

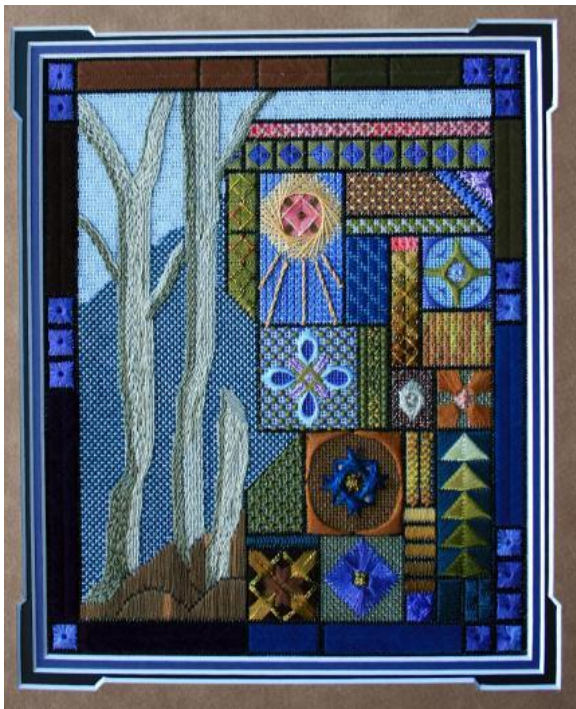
# Choosing your colour .... A personal choice for sure, but

## MAKING CHOICES THAT WORK FOR YOU:

So how do **YOU** go about choosing colours for new work? The project pattern or your stash on hand? By what is available at your local needlework/craft store? The approach is often to make something that looks like what someone suggested, or to follow the lead of a project organizer.

This time, as we start our new LEARN A STITCH project for Fall 2016, you might like to take a while to choose the colours you will really enjoy working with for the next several months. Think about the final outcome, and how much more you will enjoy working with colour that makes you happy to pull out your threads, needles and STITCH!

How beautiful is this all new design by Carolyn Mitchell... some might say it shows an analogous Colour Scheme in theory – with the majority of the colours all sitting on one side of the colour wheel (blues), but it is really a complementary scheme, with colours that sit ACROSS from each other on the wheel... just peek below and see the direct relationship to colours crossing over from side to side.



Here is a great link for looking at colour wheel options... choose one you like and print it or save it on your computer for ready reference.

**<https://www.bing.com/images/search?q=Basic+Colour+wheel&id=542FADC689BA764A6FBDBF1308A82EAE4B1780A6&FORM=IQFRBA>**

**Here are some of the real basics for you with thanks to:** Artist-How-To Publications (est. 2000) is associated with the studio of Diane Dobson Barton. She focuses exclusively on topics involving fine art and art studio practices.

## Basic Color Wheel

Primary Colors – Red, Yellow and Blue are the basics of color mixing. They can not be made on their own, but in theory you can make all the other colors on the color wheel

Secondary Colors – Violet, Green, and Orange are the colors that are created secondly by mixing the primary colors together.



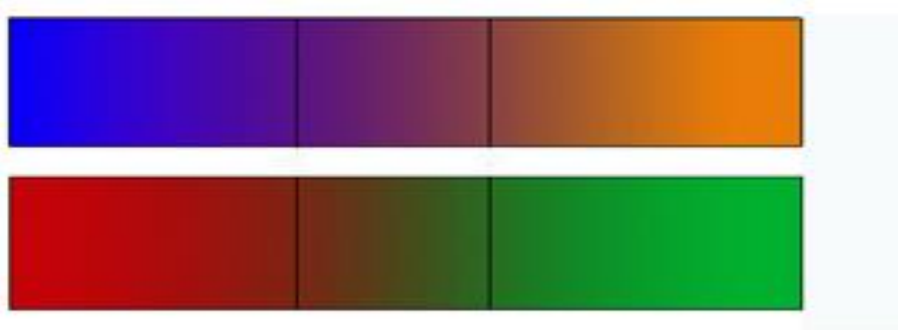
### *Examples of – Subtractive Color Theory / Additive Color Theory*

Subtractive Color – if you add its three primaries (Red, Green, Blue), the end result is white.

Additive Color – when the primaries cyan, magenta and yellow are mixed the end result is black. This is the color theory we are using here.

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## Color Schemes



Complementary Colors are opposite each other on the color wheel. For instance the compliment of Blue is Orange, the compliment of Red is Green etc.



Split Complementary is made by using a color and the two colors next to its compliment. Such as by using Red, and then using Yellow and Blue.



Triadic Color Schemes are made by any three colors that appear an equal distant from each other on the color wheel, such as Red, Yellow, and Blue.



Analogous Color Scheme is made by colors next to each other on the color wheel.



Monochromatic Color Scheme is made from one color or hue with multiple values and intensities.



Warm colors are colors that represent a feeling of warmth or heat such as Red, Orange, and Yellow.



Cool Colors are colors that represent a feeling of coolness and chill, such as blue, blue green and violet.



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Value Scale the amount of light and dark that is shown. The less value the lighter it is.



Contrast is the difference in values. The strongest contrast can be seen by placing the two extremes next to each other. When two lesser extremes are next to each other they are said to have low contrast. The closer they are in value, the lower they are in contrast.



Tints are created by adding White to a value. In the case of hand-coloring a print the white would generally be added by using the paper and having a transparent color wash.

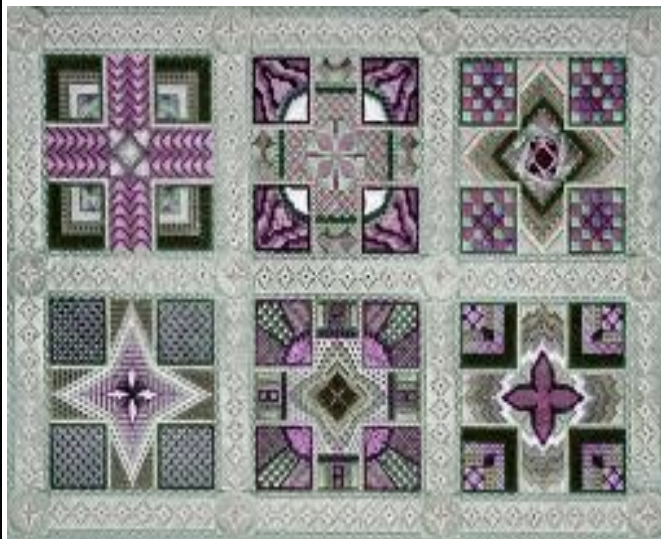


Tones are created by adding Black to a value. In the case of hand-coloring the artist will either add a bit of black to the color or use the existing shades of grey already in the image.



A great example of an Analogous colour scheme... colours all from the same side of the colour wheel.

**March MOODS by Carolyn Mitchell below:** a sweet kit she could have available for our Needle Arts Fair if you contact her at <http://www.carolynmitchelldesigns.com/>



Another Carolyn Mitchell (grey and purples with black) design is done in shades and tints... very effective!

For those of you who know me well, you know I love COLOUR and often dye my own threads and fabrics. I have a few here today and you might like to try to dye some threads for YOUR next needle arts project... and the variegated colour runs are a favourite.



#### TIPS:

- Pull several palettes of colour using the charts found in this handout
- Ensure that you have light, medium and dark values of colour for interest
- Try something new and own it throughout your project – you can always try it again in another colour family at a later date – be brave and step up to new adventures in stitch!
- Make sure to include a “focus” thread that will pop, but also make sure that your palette “works” in YOUR eye
- Don’t forget about neutrals – they are the 2016/17 “go to” palette for home décor... and perhaps your art could reflect that as something new to try.



**From ROYAL SCHOOL OF NEEDLEWORK:**

Canvas Shading is used to blend colours in a design to create a realistic effect. Canvas Stitches uses a range of stitches and threads (including metal threads) to create depth and movement. Both are worked on an open weave canvas, usually 18 count. Sometimes incorrectly referred to as *tapestry*, the use of thread on canvas was traditionally used for seat covers and rugs. It was used in a basic form on medieval vestments and furnishings, but it is really during the second half of the 16th century that canvaswork in its current form became a part of everyday life.

While this statement above reflects the ideal for Canvas work and shading, you can always make the piece you are working on your own by following a few simple guidelines used by many textile and stitch artists:

**True Hue:** Colors at their purest form. True hues will always appear somewhere on your color wheel, but they are in different places on different wheels. Read the instructions to figure out which hues are the true hues. At left, you'll see a cone of cobalt blue yarn that's very close to the true hue on the outer ring of Deb's color wheel.

**Tints:** Made by adding white to a pure hue.

**Tones:** Made by adding grey to a pure hue, which can either lighten or darken the color.

**Shades:** Made by adding black to a pure hue.

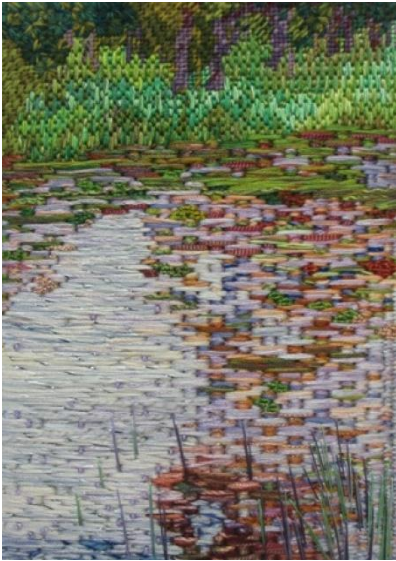
**Saturation:** How much of a pure hue there is in the color. It has nothing to do with the amount of color used to dye the yarn, or how dark the color is. Hues with more black, white, or grey added to the pure hue will be less saturated.

**Value:** Often described as the "weight" of the color, value describes how the color would look if it were converted to greyscale. It's useful for comparing two or more colors to see how they will contrast with each other. Some color wheels have a greyscale on them to help you determine the value of colors.

Value is the trickiest color theory term to understand, and it's also where we get into trouble as weavers. If you use two colors that have similar values, you'll end up with very low-contrast patterning. Sometimes, that's just what you want! However, often you will want the crisper effect of using colors with very different values

**Have some fun with colour and enjoy our LEARN A STITCH PROJECT this fall!** *bethany*





Whether you are working in grid sequence, or creating your own original work in art form as the photo to the left, the skill that is requisite in the development of canvas work stitchery is a precious technique to master and retain for your future work.

In this small piece, the artist (and each of you ARE artists) was inclined to develop a patterned “painting” of stitches. Not all canvaswork needs to be “needlepoint” like, nor does it have to take on the traditional square, row after row or sequential and repeated motif styles that we see so often in patterns.

A great example is the KINGSTON Design that our own Pat Caffery developed for the EAC Seminar held here in Kingston years ago... and we have patterns available for her design – see Penny.

**COLOUR...** be bold or go with neutrals – the choice is yours alone. Do think about the design you have created or chosen, and then start sorting through your stash. Make the most of the time and skill you will put into your work by choosing colours that reflect the “mood” of the piece, the “temperature” you want to reflect, and even the place and time – morning, evening, summer, winter, shore or lakeside... inland, shady woods, etc.

If you are working a canvas work traditional design, consider where the artwork will be hung, the favourite palettes that make you happy to be working the canvas, and most importantly – consider your viewers... what will draw them closer to really LOOK at your stitched piece! Discovery is all about **COLOUR!**

