

Bending Reality: Using Color Schemes and Strategies - Instructor, Patti Mollica

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You can do any or all or none of the homework assignments - the choice is yours. Naturally, you will learn more if you do them, as you learn by doing, not by reading. Have fun with the assignments, don't stress out! There are no exacting standards you have to abide by - be creative!

I have the assignments labeled "level 1" for those who are beginner to intermediate, and "level 2" for those who are intermediate to advanced. You can do both levels if you choose - its up to you. Pick the level(s) you want.

Homework assignment Week 1:

Colorful Greys and Color Scheme Introduction

In your reference images provided from the website, (<https://pattimollica.com/color-schemes>) if you don't see the "reference images" button, scroll down a bit. There is a "tracing" grid template to show the approx. size you should make the squares. (you don't have to actually trace it) Don't go any smaller than this. Leave a little white around each color so that the colors don't butt up right next to each other.

Assignment 1: Colorful Greys Color Chart

Level 1, Non- formulaic approach

Create a grid of squares approx. 1"x1" on a canvasboard or panel - approx. 8x10 or larger such as 11x14 will yield more squares. Create swatches of colorful greys. Use all 3 primary colors in each mixture plus white: Thalo Blue, Quinacridone Magenta, Cad. or Hansa Yellow light and Titanium White. ALL 3 Primary colors must be in each mixture, plus as much titanium white as you choose. Use all three colors in any proportion you wish. The only MUST is that all 3 primaries must be in each color mixture. Fill up all the grids with various colors. It can be random, no formulaic approach. Try to get a range of light, middle and a few dark values. See example below.



Level 2, Formula approach

Create a grid of squares approx. 1"x1" on a canvasboard or panel - approx. 8x10 or larger such as 11x14 will yield more squares. Mix up 4 "batches" of mid-tone grey Mother Colors:

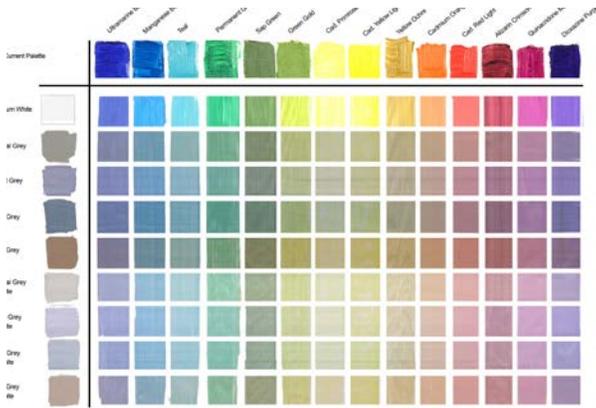
Neutral grey: Burnt Sienna, Ultramarine blue and White

Violet grey: Ultramarine + Burnt Sienna + Quin. Magenta + White

Blue grey: Ultramarine (more) + Burnt Sienna (less) and White

Red grey: Ultramarine (less) + Burnt Sienna (more) White

Put your mother colors in a column on the left, and mix them in with each of your palette colors that are on the top row, in about a 50/50 proportion. See my chart on the next page for an example. You can use whatever colors you normally have on your palette. The image below shows my palette colors, you may have more or less colors.



Brownie Points:

Make a chart mixing together your complimentary colors in varying proportions, plus white, like the sample below.



Assignment 2:

With a scissors, cut out the b/w outline image of the coffee cup (5x5”) and apply charcoal or pastel to the back of the paper. Then lay it down on top of each square of the 18x24” canvasboard and trace on top of the image with a pen or pencil. Do this 12 times. You may have to re-apply the charcoal or pastel if it starts getting too light. When you are done tracing, there will be a faint “ghost” outline from the charcoal or pastel in each box.

In each one of the squares, paint the coffee cup in these 12 color schemes, from L to R, top to bottom:

- | | | | |
|---------------------|---------------------|----------------|---------------|
| Monochromatic | Analogous | Complimentary | Triad |
| Tetrad | Split complementary | Analogous Comp | All Neutral |
| Neutral & Saturated | All Saturated | High Key | Anything Goes |

You do NOT have to work in the 3 primaries from the chart exercise unless you want to. In other words, feel free to use your entire palette of colors. You can use whichever color schemes you choose. I.e. your complementary colors can be violet/yellow, or orange/blue, etc. Your triad can be red, yellow blue, or red-orange/Blue violet/ yellow-green. etc. They must be based on the color wheel. Remember, you can use all the tints, shades and tone colors of the hues you are working in.

Its OK if other colors enter into your painting that aren't exactly part of your color scheme - as long as they don't compete or dominate the colors that are actually part of the scheme. Make sure the overall main colors are those you chose for a scheme.

While you are painting, keep the BW photo of the coffee cup in front of you. Try to match the tonal values to your colors. I.e. where the photo is dark, use dark colors, where light, use light colors, etc.

The sample below was NOT done using color schemes - so don't copy it:-)



Scroll down to see the definitions of all the color schemes



Assignment 3: for those who have worked with me in the past and have already done the first two assignments, or those who want to do a 3rd one :-)

Using either of the pears photo as reference, create 4 pear paintings in the neutral colors from assignment 1. The colors can be any colors you want, they don't have to be realistic or match the photo. Again, try to match the colors' value (lightness or darkness) to the values in the photo. These do not have to be in any particular color scheme. Put 4 to a canvas if you want.

To the left are samples of student's version of the assignment. Use your own color ideas.

Additional assignment if you have time...

Do some paintings - from your own reference material, paying attention to mixing your colors together to create more colors that are harmonized from mixing your colors together. You can save your bright saturated colors for the focal point, the area of the painting you want the viewer to land on.



When you are done with the assignment, take a photo of your work, upload it to the Youtube group page. Please always label your uploads: "HW Week 1" So I can keep the homework organized. Add any comments you wish.

If you have any questions, post them to the FB group so everyone can see the question and answer.

Regarding the lessons and assignments, they are yours to keep and work from, though they are under my copyright. Please do not claim them as your property - in otherwords, don't teach a class from them.

Color Schemes:

Monochromatic

Analogous

Complimentary

Triad

Tetrad

Split complementary

Analogous Complementary

All Neutral

Neutral & Saturated

All Saturated

High Key

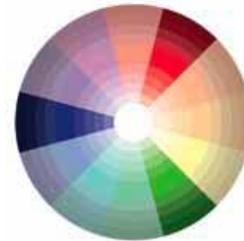
Anything Goes



Complementary Scheme The complementary scheme offers the most visual contrast because it is made up of two colors that sit opposite each other on the color wheel. It is most successfully used when one color acts as the dominant color with the other in a supporting role. The two colors should not be of the same saturation intensity and should be visually balanced.



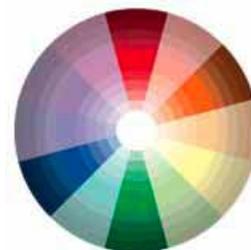
Monochromatic Scheme The monochromatic color scheme uses a single color throughout, along with variations of the color's shades, tints, and tones. While it's not known to be the most exciting color scheme, a monochromatic palette is elegant, easy on the eyes, and soothing. This is the easiest color scheme to create; all you need is your color of choice, black, and white paints.



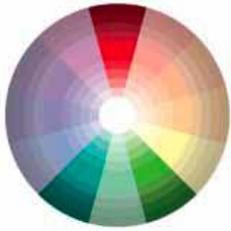
Triadic Scheme The triadic color scheme uses three colors equally spaced around the color wheel (for example, red-orange, blue-violet, and yellow-green). Many artists enjoy using this scheme because, unlike the previous two, there is ample color contrast and a natural color balance. One color serves as the dominant color, while the other two act as subordinate hues.



Analogous Scheme The analogous scheme is made of colors that sit adjacent to one another on the color wheel. Most often, one color serves as the dominant color, with others used to accent and enhance the overall scheme. Although the lack of contrasting colors yields a simplistic look, this scheme—like the monochromatic—has a simple elegance that is pleasing to the eye.



Tetrad Scheme The tetrad color scheme uses two hues that are separated by one color on the wheel, plus the complement of each hue (for example, red, green, orange, and blue). Because this scheme can overwhelm with visual tension, it's a good idea to choose one dominant color and accent with the rest.



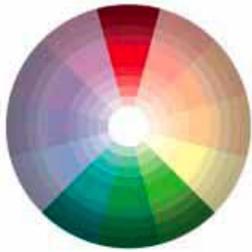
Split Complementary Scheme

The split complementary scheme uses a color and the two colors adjacent to its complement (for example, red, yellow-green, and blue-green). This scheme still features good color contrast, but it conveys less tension than the complementary scheme.



Saturated Scheme

The saturated scheme uses the brightest colors possible, with very few neutrals or grays. While yielding a very lively painting, the scheme makes creating a focal point (or area of interest) a challenge, as all the colors compete for attention.



Analogous Complementary

Scheme This scheme combines the analogous and complementary schemes, incorporating three side-by-side hues plus the complement of the center color (for example, red, blue-green, green, and yellowgreen).

High Key Painting High key describes mostly lighter values, (colors that have been tinted with lighter colors) such as a bright sunny beach scene. Most values in a high-key painting will be concentrated in the light to middle range.

Anything Goes - use whatever colors you wish, as many as you like!



Neutral Scheme

As the opposite of the saturated scheme, the neutral scheme uses colors that have been grayed down. This diffused palette is perfect for foggy landscapes, white-on-white subjects, and scenes with a soft, mellow mood.



Saturated & Neutral Scheme

A scheme of this nature pairs highly saturated colors with various shades of gray. Because much of what we see in life is actually some form of gray, this scheme is often the most accurate way to depict color.