

Color Schemes

Monochromatic, Analogous, & Complementary

Color Schemes

Basic Color Schemes

1. Monochromatic – uses only one hue plus shades and tints
2. Analogous – several hues that sit next to each other on a color wheel
3. Complementary – Opposite colors on the color wheel

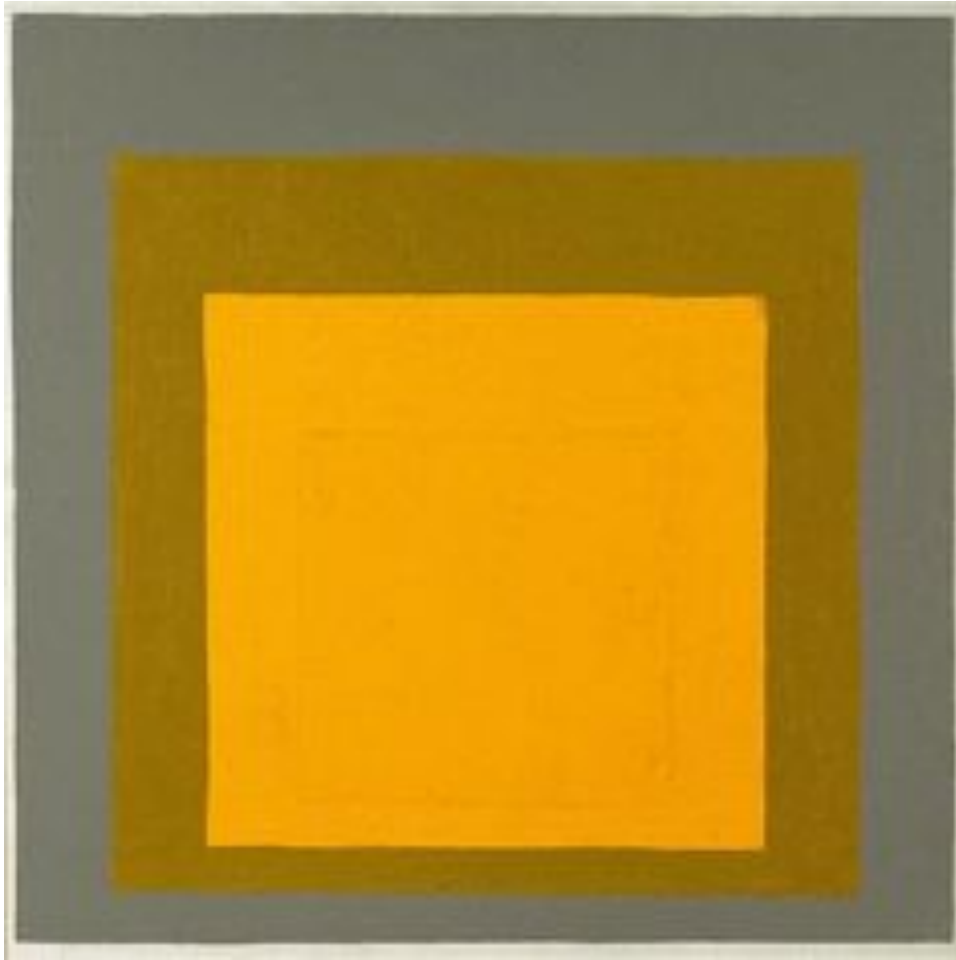


Mark Tansey. Forward Retreat. 1986. Oil on canvas



Vincent van Gogh. The Yellow House. 1888. Oil on canvas

Monochromatic Color Scheme



Joseph Albers

1. One hue plus shades and tints
2. Tint – add white for lighter values and to desaturate hue
3. Shade – add black for darker values and to desaturate hue

Monochromatic Color Scheme

Focal Point

1. **High Contrast:** put your lightest and darkest values next to each other
2. **High Saturation** against low saturated area (mix white and/or black into hue to lower the saturation)



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Monochromatic Color Scheme



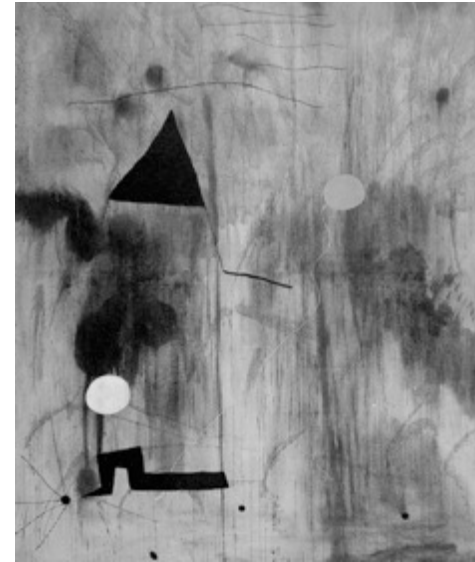
Visual Flow

1. Create **Directional Forces** by grouping similar values together
2. Use **Repetition of Value** to move the eye around the picture plane

Color and Balance

Achieving balance within asymmetrical composition

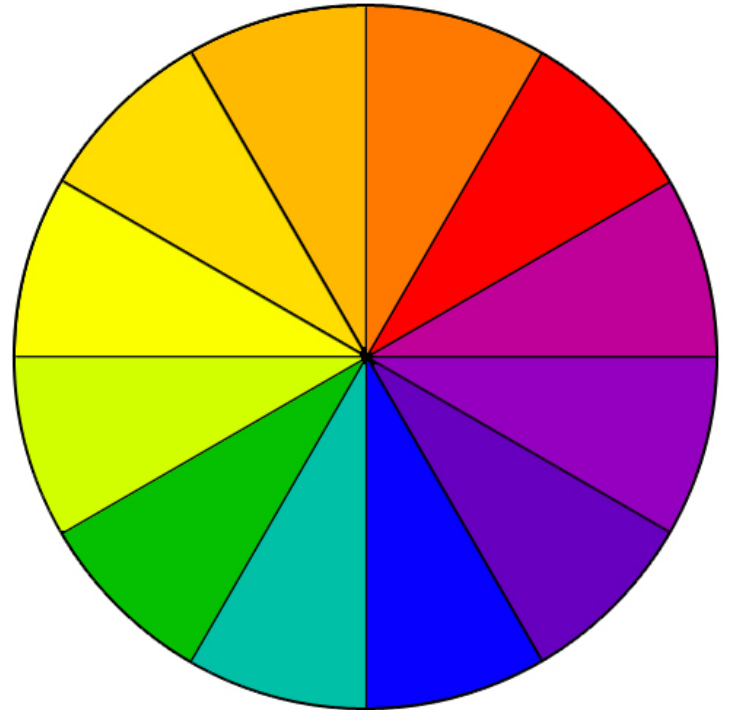
- Asymmetry – based on concept of using different objects on either side of the center axis
- To create visual balance, the objects must have equal weight, interest, appeal, or attraction
- Color is often used to do this.



Joan Miró. The Birth of the World. Montroig, summer 1925. Oil on canvas, 8' 2 3/4" x 6' 6 3/4"

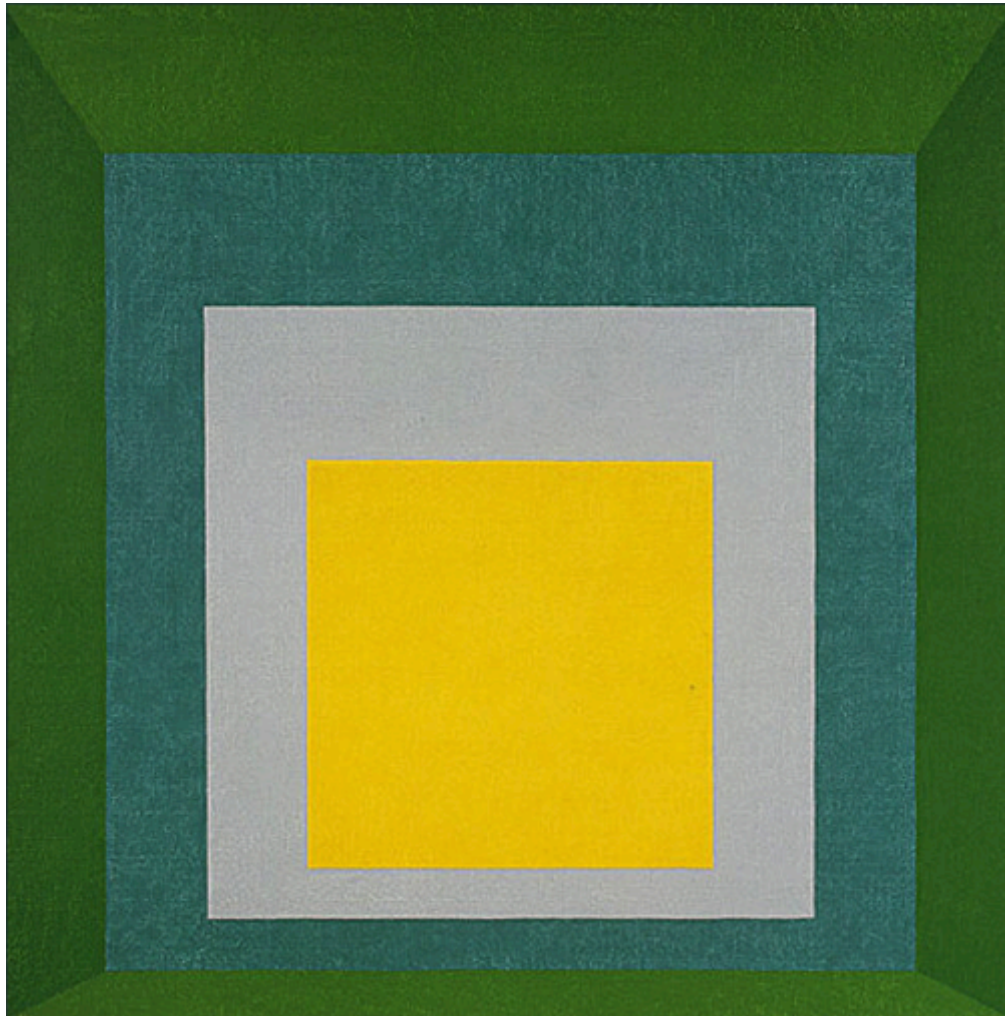
Analogous Color Scheme

1. uses hues that sit next to each other on a color wheel



Mark Rothko

Analogous Color Scheme



Focal Point

1. **High Contrast:** put your lightest and darkest values next to each other
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3. **Color Temperature:** warmer hues advance to the foreground, cooler hues recede in space

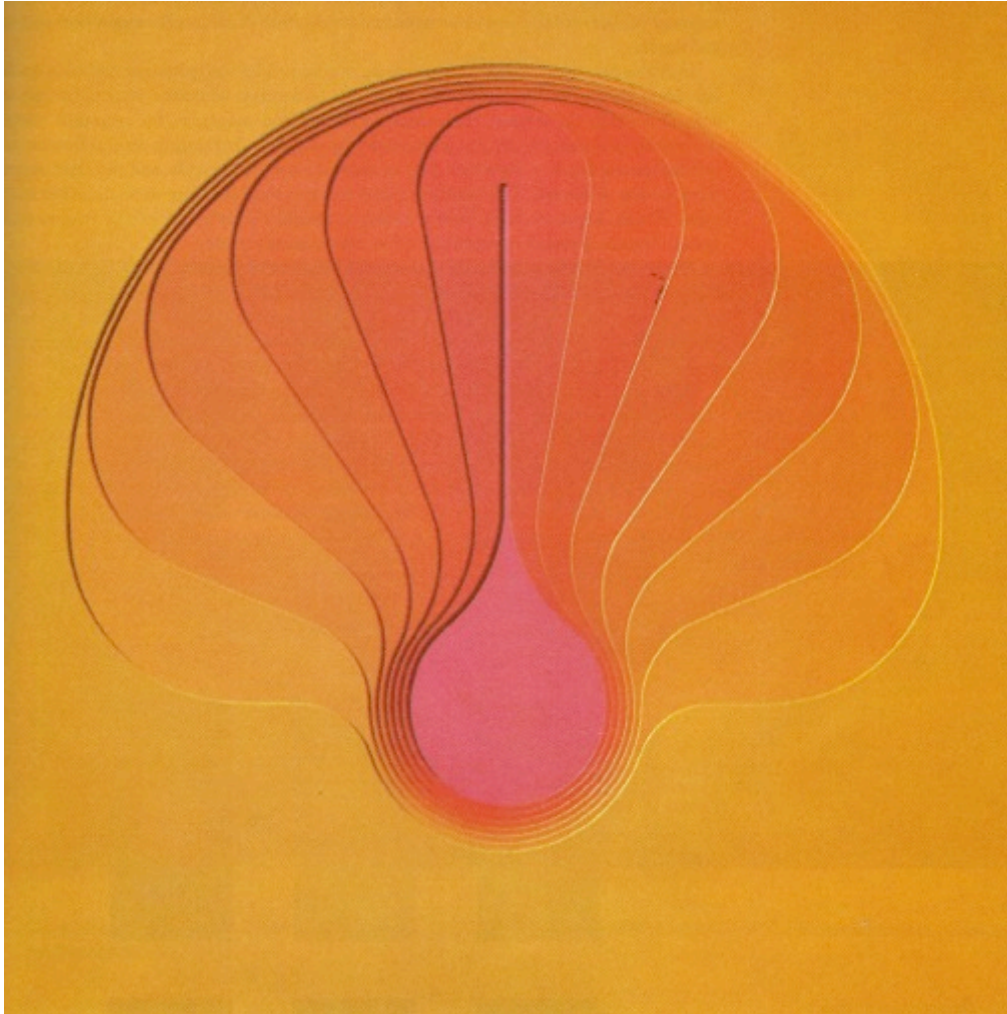
Analogous Color Scheme



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Interpenetration

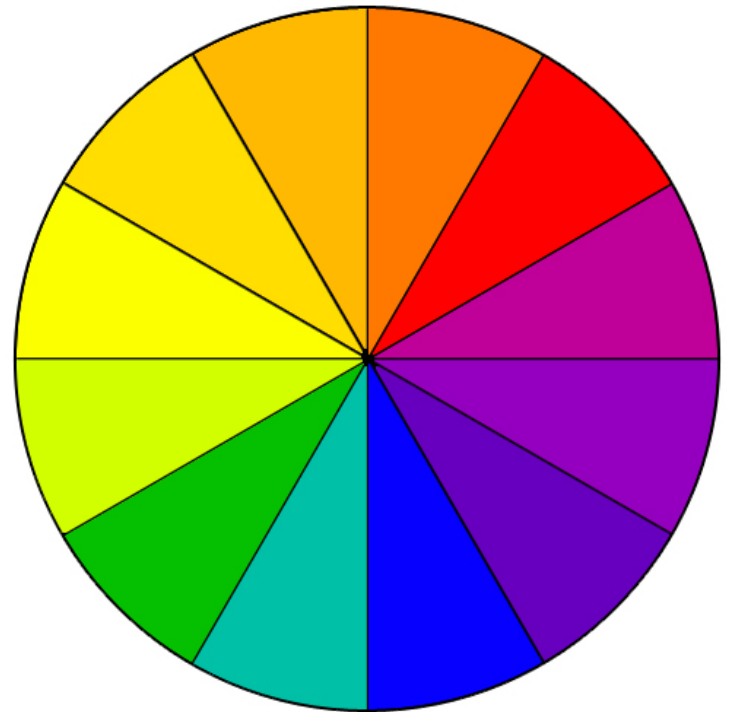


When a color will visually dissolve into the two parent colors.

- 1. In the image to the left, the orange appears more yellow when next to the pink, and more pink when next to the yellow.**
- 2. Keep both value and saturation the same.**
- 3. Use even steps between shifts in hue**

Complementary Color Scheme

1. uses hues that are opposite on the color wheel



Joseph Albers

Complementary Color Scheme

Focal Point

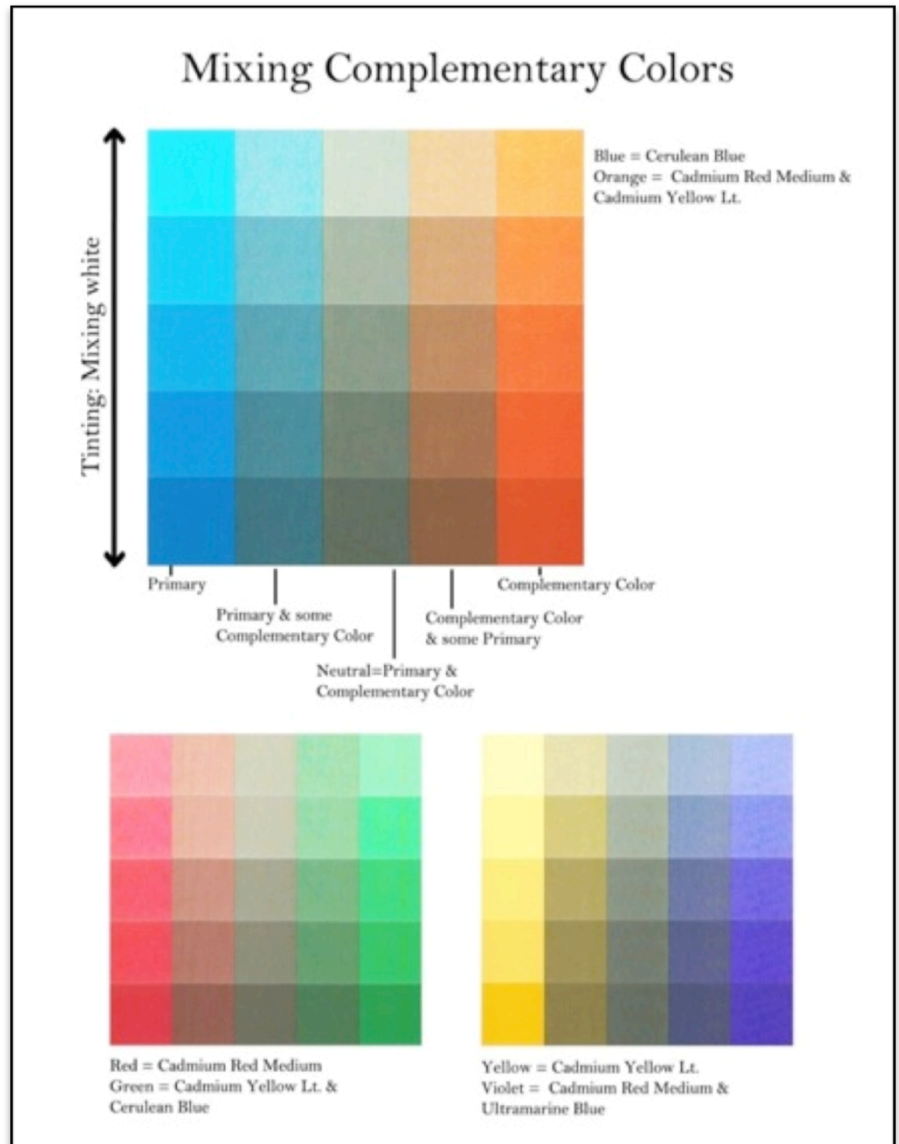
1. **Simultaneous Contrast:** when 2 complements are next to each other they increase the visual brilliance of each other and create emphasis
2. **High Saturation** against low saturated area (mix complementary colors together to achieve a wide range of neutral tones)
3. **Color Temperature:** warmer hues advance to the foreground, cooler hues recede in space



Carmen Cicero, *The Derelict Boat*, 1988

Mixing: Complementary Colors

- **Mixing complementary colors will help you achieve more neutral, naturalistic tones**
- **Avoid using black**, you can achieve darker and more neutral values by mixing complements. You will find that your painting will have stronger color interactions.
- **Include a wide range of neutral tones** in each of your paintings. Highly saturated areas can then be used to create places of emphasis.



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Leo Manso, *Argosy*, 1987

Color & Volume



1. To create **volume with color**, mix hue with its complement as it turns away from the light.
2. Making shadows cool in temperature will add **luminosity** (a sense of light) to your painting.

Student Examples



