

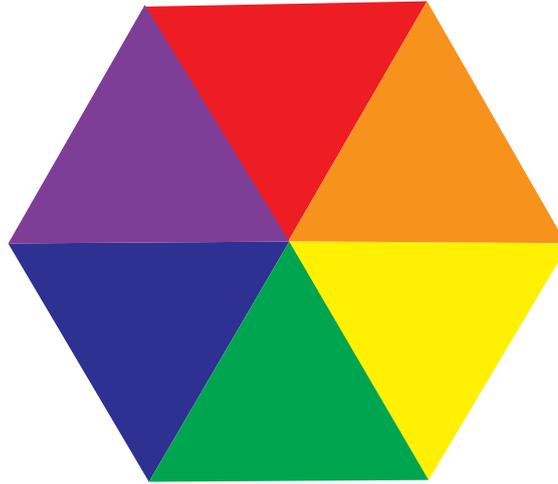
# Working With Colour

This is a basic artists' colour wheel showing the three primary pigments

Red  
Blue  
Yellow

with the secondary colours slotted in-between:

Purple - a mix of red and blue  
Green - a mix of blue and yellow  
Orange - a mix of yellow and red



When you are putting colours together a colour wheel can be a great asset.

Any two adjacent colours work well together



Any three adjacent colours give you a colour range that work well together



Opposite colours (or complimentary colours) make each other zing



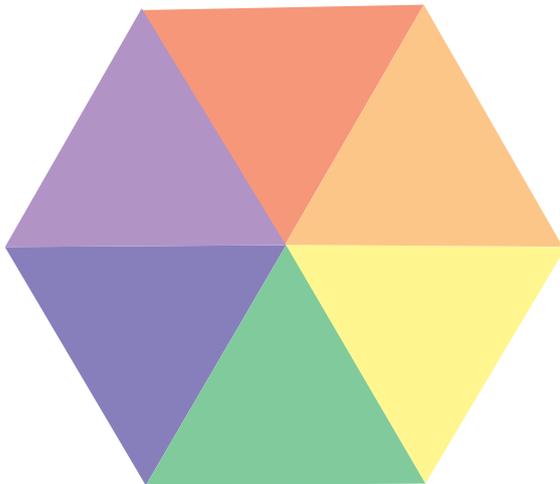
You can split the colours down again and produce tertiary colours such as indigo which is a mixture of blue and purple or a lime green by mixing the green and yellow pigments.

These colour wheels do not contain black or white. White and black both exaggerate the brightness of a primary colour and mute the intensity of shades and tints.

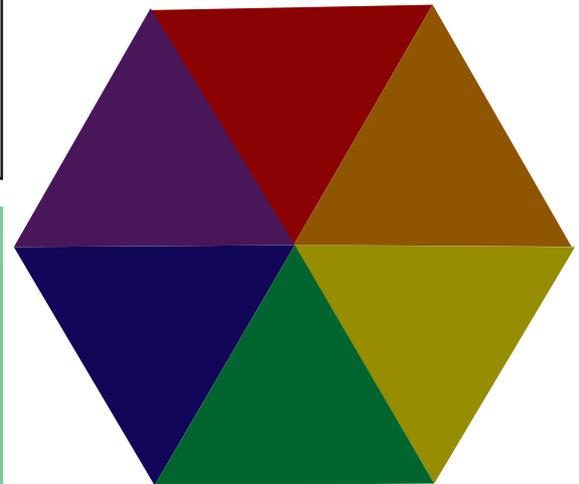


True grey is a mixture of white and black but more often what we call 'grey' will contain a hint of red, yellow or blue so will tone with, rather than contrast with, the colours on the wheel.

This is the same artists' colour wheel but the colours are muted with the addition of white - these are called **tints**.



This is the same artists' colour wheel but the colours are muted with the addition of black - these are called **shades**.



Use the tint or shade colour wheel in the same way as the basic colour wheel or bring together the basic colour, the tint and the shade to give you a really tonal effect.

## Using Colour With Beads and Components

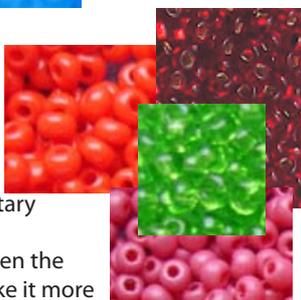
Turn out your larger beads and sort them into colour groups - reds, blues, greens, yellows etc.

Look at the colour wheel - if you have colours that are adjacent on the wheel push those piles together - does that work? Or can you bring three different colours together to get a more exciting combination.



Three adjacent colours on the basic wheel

Three different reds brought together with a single complimentary green colour. Add white to enliven the set or black to make it more dramatic.



**Try opposite colours on the wheel** - if you have a selection of lots of different reds try mixing in just one shade of green (left) - it will even out the shade differences in the red and bring the whole look together.

When you are working with beads you have another trick up your sleeve that doesn't show up on a colour wheel - **metallics**. Repeating a gold or silver bead between all of the components will bring the design together quickly.



Two adjacent colours on the basic wheel (yellow and orange) one from the tints (red with white gives pink) and a complimentary (green plus blue gives turquoise).