Advice on approaching the application of Color in your work:

"My choice of colors does not rest on any scientific theory, it is based on observation."-Mattise

1. Get the basic relationship of one area to another down as quickly as you can.

2. Each mark should be viewed as a start, not a finish. Draw/Paint with the understanding that each mark is a prelude to what you are about to do next.

3. When beginning to apply areas of color, aim to be approximate, not exact.
The "exact" color relationship is something that develops over time.

4. Separate cool masses of color from warm masses of color.

5. Think in levels of hierarchy and look for the dominant contrast first.
            (Is it the value, the temperature or the intensity?)

6. To judge the color of something, look at its opposite.
For example:
-To judge the temperature of the shadow mass, compare it with the light mass.

-To judge the how neutral an area should be drawn or painted, compare it with an area that appears very intense and observe the level of contrast in intensity between the two areas.
Every time there is a change in form there is a change in the dimensions of the hue of the form (Value, Intensity and Temperature). The questions is: What is the degree of change?

Begin by working with simplified forms and masses. Look at the forms as distinct, chromatic masses. In the beginning every color choice is an approximation. Do not stress out about getting the color "right" in the first or second pass. There are no magic bullets when it comes to color mixing. To see the color contrasts you need to keep your eye moving across the mass forms.
Do not zoom in and focus only on one isolated area. Regularly step back and take into account how the large relationships are working. Drawing or Painting in color is essentially about building relationships. The relationships of the masses carry and support the image as a whole.

Every form has a specific character to its shape, color, and texture.
These characteristics are dependant on numerous factors:
- the texture of the form's surface
- the position of the form in relation to the light source
- the quality of the light hitting the forms
- the texture and reflective quality of the form.