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## Conversations on Color Workshop: Lisa Pressman & Richard Frumes

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# Cat Crotchett

## Conversations on Color Workshop: Lisa Pressman & Richard Frumes

R&F Handmade Paints – Kingston, NY  
Instructional Development Project/Travel Grant Award 2018-19

### Purpose

I applied for an Instructional Development Travel grant to assist me in attending the workshop **Conversations on Color**, September 27-29, 2018, at R&F Handmade paints taught by

R&F founder Richard Frumes and nationally recognized painter Lisa Pressman.

This workshop provided me with a unique opportunity to participate in advanced intensive instructional paint and properties that will enhance my teaching within the Painting Area of the Frostic School of Art. The people co-teaching this workshop, Richard Frumes and Lisa Pressman, are experts in the painting arena of color. Richard, as a painter and paint manufacturer, understands the science and history of pigments. Lisa Pressman is an expert in color and painting as a nationally recognized intuitive, abstract painter. She and Richard have developed this workshop specifically to teach people how to teach color properties through research and active experimentation.

### Hue Properties

The term **hue** refers to a color or shade. **Tints** (adding white) & **shades** (darkening a color) effect the visual perception of a hue.

VARIATIONS OF HUE:

- Translucency** – transparency of a pigment
- Temperature** – perception of warmth or coolness
- Saturation** – vividness or intensity
- Opacity** – lacking transparency or translucence



Lisa Pressman illustrating translucency & opacity in specific pigments

### Hue Properties continued

The phrase **warm color** is used to describe any **color** that is vivid or bold in nature. **Warm colors** advance in space and can be overwhelming. Examples of **warm colors** include red, yellow and orange. The phrase **cool color** is used to describe any **color** that is soothing in nature. **Cool colors** are not overpowering and recede in space. Examples of **cool colors** include green, blue and violet



Richard Frumes illustrating warm & cool primary color sets.

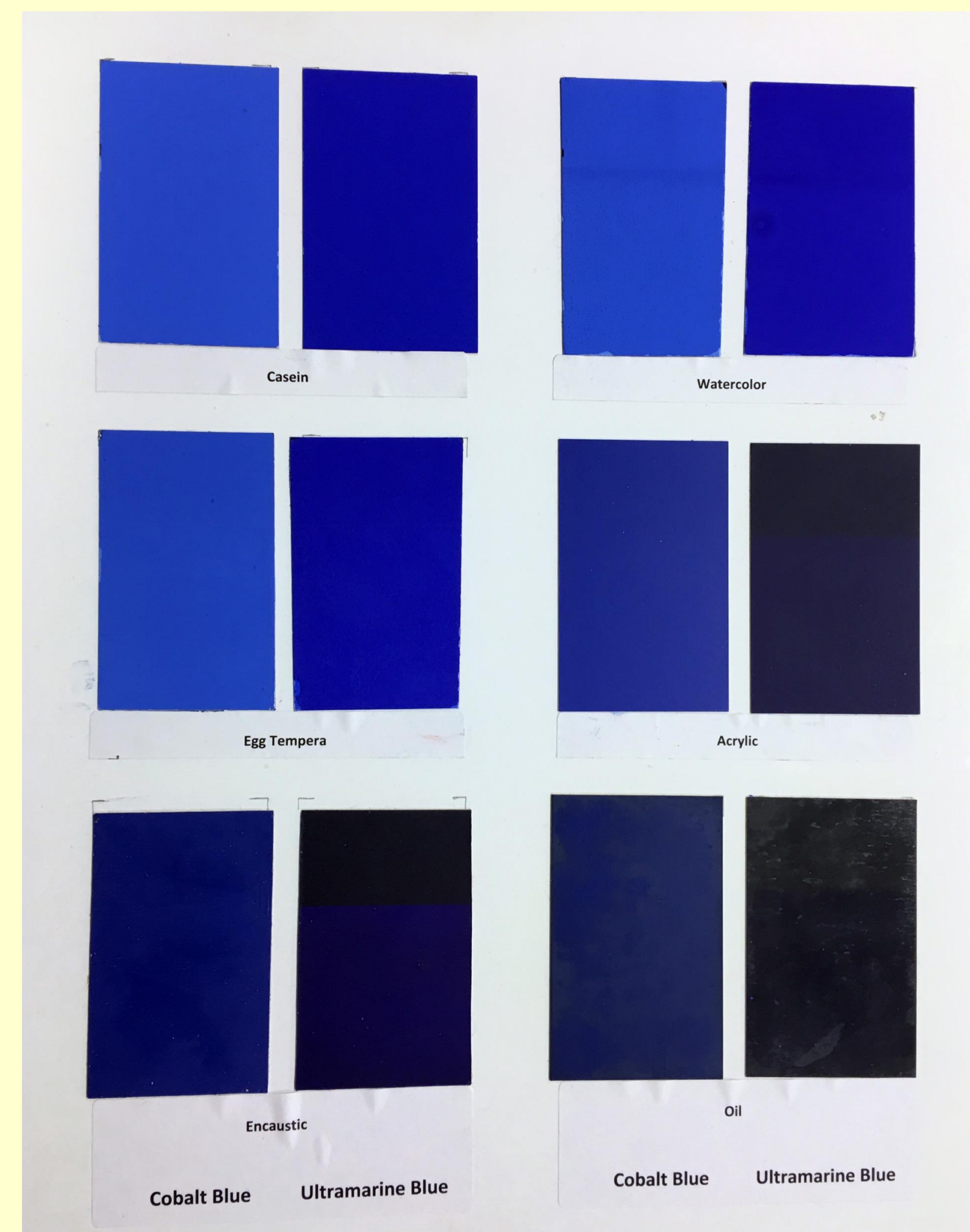
### TRANSLUCENCY & OPACITY

**Opaque** pigments are visually flat. Light hits the first layer of color and bounces off. **Translucent** hues have more depth. The tone varies as optical texture since light penetrates the color before bounding back.



Test color boards illustrating properties of translucency and opacity.

### Properties of Pigments and Binders



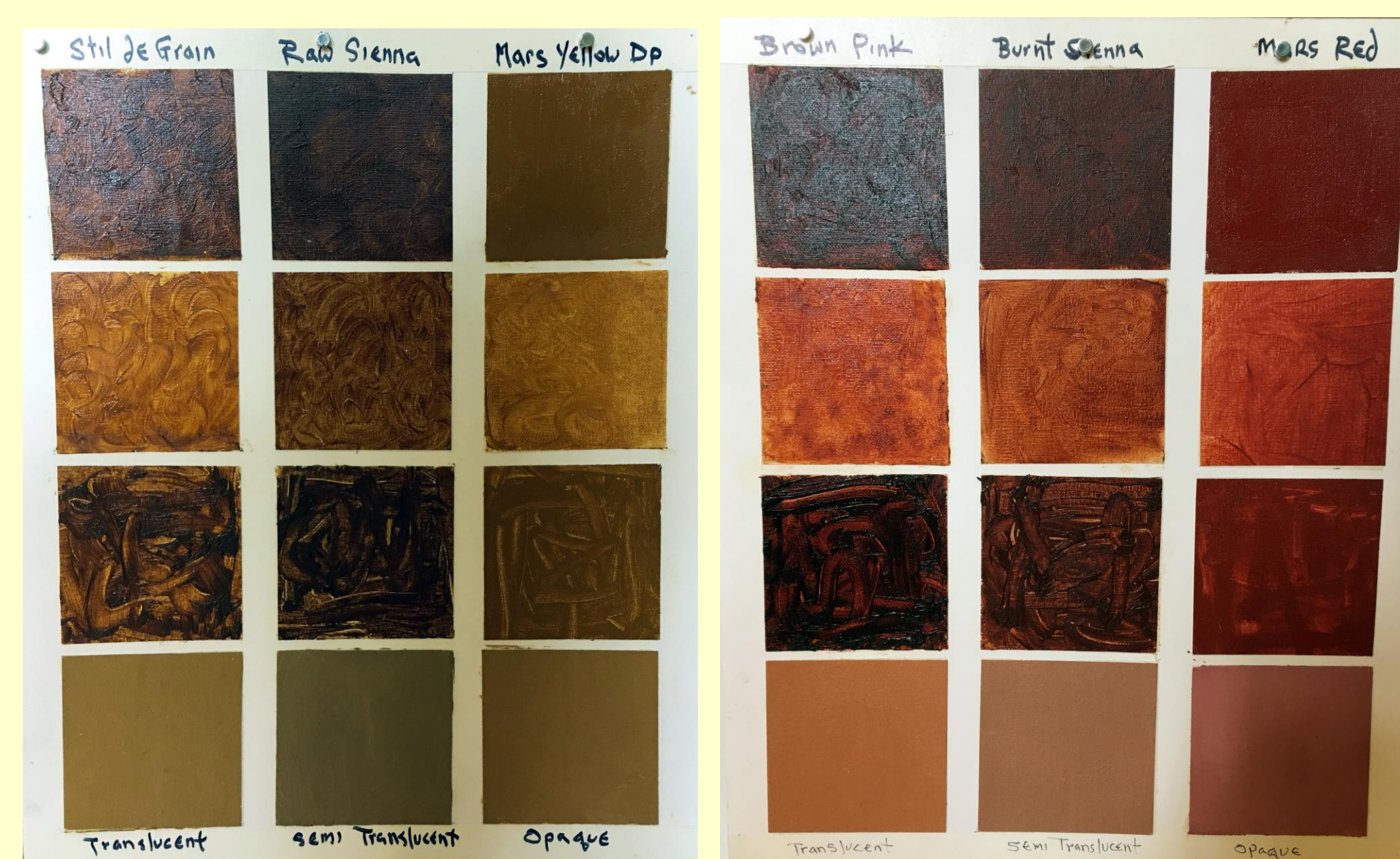
These color charts illustrate the same pigments “Cobalt Blue” and “Ultramarine Blue” combined with different paint binders – casein, watercolor, egg tempera, acrylic, encaustic and oil. **Opaque** pigments keep their top tone, **Translucent** ones reveal their under tones.

### Neutrals – Complex Earth Mixtures

Color Neutrals are made from mixtures of colors. These colors can be combinations of opaque and translucent pigments. Mixtures that are translucent dominant are good for glazes in painting. These colors include:

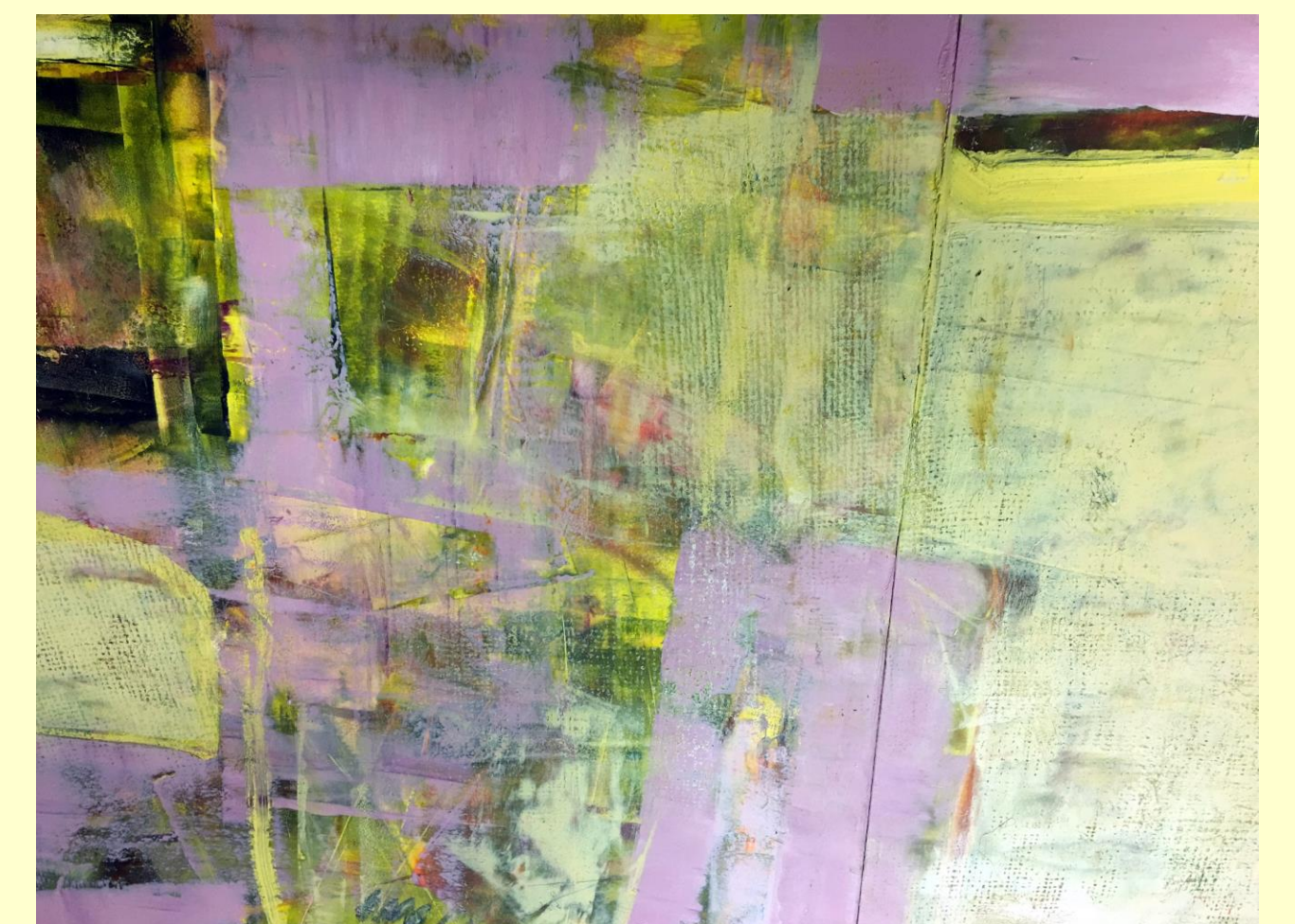
- Turkey Umber Greenish
- Blue Ochre
- Payes Gray

Below are illustrations of various color neutrals and their degree of translucency and opacity when they are applied heavily, as a glaze, and mixed with white.

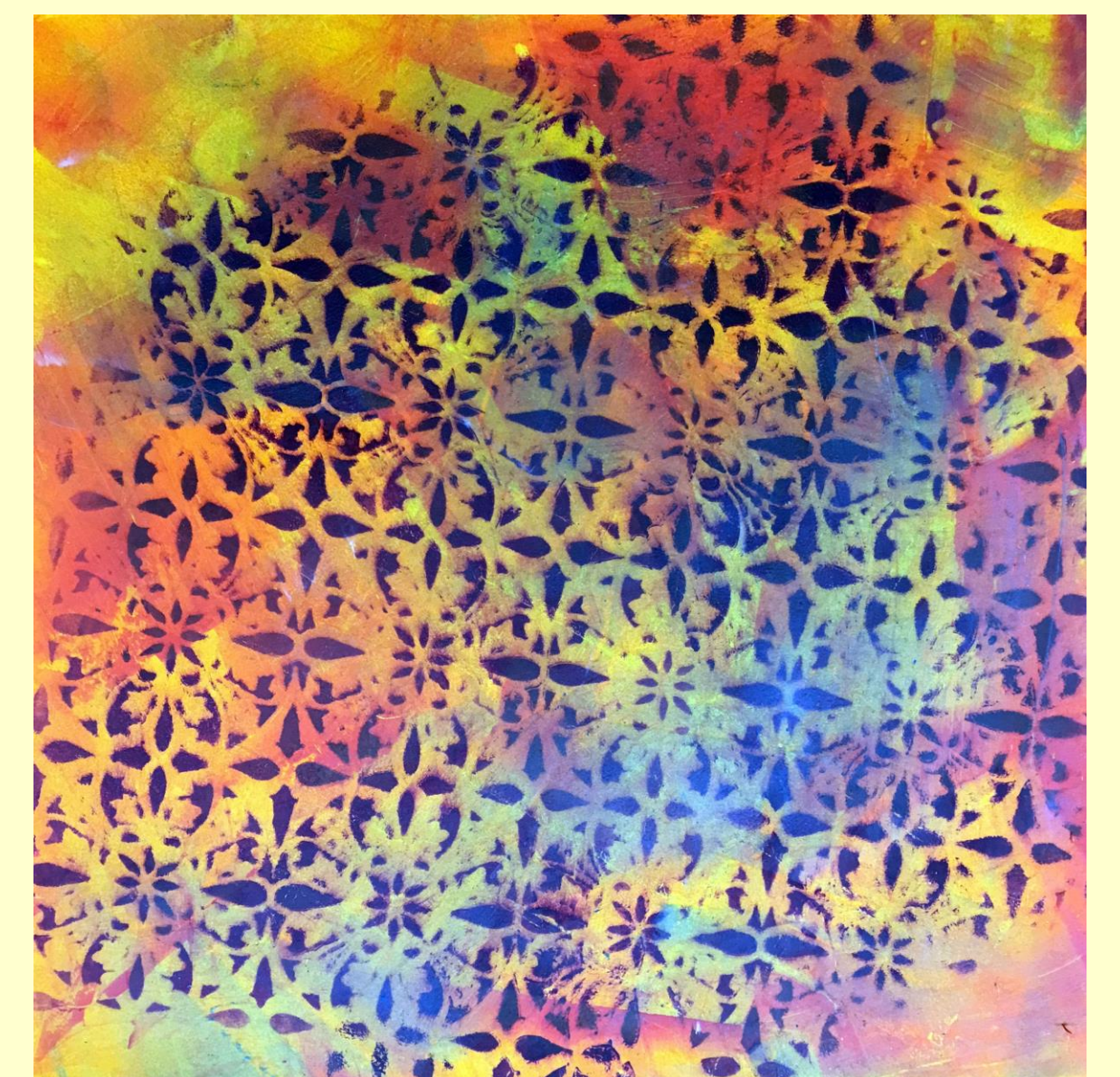


### Test Panels

Participants in the workshop were asked to illustrate principles of translucency, semi-transparency and opacity using cold was and R&F oil pigment sticks. This type of hands on experience is vital to enable teachers to communicate accurate hue properties to students.



Both of these panels illustrate using translucent colors as a base with opaque colors on top. The image above uses a pink mixed with red and white, thus ensuring its opacity. The image below achieves this goal using a dark, opaque red-brown.



### Results and Benefits

This workshop was unique in its combination of color history, science and hands on applications. It emphasized teaching how to teach color characteristics by hue, chroma, and value as well as understanding more subtle characteristics like opacity, translucency and transitional properties. These are essential to understanding how color effects balance, contrast, movement, pattern, unity, variety and composition in art.

I teach in the Painting Area of the Frostic School of Art. This workshop on color enabled me to effectively teach students theoretical, technical and practical applications of color that will benefit them throughout their professional careers as visual artists.

### Contact information

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