really luscious and has lot more depth and sparkle to it. I set up this grid on my panel. These are half-inch squares. I've worked them on both sides, and then it leaves me with enough space to write down the name of the paint. So you do the same paint color both on the left-hand side and up at the top.

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You just go quinacridone, quinacridone, alizarin, alizarin, or whatever it is, the paints that you're using, and then I just put a little teeny dot of the color next to the name itself so that I know what it is that I'm painting with, and I also put down whether or not it's opaque or semi-translucent or completely transparent. The only one I have that's completely transparent on this board is white. We've ended up with 13 colors, plus the transparent white, and I'm gonna show you how to mix 'em out with the glaze and paint them in these stripes. I'm gonna use a 3/8 angle brush, because this is gonna allow me to kind of do this really neatly. I can push down to fill out the stripes. But it's not gonna go over my stripe unless I push really, really hard. And that'll help me keep it really neat. And I've got some satin glaze in a little cup over here, and then I've got all my colors lined up on my palette and ready to go. Just be sure and clean your brush really well between each colors, 'cause you don't want them intermingling. Take some glaze, and we'll start with the quinacridone. And you wanna make sure that you end up with a really nice transparent looking glaze. So, if this feels like it's too opaque for you, you can add even more of the glazing medium to thin it out even more. Okay, now that I've got this, I'm... I don't really like painting the reverse way, but I'm gonna get the paint off the other side of the brush and then clean it up. Okay. You would think that it would make sense to go straight down this way with my quinacridone as well, but I actually want this first square to dry, because I wanna see what two layers of it looks on top of each other. So I'm gonna go ahead and rinse out and clean my brush. I'm gonna move onto the alizarin crimson, so again, scooping out some of the glaze material and putting some crimson in there. You would also do this on a gessoed panel. If there was white underneath these colors, they would really pop in a different way. And now, mixing up cad red light, which actually is kind of on the orange side. And now we're gonna do cad orange. Continue filling in the rest of your chart, going down through all the rows. I'm gonna skip ahead and start doing a few of the vertical rows so you can start to see how the colors would interact. I'll do the cad yellow medium, just this guy. And just to give you a real sense of sort of what the colors can do, I'm gonna do a green. So, let's do the hookers green, 'cause it's actually supposed to be opaque. So we'll see how you can turn an opaque color into a glaze. You'll notice I'm using the point of this angled brush to help me get into these corners, nice and neat. This one's our pthalo blue. And let's try burnt umber, old-school, traditional brown, which is also on opaque color, so it'll be interesting to see what it looks like when we try to make it transparent. As you continue to go through your chart, you'll see what's starting to happen. The yellow that's interacting with the red is actually turning orange, and you'll notice that the brown over here is making things sort of darker and more intense. Remember that we're working on wood, which has its own sort of color tone to it. If you were working on white, the colors would really start to pop. But you should also be thinking about what happens, say, when you have a hundred layers of a color. You could really work this technique so that you layer color on top of color on top of color until there's like a real depth into your painting. Let's take all look at the completed chart. You'll notice here what starts to happen when all the colors are interacting with one another. Like this green-gold, when it interacts with, say, the lemon yellow, you get this really cool olive color that I think is, you know, really beautiful and has a lot of depth to it, and you wouldn't get it if you just put olive green down. You can also see what happens when this green-gold interacts with this magenta. You get kind of a weird brown color. So if you're painting nature, you know, if you're looking at flowers, flowers have a lot of actual subtle transitions in their colors, and these kinds of glazing techniques can really help you get to those. I wanna be sure and point out this row. This is the transparent white row or the mixing white row. You'll notice that just one single coat of the white on top of these colors instantly makes them more pastel and really beautiful. I wanna show you one other chart that I made. This is a panel that I

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divided up into four different areas. So, I left one of them raw wood. I painted one of them out with white gesso. I painted one of them out with pink, and one out with kind of like a slate gray-blue. And then I took one type of yellow and one type of blue, and I painted a glaze down. I did two sets of stripes in a sort of satin glaze, and I thinned one of them really far out so you could really see through it, and then I made one a little less transparent, but also still with the satin glaze, and then I did one stripe with the same color yellow and blue, but in a gloss medium so that you can see the difference. You can also glaze with gloss mediums if you want, and you can see immediately sort of the difference between the shiny surface and the matte surface and how they interact with one another. You can see also sort of how the yellow and blue are starting to make green, too, and you can see what happens when you change the background color. So this is what I was referring to earlier, when the color underneath really can change how you see the glazes that you're putting on top.

Paint the rainbow with Lorene
Working with bits of the rainbow that we assembled yesterday, today we're going to work bigger on a larger scale, maybe a bigger piece of paper and working with more gestural marks, try and quickly interpret those colors that we picked up in yesterday's exercise. Pay attention to the spaces between the colors, how the red turns into orange, turns into yellow. And it's fun. This is a good instance of clean palette, clean water, clean brush, relatively clean paints so that we can try and capture those pure colors. And I'm even going to try and do it in the order of the rainbow. You can see my vertical rainbow here. And we're going fast. We're trying to rely on what we've learned to see. Yep, that's a California poppy orange. As long as I've been doing this, I always come back to the idea that nobody does it better than mother nature. Keeps me in my place. So now with the yellow, I'm gonna work hard to not contaminate it. So I've got my clean water. You can see these yellow petals down here are much cooler. They're a lot softer than the yellowy orange above it. And then just for chuckles, we've got this very, very pale yellow of the stock. See if we can't get some water to move around in there. So then moving into the greens, we can pick up on those, that limey. I find an olivey green is pretty common in nature. Kind of as the leaves age, they turn to that more mature color. That's a perfect example of adding in red to move it kind of in that direction. And then going really dark. Sort of what you'd see here on this darkest green leaf. Again, I'm gonna make sure my brush is very clean before I go into the blues. Again, blues so quickly want to lean purple. So to make an indigo color, I'm just going to kind of muddy down that blue with a little bit of the green that I've mixed up already. Like I said, indigo is not a very common color in the garden, but today we're gonna go with a cienotis for indigo. This plant right here. And then purple is fun. Sort of start out with a more blue purple. Kind of go into a warmer, more pinky purple. This is a much different way than we've been working in the previous days. I wanted it to be quicker. I wanted it to be more gestural. And think about how when we were playing with the flowers yesterday and arranging them in rainbow order, if any of that informed how you were working with your colors today. For instance, on this top row with the red to yellow transition, do you feel like you can see more variations of those colors and how that has informed your mixing? I

Watercolor color chart with Sasha
- Once you've got your palette all set up, you'll want to get oriented with your paints. I always find that getting into someone else's palette is like trying to navigate someone else's cell phone. It's just a little discombobulating 'cause you don't know how each of the paints reacts to the paper and

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flows and all the different details of it. They all have their own personalities. So you wanna learn what that is before you make big decisions on final art. So I've got a chart here that I've set up. And you guys will get a copy of this as well that you can fill in with each of your colors. You can also freehand it. Do whatever you feel is most natural to you. I like a little bit of order. I'm gonna test out each of these colors. And you'll wanna pay attention to how it flows on the page and how it dries, if it sinks into the paper or sits on top. All of these little details make a big difference in how you'll use the paints later, and if you'll need to mix them or if they're great on their own. To start off, I'm gonna throw a little bit of this white on. I just like to kinda follow a little bit of a rainbow. And as you start working with your palette, it might be perfectly clean to start. And oh no, you're, you know, getting it a little dirty now. Don't worry about cleaning it off all the time. Keep all these paints until it gets muddy, because you can reuse them again and again. No need to waste all this lovely paint just because it's not in its perfect little spot. I'm just getting this nice and wet. And white's a little bit of a controversial color. Some people don't think you should paint with it because white should be the white of the page. But you never know when you'll wanna mix a certain color and white will be that perfect addition, or if you want to add some little white snow sprinkles on top of your final landscape design. There's always that opportunity that a color like white could be useful for. And I'm gonna just paint a row of them and then label. And if you've got your tubes handy, you can put in all the little details with your label. I have a little code system for if it's Winsor Newton, if it's a higher quality or a lower quality, so if it's a student grade or not, and then what the color is. So this is Chinese White. And then we're moving onto a little Davies Gray. And depending on how much of the color you pick up, you're gonna have a really light swatch or a dark swatch. So it's nice to really throw a little bit of the color down. And if you are using my little grid that'll be provided, you may notice that a little bit of the ink can pick up if you've printed it out onto your watercolor paper. It's not a big deal. It'll dry with maybe a little bit of a soft edge. But this is just for your knowledge. It's not final art for anyone. And this actually is neutral tint, which I might put my other gray here and then neutral tint after. Sometimes I just will kind of freehand which one I want right next to each other, even if it's a little different than my palette. Neutral tint is an interesting tone because you can add it to any other color to just darken it up. I will actually often mix it with my black to just make my black a little more interesting. Some people would say you shouldn't have your own black and you should only mix your blacks. But you know, it exists in the world. There's occasional uses for it. So it's fun to just have all these different colors available to play with. So as you're filling these in, you can then start to label. And eventually you'll get to a point where you've got your whole palette set up and you know what each one is all about. And you could even, beyond labeling whether it's Winsor & Newton and it's artist quality, this one's Winsor Orange, you may wanna write a few other little details, like how it's sitting on the paper and what you're noticing, how this one just very quickly wanted to create all these textures in it, whereas others paint a lot more smoothly. So all these little details, learning about your palette is just really good to know. So take a little time to explore your palette and set up your own color chart.

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