

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

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Homework assignment Week 2: Working in Color Schemes

Assignment 1: Exploring New Colors Within a Hue

The goal here is to work in color schemes using a wide variety of your chosen colors within the scheme.

You will find reference images at my website. Go to <https://pattimollica.com/color-schemes> and pick one of the photos. Pick one or more color schemes to translate the photo to. It usually helps me to work from b/w photo when I am changing the realistic color to color schemes of my choice. Often I do a value sketch to help me simplify the big shapes. (That will be covered in week 3 lesson). I've provided the b/w photos. Pick whatever subject matter feels matched to your level of expertise.

If you can, try to give the painting a more interesting effect than just applying one uniform color which is a more “graphic effect”. If that is beyond your skill level, just work in whatever way is comfortable, in order to stay within the color scheme.

Below is an example of an analogous complimentary color scheme. The colors in the scheme, basically blues and greens plus red. Notice that blue-green is the dominant color and red the focal point color. You will be using your entire palette of colors, whatever colors you wish. Many colors from my palette were used in the example below. When applying color to an area - i.e. green, try to come up with as many greens as you can to use in your green area. Try not to mix just ONE green + white, and use that throughout. This will require you to mix colors that you might never normally put in greens - adding red will neutralize it, adding blue will cool it, adding yellow will lighten and brighten it. Adding orange will give it an organic feel, as will brown. If you feel your colors are not unified enough, mix in some Mother Colors (from Homework 1), and incorporate them in your mixtures so all the colors relate. Tone the canvas a color and let bits and pieces show thru. You pick the color.

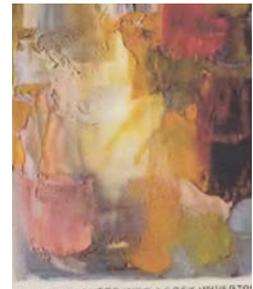


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While you are painting, keep the BW photo in front of you. Try to match the tonal values to your colors. I.e. where the photo is dark, use dark colors, where light, use light colors, etc. You can create as many paintings in color schemes as you wish.

When you are posting your work, please indicate which color scheme you chose. Post as many paintings as you wish.

Shown here is some student work that shows color schemes:



If you want to see what color mixtures and possibilities will result from intermixing your limited color scheme palette, OR a more expansive palette with mother color added, try mixing together colors in an abstract random way - explore before committing to those colors - see what you'll get!

Optional Assignment 2: Do a painting from any of my reference photos with your entire palette of colors and pick 1 mother color and add a bit of it to every color you place on your palette. Your one mother color could be any color you choose. It could also be one or several colored greys from Homework 1. If you choose a dark color like purple, it will darken your light value colors like yellow, so use sparingly so not to turn them into middle values. Alternately, you could add white into the purple so you are adding a very light purple to a yellow. See how the addition of one mother color used throughout will influence but unify all the other colors. When you post your painting, indicate which mother color(s) were used.

See how the addition of the teal mother color below unifies the 4 colors shown below. Before you start your painting, consider making a chart to see the range of colors each mother color yields.



Optional Assignment 3: Use 3 tube - or mixed colors (colors that you have mixed), + white to create a painting from the reference photos provided below. A suggestion: Yellow-orange, Blue and Violet. This is a split complementary color scheme. Yellow-orange is a mixture of orange and yellow. For the violet you can use Dioxazine purple, or mix a violet from Ultramarine blue and Magenta. Your blue can be Thalo blue or a less intense blue like Cerulean Blue or Manganese blue which is lighter and less intense. Be forewarned that if you are using Thalo blue, it is powerful - a little goes a long way and it will tend to “overpower” your other colors. Use these 3 colors - or any three colors that you choose - plus white to do your entire painting. When you post your painting, indicate which 3 colors you chose.



Color Schemes:

Monochromatic

Analogous

Complimentary

Triad

Tetrad

Split complementary

Analogous Complementary

All Neutral

Neutral & Saturated

All Saturated

High Key

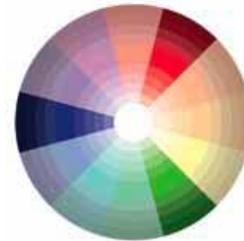
Anything Goes



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.



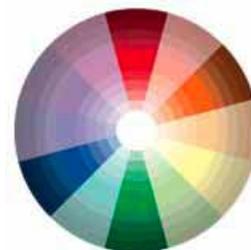
Monochromatic Scheme The monochromatic color scheme uses a single color throughout, along with variations of the color's shades, tints, and tones. While it's not known to be the most exciting color scheme, a monochromatic palette is elegant, easy on the eyes, and soothing. This is the easiest color scheme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



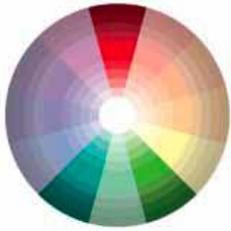
Triadic Scheme The triadic color scheme uses three colors equally spaced around the color wheel (for example, red-orange, blue-violet, and yellow-green). Many artists enjoy using this scheme because, unlike the previous two, there is ample color contrast and a natural color balance. One color serves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



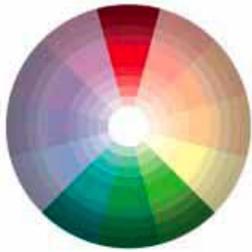
Split Complementary Scheme

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.



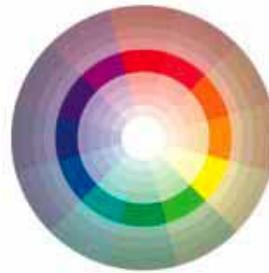
Saturated & Neutral Scheme

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.



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).



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.



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.

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!