

# unit three Tertiary Colors

## ART MATERIALS VIDEO LESSON 1

You will see how this picture is made with watercolor pencils and then make your own painting in this video lesson.

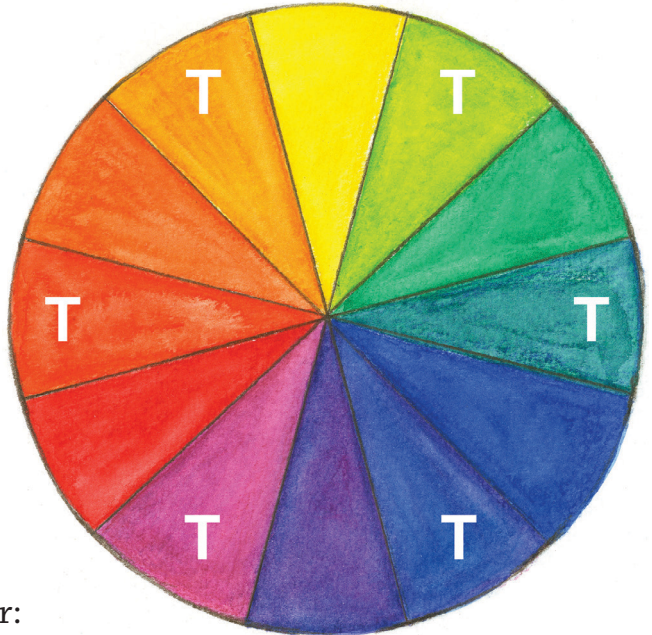
View Video #3 “Wet and Dry Techniques.” Before you begin, set up your art materials. Find a colorful subject from hobby items that family members have in stock. This is a group of items from a sewing cupboard. Prepare to master the flow of pigment in water! Your painting will be unique as you apply the methods shown in the video to your own ideas.



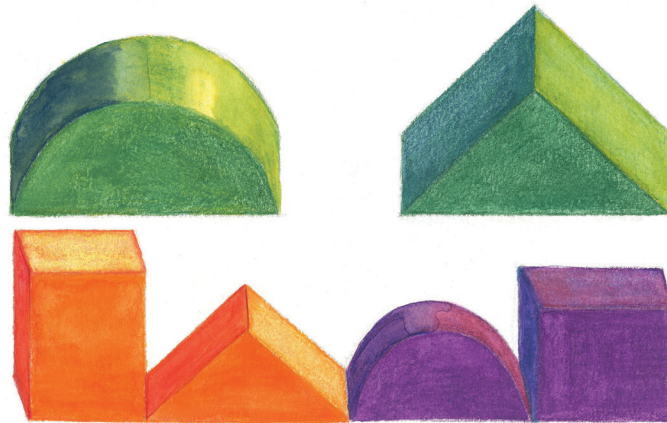
## CREATIVITY LESSON 2: Tertiary Colors

You will explore basic block shapes and create a painting with tertiary colors in this creativity lesson.

When a primary color is mixed with a secondary color, it does not create a new color, but a kind of mixture of the two. These in-between colors sit between the primary and secondary colors and are called tertiary or intermediate colors. Tertiary means the third in order. We name these colors with the primary first and then the secondary color: yellow-green, blue-green, blue-violet, red-violet, red-orange, yellow-orange.



We often think about mixing white into a color to lighten it. We think about mixing black into a color to darken it. These methods accomplish the task, but they also dull the brightness or intensity of the color. The next time you want to lighten a color such as the green shown below, add yellow to make yellow-green. When you want to darken green use blue to make blue-green. These tertiary colors keep your mixtures bright!



View Video “Introduction: The Color Wheel, Part 3.” It’s time to mix tertiary colors. Add the tertiary colors to your color wheel. Next, find simple objects like the blocks above. Look at them to draw the outlines of the shapes. Fill in the front of the shapes with a secondary color. On one side, mix the lightest of the tertiary colors that sit next to that secondary color on the color wheel. On the other side, mix the deepest of the tertiary colors that sit next to that secondary color on the color wheel. Work with the different secondary colors as you explore color mixing. You will learn which pencils to mix to get the specific colors you desire.

## ART APPRECIATION LESSON 3: American Artist and History

You will see how an artist mixes colors and integrate the idea into your own art in this art appreciation lesson.

**John Henry Twachtman, *The White Bridge*, c. 1900. Courtesy Dover Publications Inc.**



In this painting, John Henry Twachtman used tertiary colors along with the secondary color, green. Can you find green, yellow-green, and blue-green in the grassy areas? We also see touches of colors that are not a part of the color wheel that we've become familiar with, such as light blue, deep brown, and white. These colors complete the painting by adding the lightest and darkest areas among the field of greens.

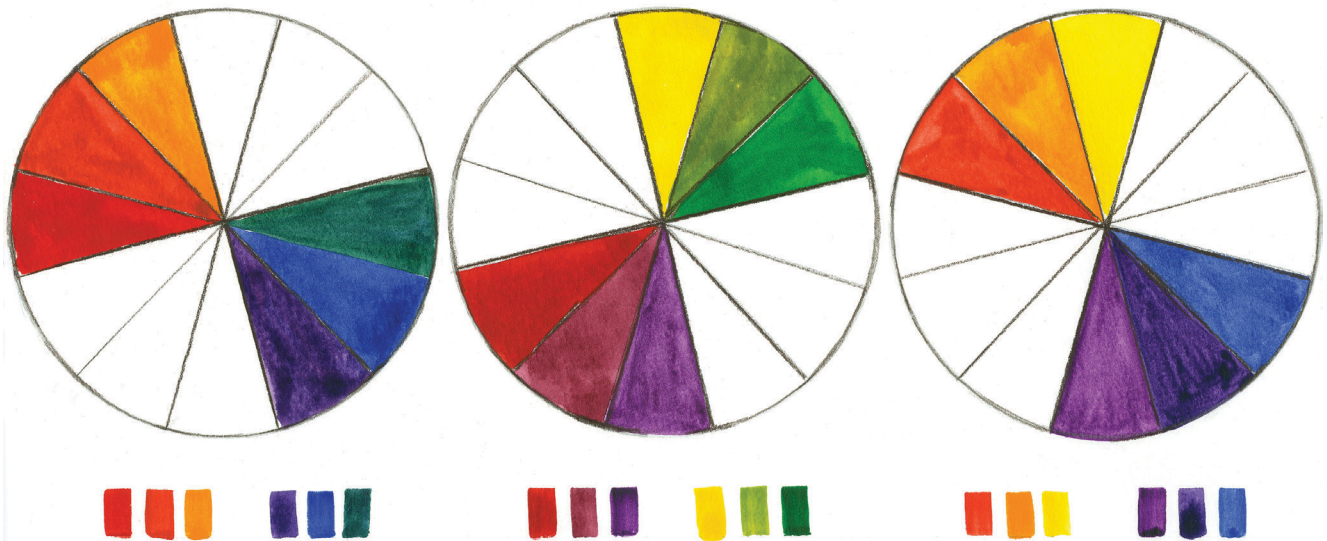
## THE ARTIST

John Henry Twachtman  
(1853-1902) American Impressionist  
Landscape Painter

John Henry Twachtman began his study of art at his home in Cincinnati, Ohio. He then moved to Europe and received formal art training in Munich and Paris. As he moved around Europe, his landscapes changed. They began to look like the new style of Impressionism that he saw in Paris. Twachtman returned home to the United States and settled in Greenwich, Connecticut. He painted his farm and garden. He joined the well-known Cos Cob art colony. There, he taught, spoke, and greatly influenced the work of many artists at the time. His loose, quick style of painting continued to develop. Twachtman was known to challenge his skills by painting the same scene repeatedly at different times of day.

## THE TIMES

From the founding of America, artists looked to Europe for art training. They often began learning in American schools and then studied in Europe where they looked at works by Renaissance, Baroque, and contemporary master artists. The young artists often returned to America to make art with American themes. Sometimes European art would be displayed in America. American Impressionism flourished after the work of French Impressionists was shown in Boston and New York during the 1880s. Many Americans were so impressed by the way light and bright colors were used that they took up a similar way of painting. Artists who loved the style would form colonies where they could share ideas, work, and be around other artists with the same interests. These colonies formed in areas where the scenery was beautiful, living was cheap, and the location was near large cities where artists could promote their work. American Impressionism was widely followed for forty years.



By now, you have built a color wheel by first locating the three primary colors. You mixed those to find the secondary colors. You mixed each primary with the secondary beside it to find the tertiary or in-between colors. This completed color wheel can now be used in special ways. Selecting any three colors that sit beside each other on this wheel, we get powerful arrangements called analogous colors. Today, I'd like you to make an artwork using an analogous color group. With your imagination, paint a picture of an object using a single group of three-analogous-colors shown above. The color group you choose can be used to fill in the object and the background of whatever subject that you decide to paint.

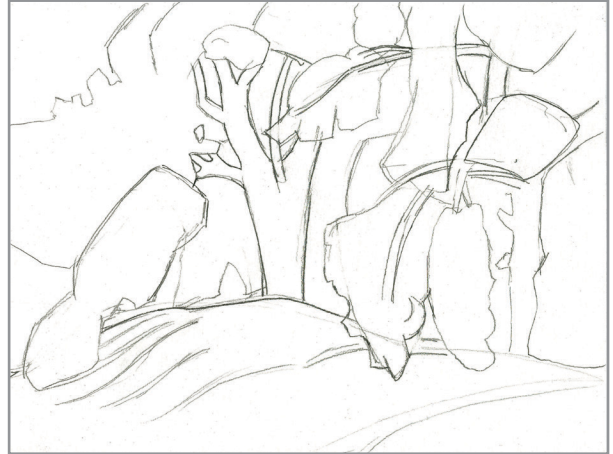
## MASTER LESSON 4: Apply an Analogous Color Group

You will show what you know about analogous colors as you create an original work of art in this master lesson. Your art will be unique as you apply the methods shown below to your own ideas.

1



2



3



4



Nature is often the best place to find subjects that have a rich variety of color. Find a photograph of a landscape that you find interesting. Maybe it's somewhere you've been on vacation. Perhaps it's somewhere you would like to go. Search for a color that dominates the scene. Then use what you've learned about color mixing to make an analogous color scheme. If you find a landscape that you like, but it doesn't have an analogous color scheme, use your imagination to make it into one! Remember, because of our imaginations, artists are not required to paint exactly what they see. Enjoy changing or pushing the colors into the three colors that you've selected from a single analogous color group.

(1) Find a photograph of a landscape. (2) Draw in the big shapes with a graphite pencil. (3) Fill in the big shapes with color using watercolor pencils directly on the paper. Then, activate the color using water and a brush. Remember to control the water to make hard and soft

## Student Gallery

### Matthew

