Color Theory- The Art and Science of color interaction and effects

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http://www.utdallas.edu/~melacy/pages/color.html

- **<u>HUE:</u>** The name of a color-determined by wavelength

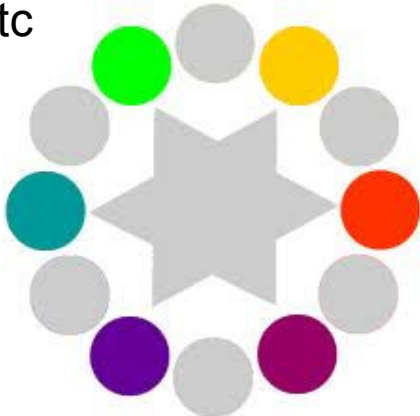- **<u>Color Interaction:</u>** Refers to the way colors influence each other

#25 Primary- r, y, b
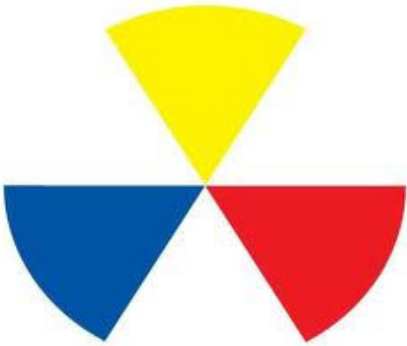
#26- Secondary O,G,P

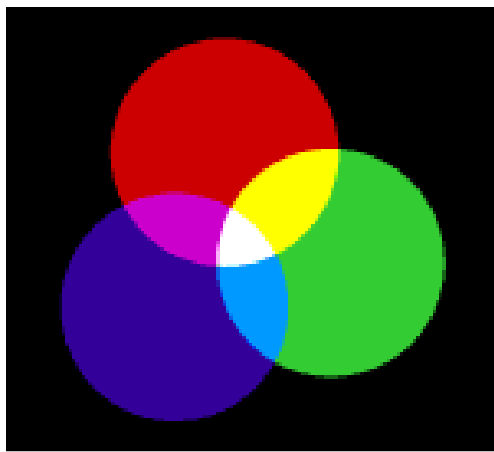#27- Tertiary/intermediate Yellow-green, yellow-orange, etc
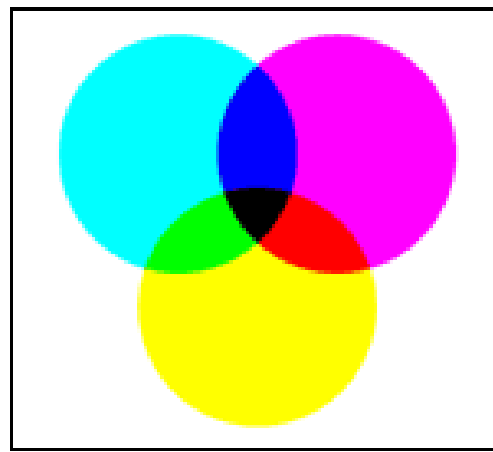
#28- Earth Tones- Burnt Sienna, Umber,Yellow Ochre

R, G, B   R, B, Y
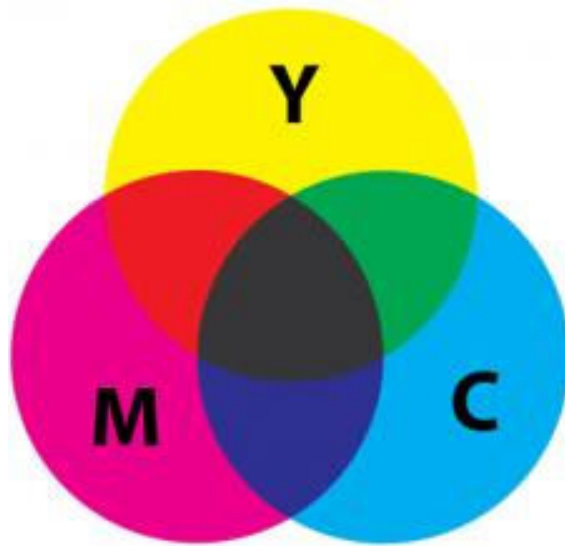

Additive Color
combining light

Subtractive Color
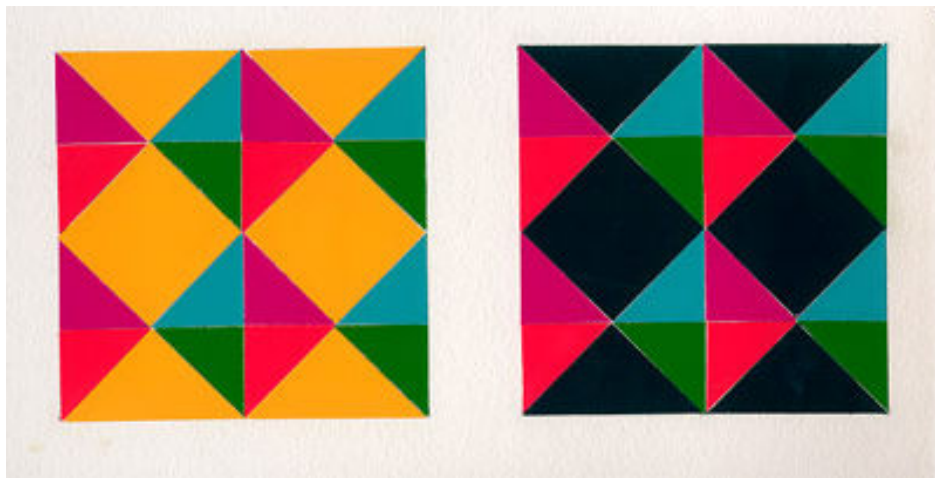combining pigment

Process Colors

- Used for printing
  - Cyan
  - Yellow
  - Magenta

Bezold Effect:
Demonstrates the profound influence of color interaction

The total effect of perceived hues used
are altered by the change
of ONE Dominant Hue.

Opponent Theory

- Constant shifting between opposing colors creates a visual overload a the edges of shapes, resulting in electric glow

Simultaneous Contrast

- An effect created by affects of a color by the surrounding areas

- Identical colors appear to shift when framed by different backgrounds or patterns. This is called "simultaneous contrast" and has a variety of affects on how we see things.
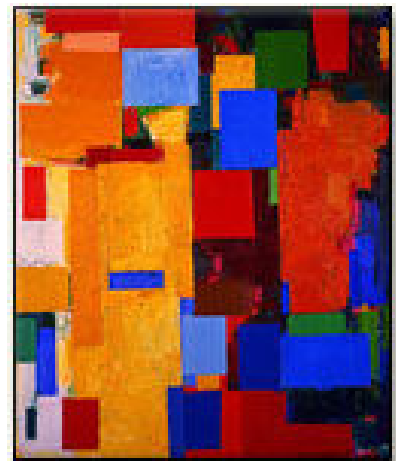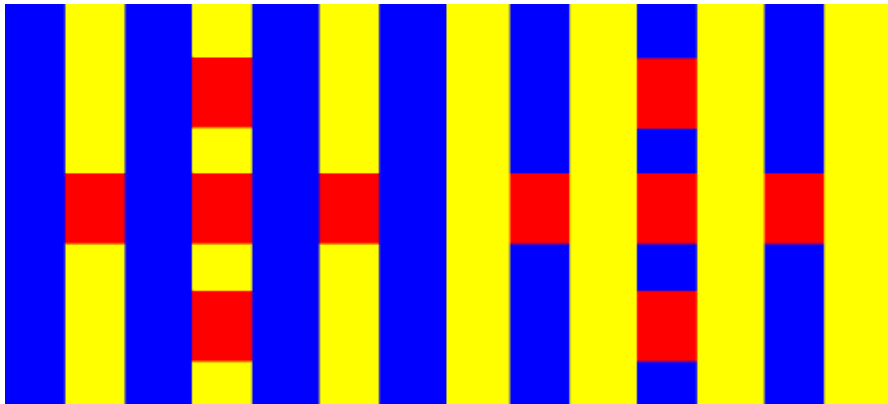
Color Key

The dominant color in a composition

. A color key, or dominant color, can heighten psychological as well as composition impact. In Egon Schiele's
Portrait of Paris von Gutersloh, the flaming orange around and within the figure places the anxious man
in an emotional electric chair.
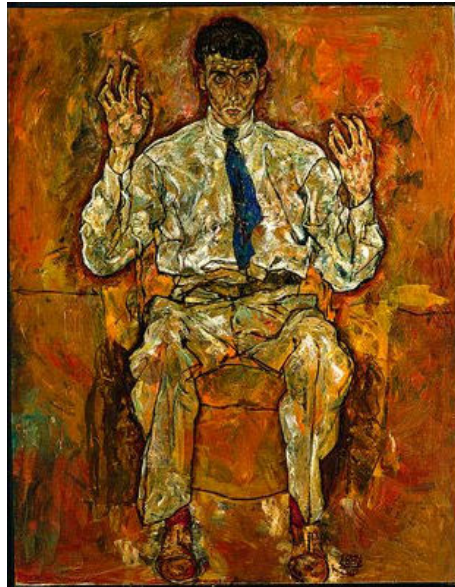
Egon Schiele
Portrait of Paris von Gütersloh, 1918
Oil on canvas, 55 1/4 X 43 1/4 in.

Color Disharmony

- Often used when the subect matter is distrubing or when an unusual visual approach is needed
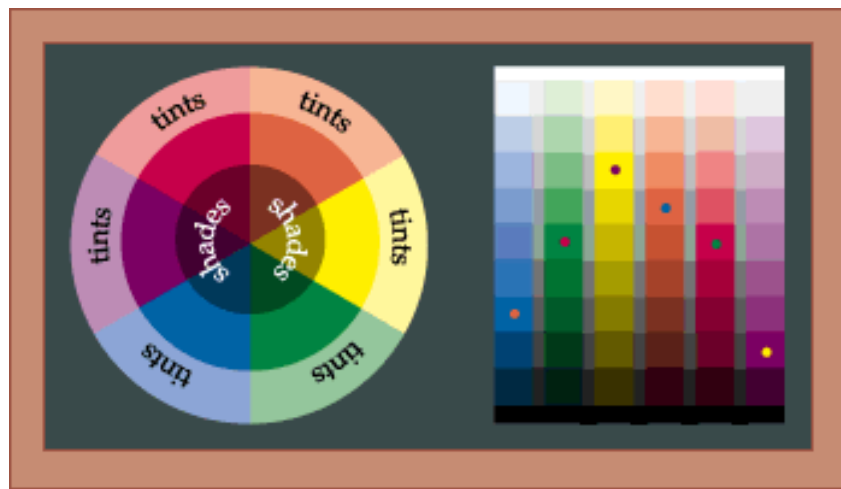
Intensity, saturation, and chroma are

all words used to describe the purity of a color.
High intensity colors are often used to maximize impact.
Grace Hartigan's *Billboard* explodes with energy, as the rich

blues, reds, and yellows dance across the canvas.

Grace Hartigan, *Billboard*, 1957
oil on canvas, 78 1/2 X 111 in.

Value, Shade, Tone, Tint

- **Value:** Relative lightness or darkness of a color
- **Shade:** Created by addition of black
- **Tone:** Created by the addition of Gray (black and white)
- **Tint:** addition of white

<u>Chromatic Gray:</u> Created by complements and color mixing, instead of black and white

Claude Monet, *The Magpie*, 1869.
Oil on canvas, 35 X 51 in.

The result is both subtle and vibrant. In The Magpie, the grays vary widely, from the purples and blue-grays
in the shadows to the golden-gray light in the foreground and the silvery grays for the snow-covered trees.
This is not a dark, sullen winter day; through the use of chromatic grays, Claude Monet makes the warm light an transparent shadows sparkle in the crisp air.

Color Overtones: A secondary hue bias in a primary color

- Alizarin Crimson is red with violet over tones while scarlet is a red with orange overtones.

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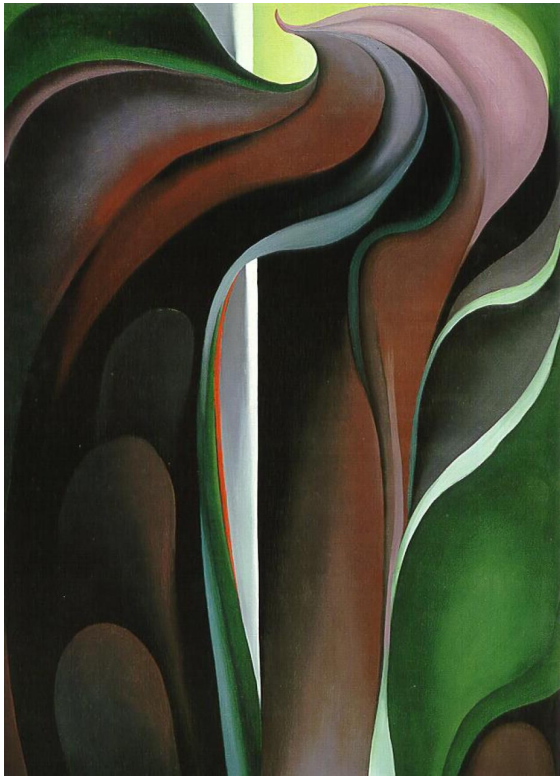
Georgia O'Keeffe
Jack in the Pulpit no. V

Split Complimentary

Rather than pair colors that are in opposite positions on the color wheel, the artist completes the scheme using the two colors on either side of one of the complements. Georgia O'Keeffe's *Jack in the Pulpit No.V* is dominated by rich green and violets, with accents of yellow at the top of and a line of scarlet down the center of the composition.

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Complimentary

Across from each other o color wheel
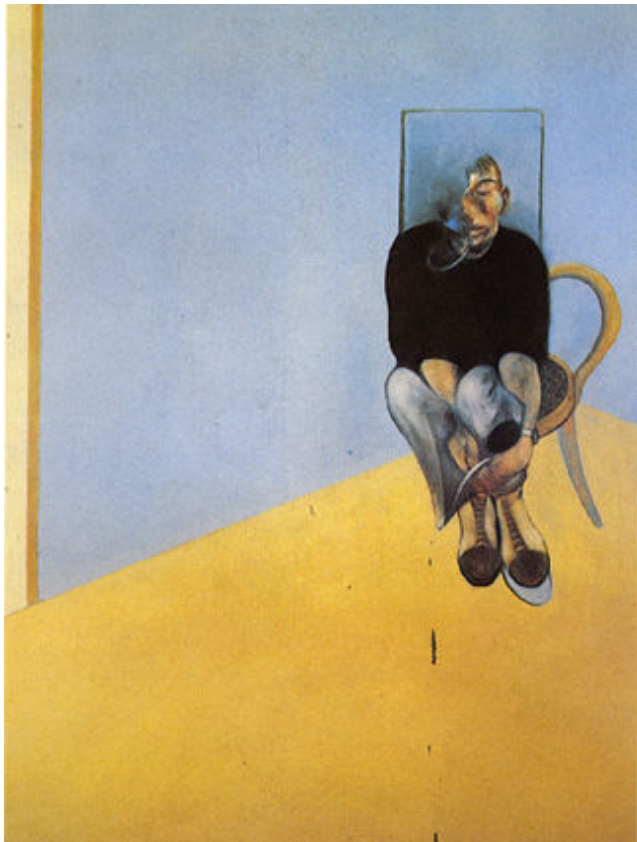
Highest contrast

Francis Bacon- Study for Self Portrait
1982- Lithograph

Henri Toulouse-Lautrec
A Corner of the Moulin de la Galette, 1892
Paris. Oil on cardboard, 39 3/8 X 35 1/8 in.

Triadic

3 colors equally spaced

These are both primary triads w/ Red, Yellow, and Blue as dominant colors

Nancy Glazier
Primary Colors

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Claude Monet
"Meule, Soleil Couchant"- 1891

Analogous

Right next to each other on the color wheel

Very harmonious because the colors are made up of each other

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<u>Monochromatic</u>

One color plus tints and shades

Most harmonious and unified, and least contrast or visual interest

Picasso's "La Femme aux Bras Croises" (Woman with Crossed Arms) 1901