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PRACTICAL RESEARCH ON EMOTIONAL EXPRESSION OF COLOR IN OUTDOOR SKETCH LANDSCAPE OIL PAINTING

Abstract: *This paper examines the role of color in emotional expression in outdoor landscape oil painting. It analyzes how changes in hue, saturation, brightness, and overall tone influence the emotional atmosphere of a painting. It also explores how artists transform the objective colors of nature into a subjective and individualized color language. Compared with studio painting, outdoor sketching allows artists to respond more directly to natural light, atmosphere, and changing scenery. This paper further summarizes practical methods for coordinating color rhythm, environmental atmosphere, and personal emotion. The study shows that effective emotional color expression can enhance the artistic quality and individuality of outdoor landscape oil paintings.*

Keywords: *natural light and shadow, outdoor sketching, landscape oil painting, color language, emotional expression.*

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ПРАКТИЧЕСКОЕ ИССЛЕДОВАНИЕ ЭМОЦИОНАЛЬНОЙ ПЕРЕДАЧИ ЦВЕТА В ПЕЙЗАЖНОЙ ЖИВОПИСИ МАСЛОМ С НАТУРЫ

***Аннотация:** В данной статье исследуется роль цвета в выражении эмоций при создании масляных полотен на открытых пейзажах. Анализируется, как изменения оттенка, насыщенности, яркости и общего тона влияют на эмоциональную атмосферу картины. Также рассматривается, как художники преобразуют объективные цвета природы в субъективный и индивидуальный цветовой язык. По сравнению со студийных живописей, рисование на открытом воздухе позволяет художникам более напрямую реагировать на естественное световое освещение, атмосферу и меняющиеся пейзажи. В данной статье дополнительно рассматриваются практические методы согласования цветового ритма, атмосферы окружающей среды и личных эмоций. Исследование показывает, что эффективное выражение эмоций с помощью цвета способствует повышению художественного уровня и индивидуальности масляных пейзажных картин на открытом воздухе.*

***Ключевые слова:** природный свет и тень, работа с натуры, пейзажная живопись маслом, цветовой язык, эмоциональная передача.*

INTRODUCTION

Outdoor sketching in landscape oil painting is a kind of creative work which includes immediate observation, real-time sensation and quick artistic representation. It has long been an important way for painters to gain visual impressions of nature and develop their sensitivity to color ^[1, pp. 5-17]. In traditional outdoor landscape sketching, the main purpose was usually to reproduce the tones of a scene, the relationship between light and shade and natural color changes. However, with the development of contemporary artistic ideas, outdoor sketching has gone beyond the technical imitation of nature. Many artists regard it as a means of expressing emotion, using color differences to record their inner responses to the natural environment ^[2, p. 1].

In painting, color is one of the most salient visual elements and an important carrier of affective meaning ^[2, p. 1]. In natural environments such as early-morning mist, sunset, shaded forests, smooth water surfaces and overcast skies, colors exhibit distinctive temperature relationships, rhythms and atmospheres. These varied combinations offer rich possibilities for emotional expression. Unlike a stable indoor setting, outdoor light and shadow change rapidly; the history and technique of plein-air painting therefore place particular emphasis on light, color temperature and individual sensation ^[1, pp. 177-186]. Painters can respond by adjusting the overall color structure according to the scene and their immediate experience, thereby increasing the freedom and individuality of the work. Research on responses to naturally colored paintings also confirms that visual art can elicit measurable emotional reactions ^[3, pp. 1-2].

Nowadays, many outdoor landscape sketches are still affected by the problem of “clear outlines but insufficient emotional expression”. The colors in these pictures are realistic but do not have much vitality, without showing strong spiritual significance and emotional ties. The main reason is the separation between the use of colors and the emotional awareness. Most artists concentrate only on the objective depiction of colors ignoring the subjective effect of emotions on color combinations.

Therefore, studying the practical rules of color which reflects emotional expression in outdoor sketching is very important. It can improve the artistic quality of landscape oil paintings, enrich individual painting styles and realize the coordination among the scenery, feelings and artistic atmosphere.

THE UNIQUE ADVANTAGES OF OUTDOOR SKETCHING FOR COLOR EMOTIONAL CREATION

The outdoor environment provides distinctive conditions for the expression of color-related emotion. Its scale, variability and changing light differ from the relatively controlled conditions of studio work and help produce a diverse, immediate color language [1, pp. 177-186].

To begin with, natural light in outdoor scenes presents changing color-temperature relationships, a central technical problem in plein-air landscape painting [1, pp. 186-208]. At different times these changes can support different pictorial moods. For instance, gentle cool light at dawn may be used to suggest a tranquil and mysterious ambiance, while golden sunset light can create a warmer and more inviting effect. Faint grayish light on a cloudy day may support a calm and restrained character. Such differences allow painters to interpret the emotional qualities of nature and make the color structure of the picture more vivid and compelling.

Moreover, outdoor sketching places stress on the spontaneous expression of feeling. In an open natural environment, the artist's decisions are affected by visual, psychological and surrounding factors. The emotional sensations that occur on site are immediate. This direct impression may lead the painter to adjust hue, contrast and tonal direction rather than rigidly reproduce the local colors of objects. For example, when a painter wants to strengthen the luminosity of foliage, green-yellow relationships may be deliberately adjusted; the practical complexity of green pigments in plein-air painting has been discussed in studies of Impressionist materials and technique [1, p. 209]. Conversely, to emphasize the loneliness of a desert, a painter may increase the use of gray and reduce overall color contrast.

Furthermore, the variety of outdoor scenes enhances the range of emotional expression through colors. Different geographical areas such as deserts, prairies, waterfronts and rural paths have their own special color schemes and emotional features. A large number of different scenes enable painters to gradually accumulate their experience with emotional colors. This helps them form individualized tastes in colors. Eventually, after prolonged outdoor sketching, they can create a unique style of emotional expression.

EMOTIONAL ATTRIBUTES AND VISUAL RULES OF PAINTING COLOR

Color has systematic, but neither fixed nor context-free, relationships with emotion and visual perception. Experimental evidence shows that emotional responses depend on the interaction of hue, saturation and brightness, while large cross-cultural research reveals both recurring patterns and linguistic or geographic variation [4, p. 896; 5, p. 1245]. In outdoor landscape sketching, these dimensions can be combined to construct distinct emotional atmospheres.

Hue contributes to emotional suggestion, but it should not be treated as an isolated or universal code. In one controlled study, arousal increased from blue and green to red, yet the same study also found substantial effects of saturation, brightness and their interactions [4, p. 896]. Research on abstract artworks likewise found systematic tendencies, such as red for anger, dark blue for sadness and yellow for joy, while also documenting unconventional choices by individual artists [2, pp. 11-13]. In practical picture-making, warm hues such as red, orange and yellow can therefore be used to suggest liveliness or energy, whereas blue and blue-green can support quieter or more distant effects. A blue-green landscape may be organized to convey tranquility, while an orange-dominant sunset may form a warmer pictorial background.

Saturation influences the intensity of emotion shown in an image. Higher saturation generally raises arousal, and experiments with real-life images indicate that it can intensify the affective valence already carried by the image content

[4, p. 908; 6, p. 361]. By contrast, achromatic gray produced the lowest arousal ratings in a controlled color experiment [4, p. 908]. In outdoor painting, artists can use contrasts between high and low saturation to create an emotional rhythm and avoid the monotony that may result from a single saturation level.

Brightness also contributes to emotional response, although its effect cannot be separated completely from hue and saturation. In a controlled experiment, brighter colors produced higher arousal on average, while interactions among all three-color dimensions shaped valence [4, pp. 908-910]. In painting, higher values can be used to suggest openness and lightness, whereas lower values can support restraint or gravity as pictorial choices rather than universal emotional rules. During daytime outdoor painting, changes in illumination alter the dominant value structure, which painters can adjust to strengthen the intended mood.

Furthermore, the harmony of the overall color scheme contributes to emotional unity. Empirical studies of color combinations show that harmony tends to increase with hue similarity, whereas preference and figure-ground emphasis can also depend on lightness and hue contrast [7, pp. 568-570]. Painters should therefore organize tonal relationships in accordance with the intended effect, so that varied colors contribute to a coherent expression rather than a random arrangement.

PRACTICAL STRATEGIES OF COLOR EMOTIONAL EXPRESSION IN OUTDOOR SKETCH CREATION

By combining the characteristics of outdoor real-time artistic creation and the ideas of color-induced emotions, we can obtain personalized and emotionally appealing landscape sketches through certain color adjustment techniques.

1. Establish Emotional Keynote According to Scene Atmosphere

Before painting outdoors, artists should select and frame the part of the scene that best supports the intended pictorial idea; landscape-composition guidance emphasizes that one view can yield several possible compositions [8, pp. 85-87]. They can then establish the emotional keynote and arrange the color structure. For a misty morning scene, cool gray may serve as the main scheme, with lower saturation and

reduced contrast used to suggest calm and spatial breadth. For a clear, sunny rural view, a greater proportion of warm color and stronger chroma can emphasize liveliness. Beginning with an intended mood helps painters move beyond monotonous objective reproduction and articulate a subjective response.

2. Use Cold and Warm Color Contrast to Strengthen Emotional Rhythm

In an outdoor scene, the interaction of light and shadow produces changing cool and warm relationships. Experimental work distinguishes contrast from harmony: hue contrast can sharpen figure-ground differentiation, whereas pair harmony generally increases with hue similarity [7, pp. 568-569]. Painters can adjust cool-warm contrast according to their expressive aim. Stronger contrast may create chromatic tension and movement; reducing the difference across the composition may instead establish a more continuous and tranquil tonal rhythm.

3. Optimize Gray Tone Hierarchy to Enrich Emotional Connotation

Gray can be used as a dominant or moderating color to shape emotional tone in outdoor sketching. In a controlled color experiment, achromatic gray produced the lowest arousal ratings, although the broader emotional effect still depended on brightness and context [4, p. 908]. In practical painting, a differentiated gray scale can restrain excessive chroma and create a refined color structure. In woods, twilight or cloudy conditions, subtle gray variations can also help articulate space and atmospheric depth, making the emotional effect more nuanced.

4. Integrate Personal Aesthetic to Form Emotional Color Style

Starting from the observed colors of a scene, painters can make purposeful subjective adjustments. Different painters may interpret the same scene differently: some prefer vivid and forceful effects, while others seek a calm and restrained atmosphere. Research comparing artists and non-artists found that trained artists often used fewer colors and were more likely to make unconventional color choices when depicting emotion [2, pp. 12-14]. Continuous outdoor practice can therefore help painters develop an individual color logic and give each sketch a recognizable emotional character.

CONCLUSION

Emotional expression through color is an important spiritual feature of contemporary outdoor landscape oil painting. Studies using naturally colored paintings and EEG measures show that viewing visual art can elicit measurable emotional responses [3, pp. 1-2]. Real outdoor scenes provide varied and constantly changing color resources as well as a basis for immediate feeling. Rather than merely copying objective scenery, color-based creation uses the landscape as a medium shaped by intuitive response, bringing the observed scene, visible color relationships and subjective interpretation together.

During outdoor sketching, painters should understand hue, saturation and brightness as interacting dimensions rather than independent emotional codes [4, p. 910]. They can form a general keynote from the atmosphere of the scene and use cool-warm contrast, harmony and gray gradation to organize pictorial rhythm [7, pp. 568-570]. Individual aesthetic choices may then guide subjective adjustment. Through regular on-site practice and accumulated experience, outdoor landscape sketches can move beyond mechanical imitation, develop a distinctive emotional attraction and expand the expressive language of contemporary landscape oil painting.

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