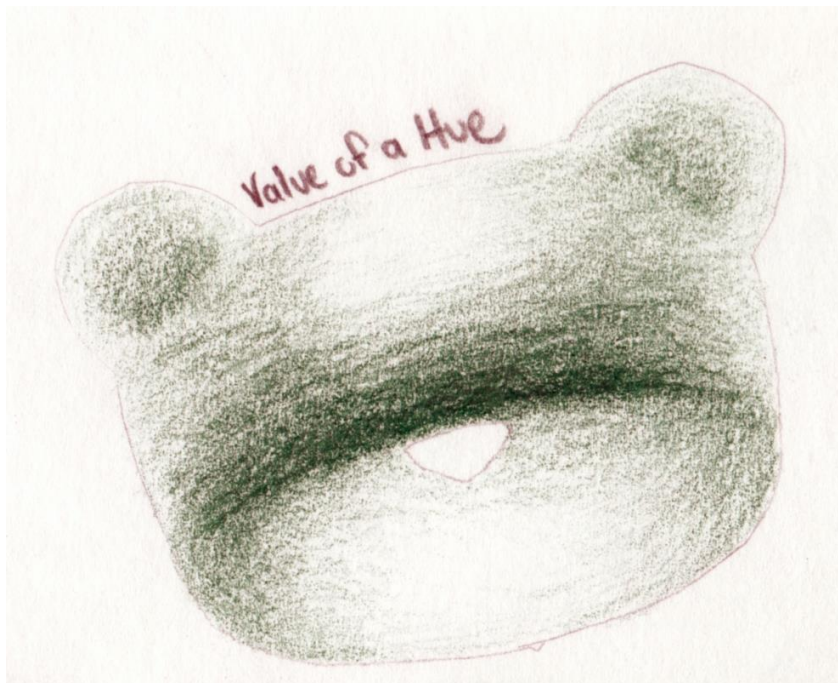
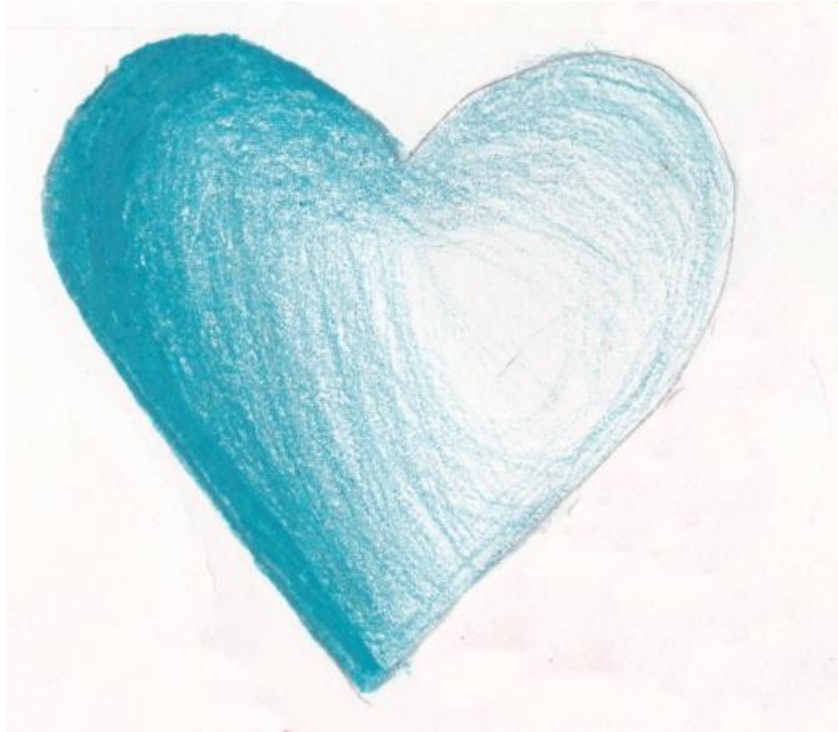
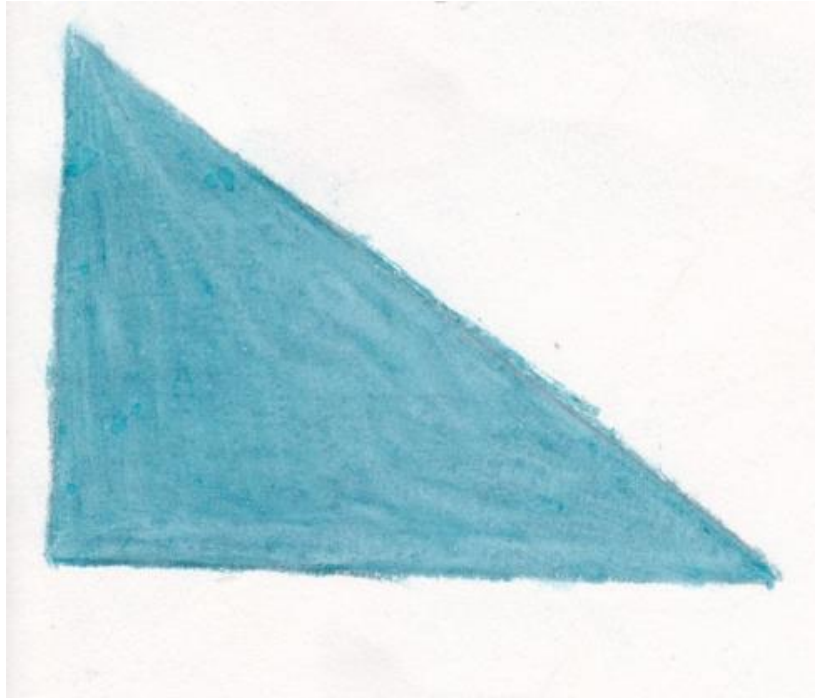


- 1) **Value of a Hue** – Develop a value study using colored pencil, varying the pressure to change the value from heavy density to transparent (white of paper showing through)



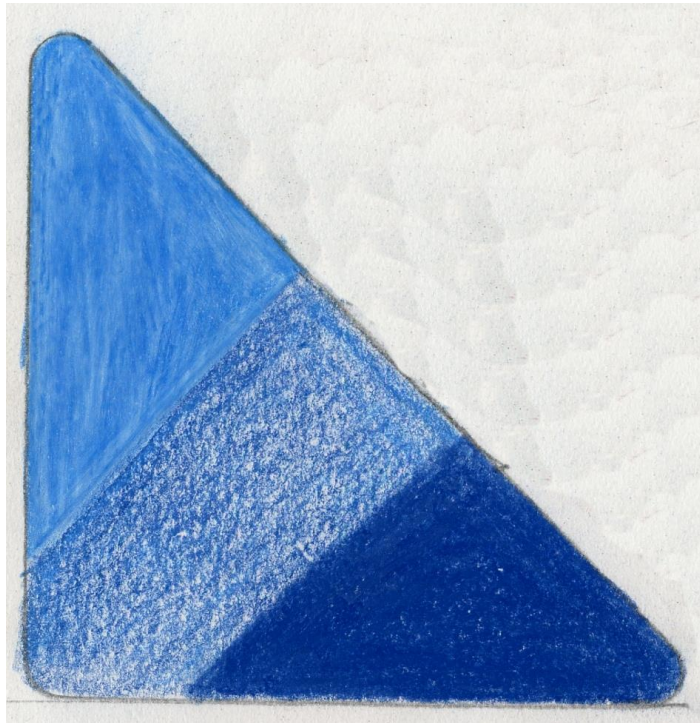
- 2) **Tint** – Create an example of a “tint” by overlaying a darker hue with white and blending to a creamy smooth finish. This lightens the original color.



- 3) **Shade** – Develop a shade by gradually overlaying any hue with black using a graduated technique (value blend). Darkens the color. Requires a gentle touch.



- 4) **Intensity** – Overlay a hue with another lighter hue, and darker hue of itself to produce changes in the hues intensity. White is easy. Black is effective if you're careful.



- 5) **Tone-Down/Complement** – Choose a bright hue and do an overlay with its complement. Creates a rich full, grayish/middle tone better than flat gray.



- 6) **Near-Complement** – Do an overlay with a color near by on the color wheel (close to but not a complementary color). Creates interesting middle color tones.

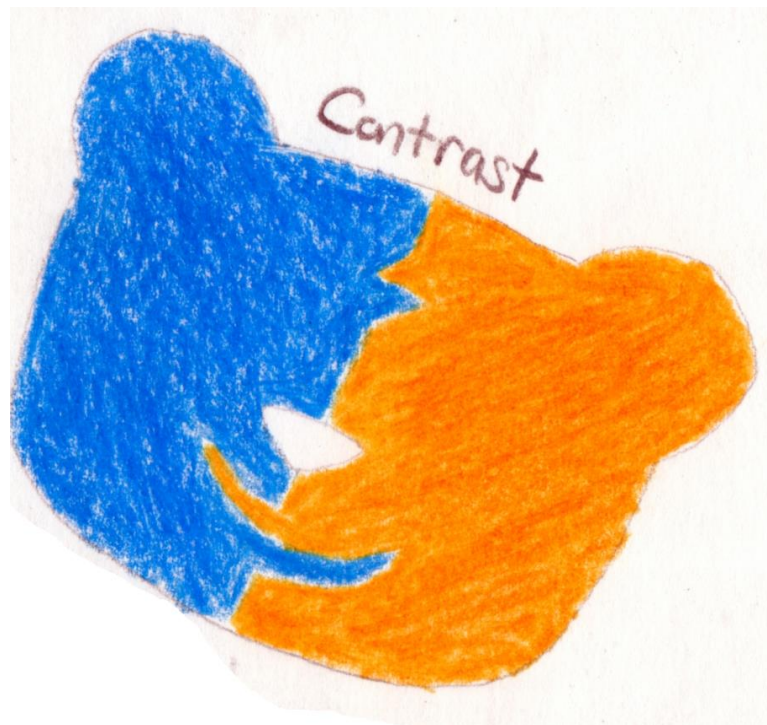
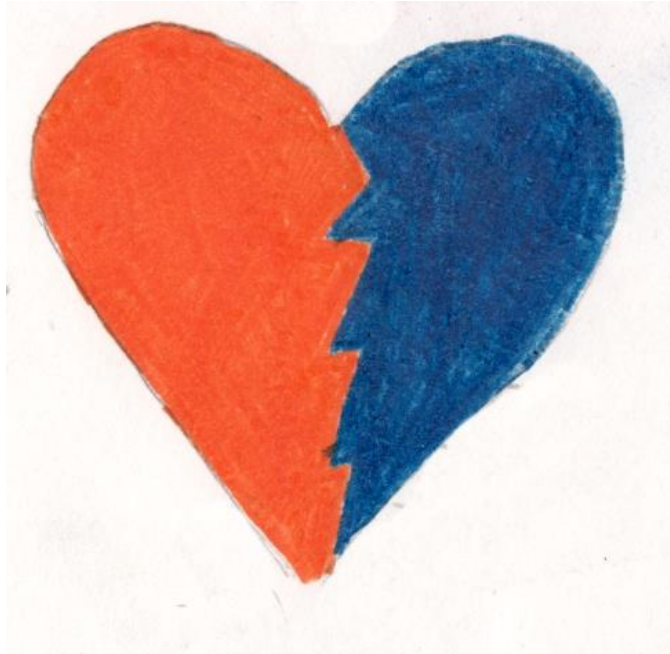
Put a hue down on the paper. Choose an overlay that is close that your original colors complement. Example: Red's near compliment would be yellow-green.



- 7) **Read as Black** – Has more richness and complex interest than neutral black or gray.  
Example: Blue and dark red mixed together, then adding violet at the end. Note: This technique is often forgotten in later projects. Remember it, it works!!

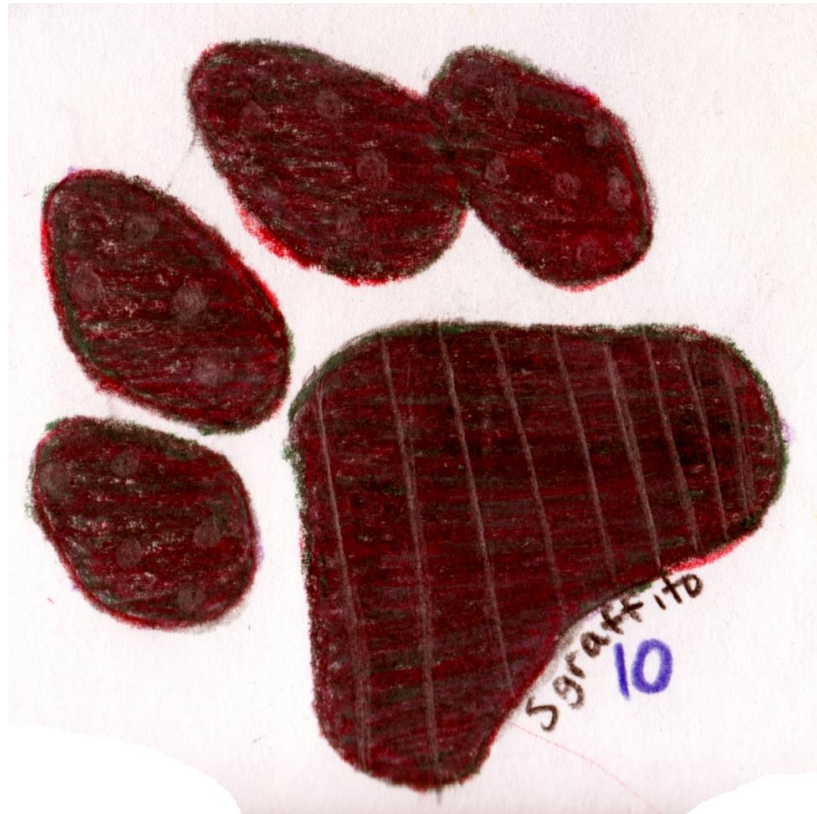


- 8) **Contrast** – Using your color wheel as an aid, pick two hues and place them beside each other and have them clash or show strong contrast and visual tension.

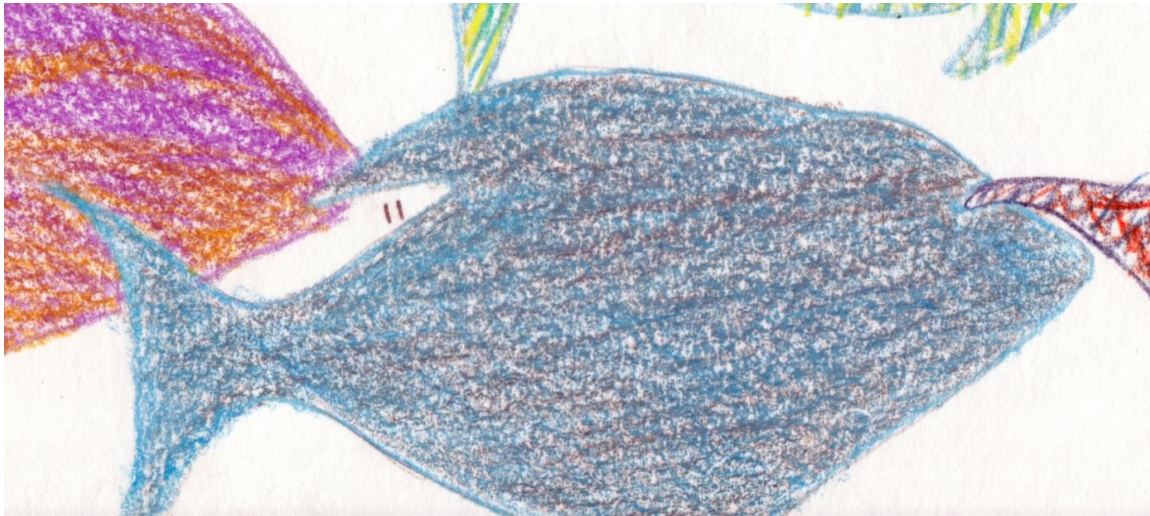




**9) Sgraffito** – Choose a dark hue and build up a thick application, apply a second layer of a different dark color, then scratch into the surface with a compass point or pointed metal object. Great for added texture or subtle lines to draw attention.



**10) Neutral Overlay** – Do an overlay over a lighter color with a neutral gray, cream, or tan. Keeps color bright, but muted.



**11) Crosshatching** – develop a new hue by crosshatching one hue over another. This requires dense lines in order for the colors to blend.

Pick two different colors to blend together using a crosshatching technique. You are trying to create an altered tint or shade of your original hues.



**12) Directional, Non-Directional, and Bundled** – Develop 3 areas which display these strokes.

**a) Directional** – The lines generally go a certain direction, such as diagonal, vertical, etc.

**b) Bundled** – An organized combination of directional lines (woven texture)

**c) Non-directional** – Shows no trace of line or direction. Achieved by changing direction of strokes very often. May need to shift hand as paper as needed.

This creates a more complex type of texture or pattern when needed

