

## Second Sunday Live Demo - 14 Apr 2019

### Fifty Shades of Grey (The G-Rated Version)

#### Demo Notes

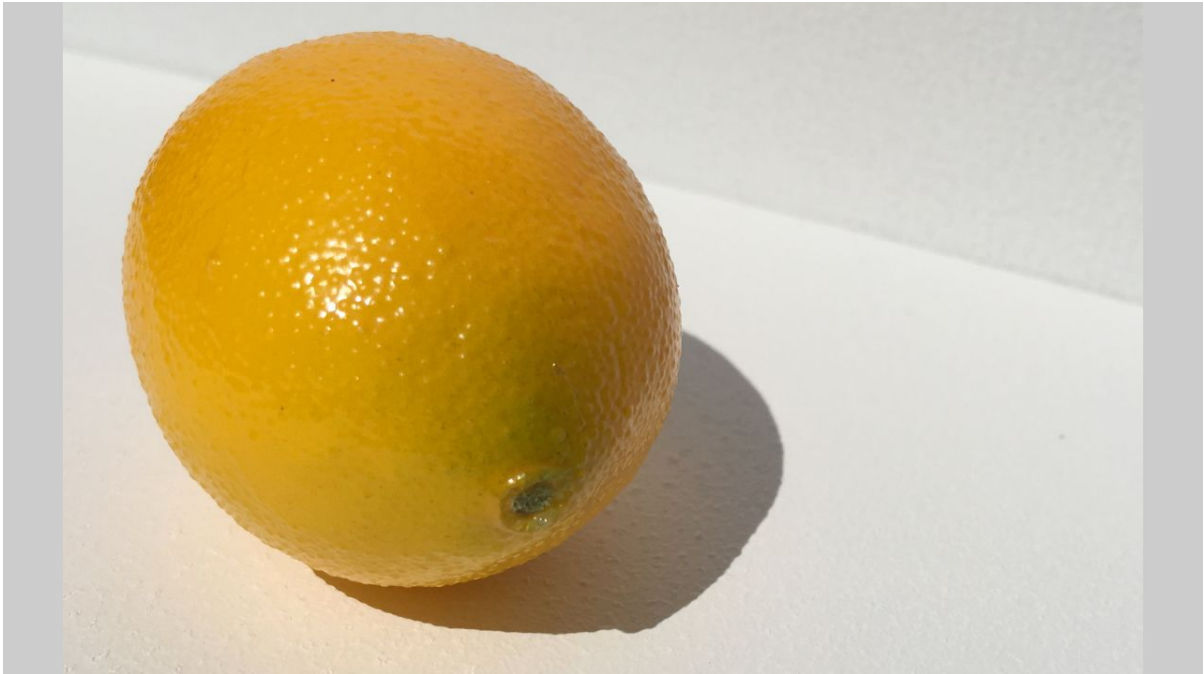
##### Mixing Greys for Shadows

- first, look closely!
  - identify direction and color of light source(s)
    - direct sunlight is warmer, overcast or indirect daylight is cooler/bluer
    - early morning, late evening sunlight is warmer
    - you know all this, but we forget to think about it and just start painting!
  - look for color and direction of reflected light
    - sometimes obvious, like a warm red brick wall
    - sometimes more general, e.g. a lot of greenish light bouncing around in a forest giving everything a slightly green tinge
    - be aware that your brain automatically adjusts for this to make the reflected colors less noticeable
    - use a color picker app to explore this in photos to help yourself learn to see it
    - on Macs: Digital Color Meter app is built in
    - or use: Just Color Picker 5.2 app-- free for Mac and Windows; download from website instead of Apple app store for most current Mac version



(my YouTube video on shadows & highlights explains all this in more depth:  
<https://youtu.be/mKeOhgBrWY4> )

- demo lemon (a simplified version--more is happening in the version with the pink reflected light, but that's too far afield for our demo on greys; this gives the basic idea)
- reference photo:



- create your shadow color from the complement of your object's color (yellow lemon → mix your grey with yellow and violet)
- use pigments from the rest of the painting: if you are not using a violet elsewhere, mix your violet from a red and blue that you ARE using, or plan to use the violet in your other mixtures) I will use M. Graham azo yellow, QoR quin magenta (out of Graham quin rose) and QoR cobalt blue.
- let your colors bleed & mingle -- watercolor is perfect for reflected light; it does most of the work for you!
  - step 1 - wet the shadow and reflected light area(s) before painting the subject and let the base color (a.k.a. local color) of the object bleed into the shadow and reflected light area(s)
  - step 2 - after that wash has dried, add the shadow color (a grey mixed with the base color of the object and its complement) to the cast shadow and form shadows

#### Quick Greys

- Cobalt or ultramarine blue, plus burnt sienna or burnt umber
- alizarin crimson plus phthalo green (neither color is on my palette, but lots of people like it for the powerful darks--I find them cold and a bit dead, since neither color granulates)

### Mixing Triadic Greys

- If you want your painting's colors to appear unified, best to mix everything from 4-6 pigments NOT try to pick out tube colors that match everything in your scene
- You'll probably have some version of a red, a yellow and a blue, so that's a great place to start mixing greys
- this will teach you complements, because the best way to do it is to mix two to get the complement of the third, THEN add the third to the mix
- if you need a grey that "leans" towards a given color, make that color part of your first step (i.e., for a greenish grey, mix yellow and blue to get a green, then begin adding red)
- make puddles and pull color in, instead of repeatedly dipping and rinsing brushes; see the video on mechanics of mixing for more details: <https://youtu.be/l-qb-AonnUc>

### "Glowing Clouds" Greys

- use a combination of a warm gold or orange-brown pigment that moves a lot wet-in-wet and a cool bluish pigment that doesn't
  - ultramarine or cobalt blue, plus burnt sienna or quin. burnt sienna
  - ultramarine blue-violet, plus raw sienna, quin gold or quin gold deep (the ultramarine blue-violets, and ultramarine violets vary a lot from one manufacturer to the next; I use QoR ultramarine blue-violet or M. Graham ultramarine violet (not ult viol deep) for this)
- lay in the clouds wet-into-wet and allow the pigments to move or settle under gravity or capillary action so the colors can separate slightly (keep your brush out of it!)
- variation: mix a color and a warmer grey with the same two colors in different proportions to create greater variation over the entire sky

### Do I ever just use Payne's Grey (or some other tube grey)?

- for value studies, occasionally
- also occasionally in very monochromatic work, but in that case, I "flavor" it subtly with other colors
- Payne's grey is usually a mixture of lampblack and phthalo blue--both are somewhat challenging colors to work with because they change a good deal during drying (more so than many other colors), so it's hard to judge the value they will wind up when dry
- Real shadows (including the shadow side of clouds) usually show some color from reflected light, and often this changes within the shadows, so a tube grey appears too uniform and colorless (and thus, unrealistic)