

Color Theory (and Practice)

Week 3

Mary Fran Miklitsch

Women Weavers from Chiapas, Mexico



Pecler-Paris Color Trends 2022-23

COL ORS

Peclers
Paris

creating
future
singularities

FW22—23

This book reflects
the unique color
expertise that Peclers
Paris has built for over
40 years.

**All our colors are
exclusive and "home
made".**



Ce cahier reflète l'expertise unique
de la couleur que Peclers Paris
développe depuis plus de 40 ans.
Toutes nos couleurs sont exclusives
et sont mises au point de façon
artisanale.



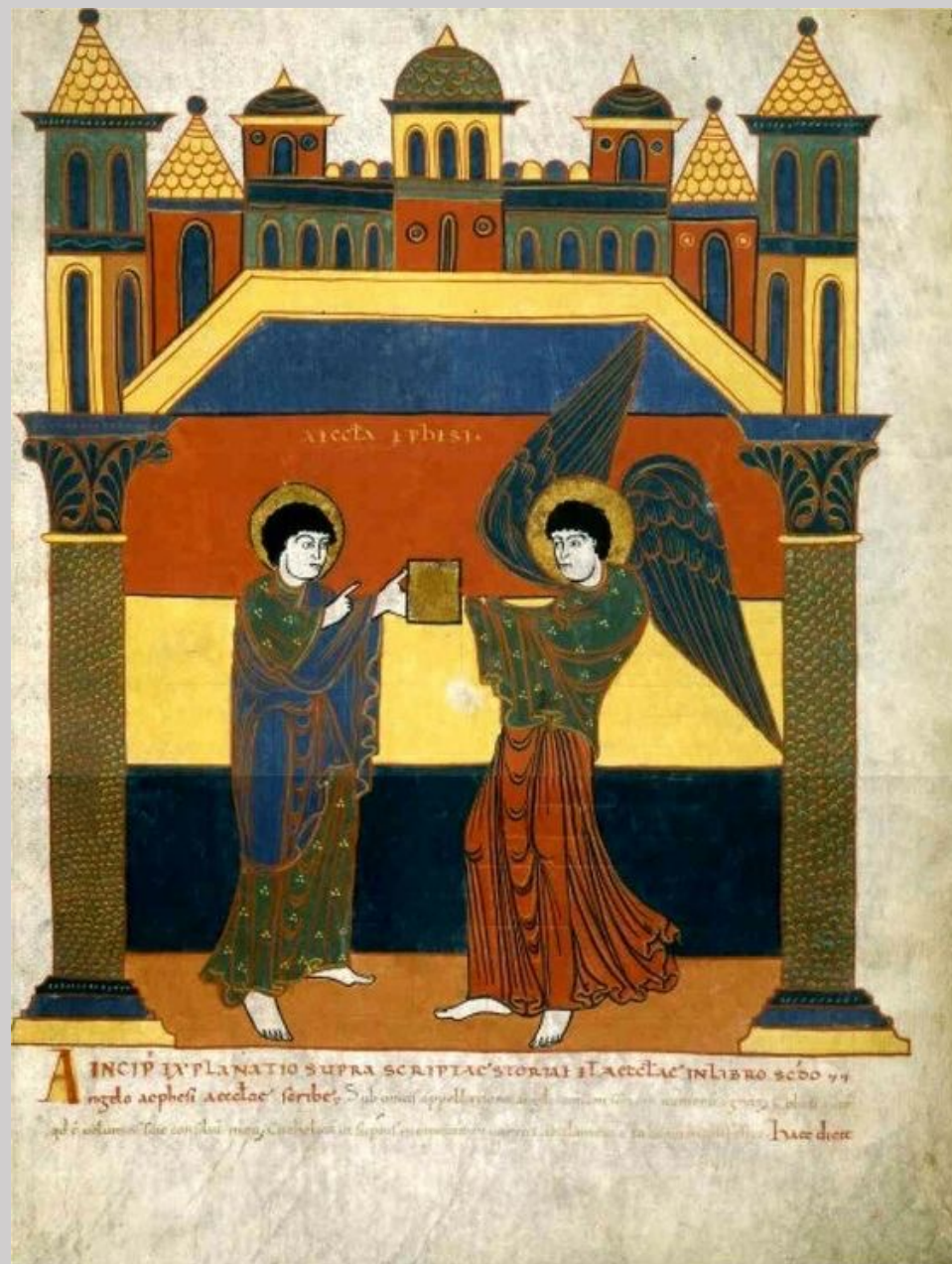
1 of 4



Itten's Seven Types of Contrast

1. Contrast of Hue
2. Light-Dark Contrast
3. Cold-Warm Contrast
4. Complementary Contrast
5. Simultaneous Contrast
6. Contrast of Saturation
7. Contrast of Extension

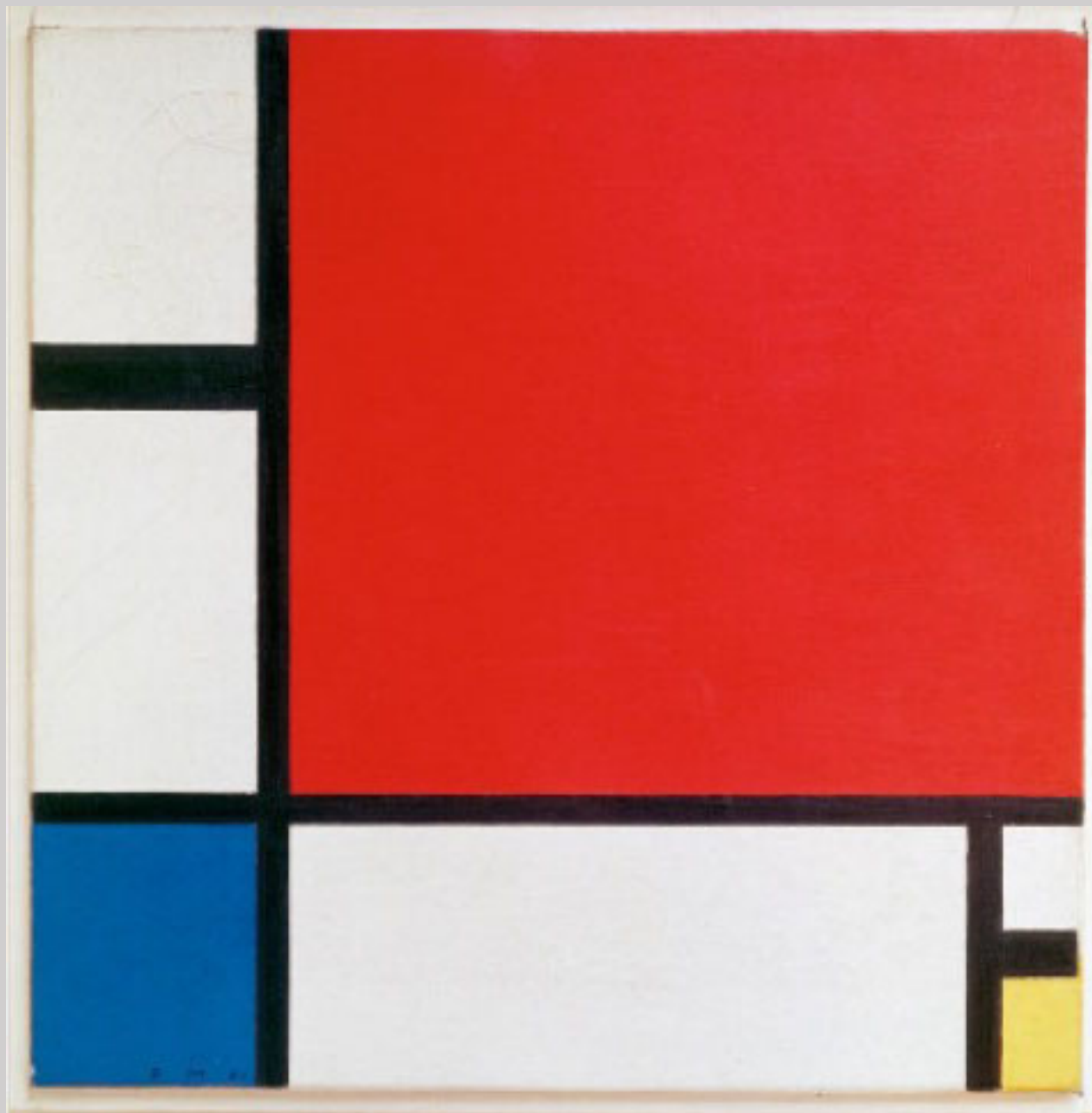
Contrast of Hue



L'Eglise d'Ephese from Apocalypse de Saint Sever. 11th century.



May-Day Excursion in Les Tres Riches Heures du Duc de Berry, Paul de Limbourg. 1410.



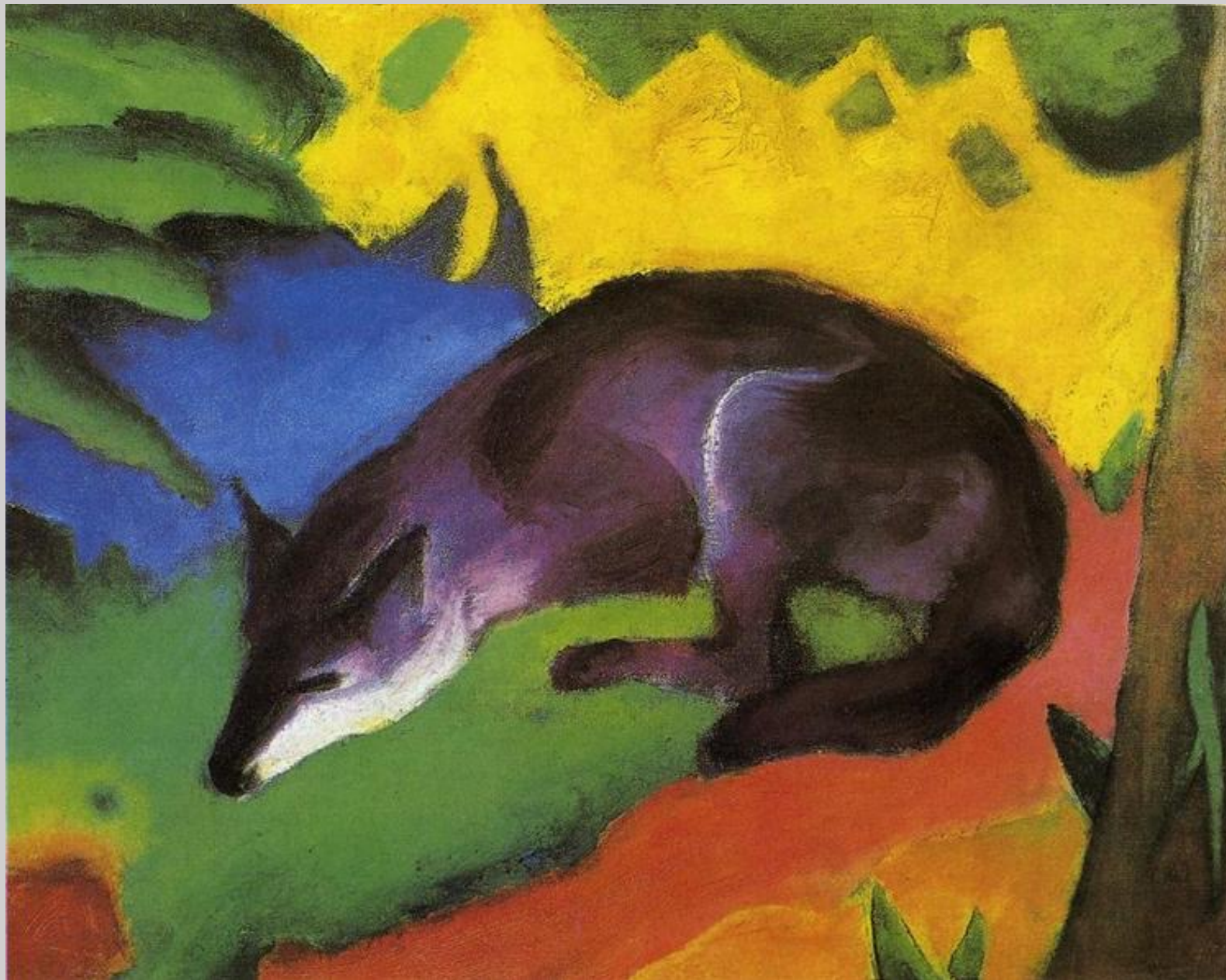
Composition with Red Blue and Yellow. Piet Mondrian. 1930.



Coronation of the Virgin. Enguerrand Charonton. 1453-1454.



Le Collier d'Ambre. Henri Matisse. 1937.



Blue-Black Fox or Blue Fox. Franz Marc. 1911.



In the Car. Roy Lichtenstein. 1963.

Light-Dark Contrast



Guitar and Clarinet on Mantelpiece. Pablo Picasso. 1915.



Lemons, Oranges and a Rose. Francisco de Zurbarán. 1633.



Man in Golden Helmet. Formerly attributed to Rembrandt van Rijn, now to his circle. c. 1650.



The Penitent Magdalene, Georges de La Tour. 1625-1650.



The Calling of St. Matthew, Caravaggio. 1599-1600.

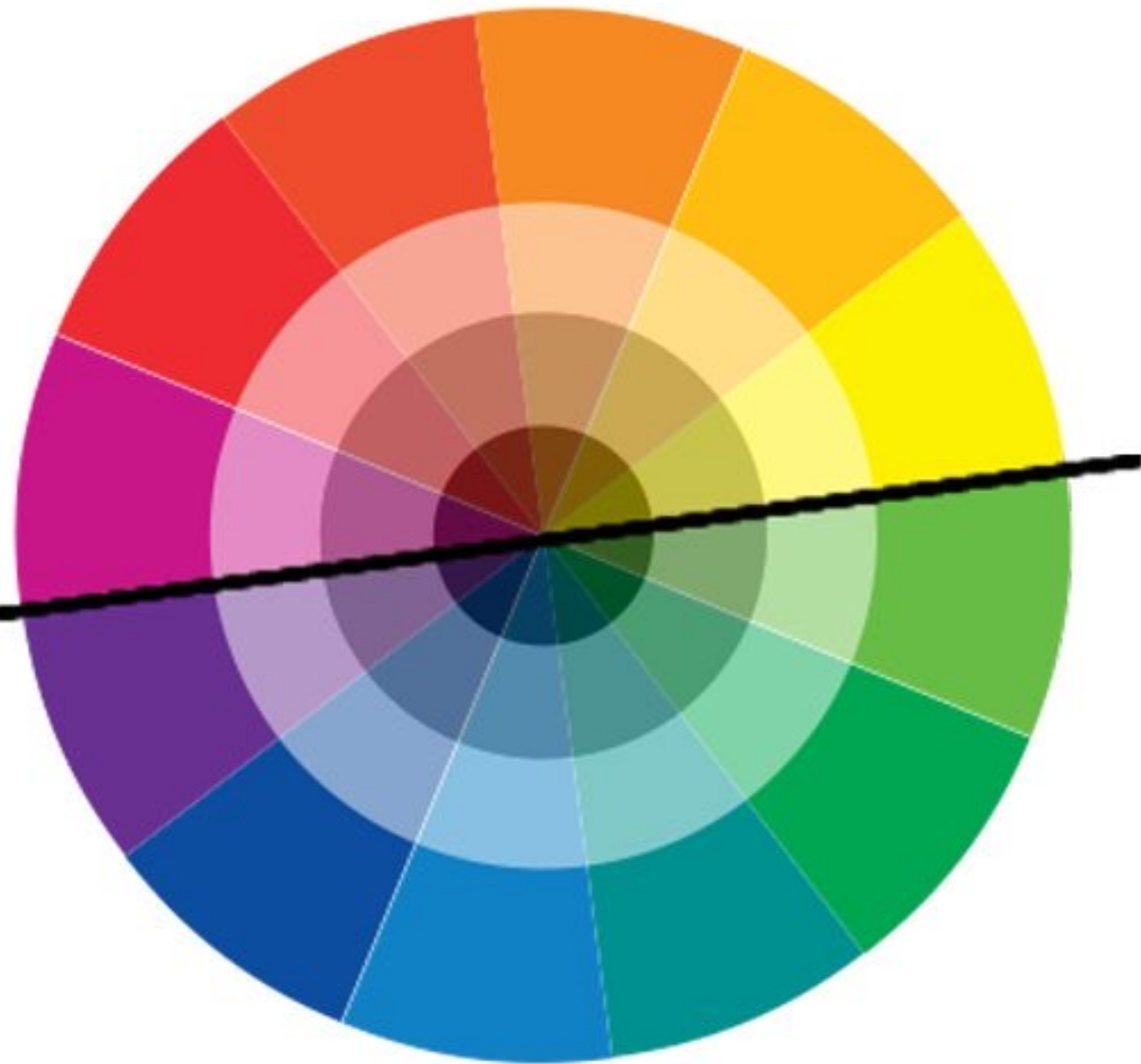


Judith and Her Maidservant, Artemisia Gentileschi. 1625.

Cold-Warm Contrast

Warm
colors

Cool
colors

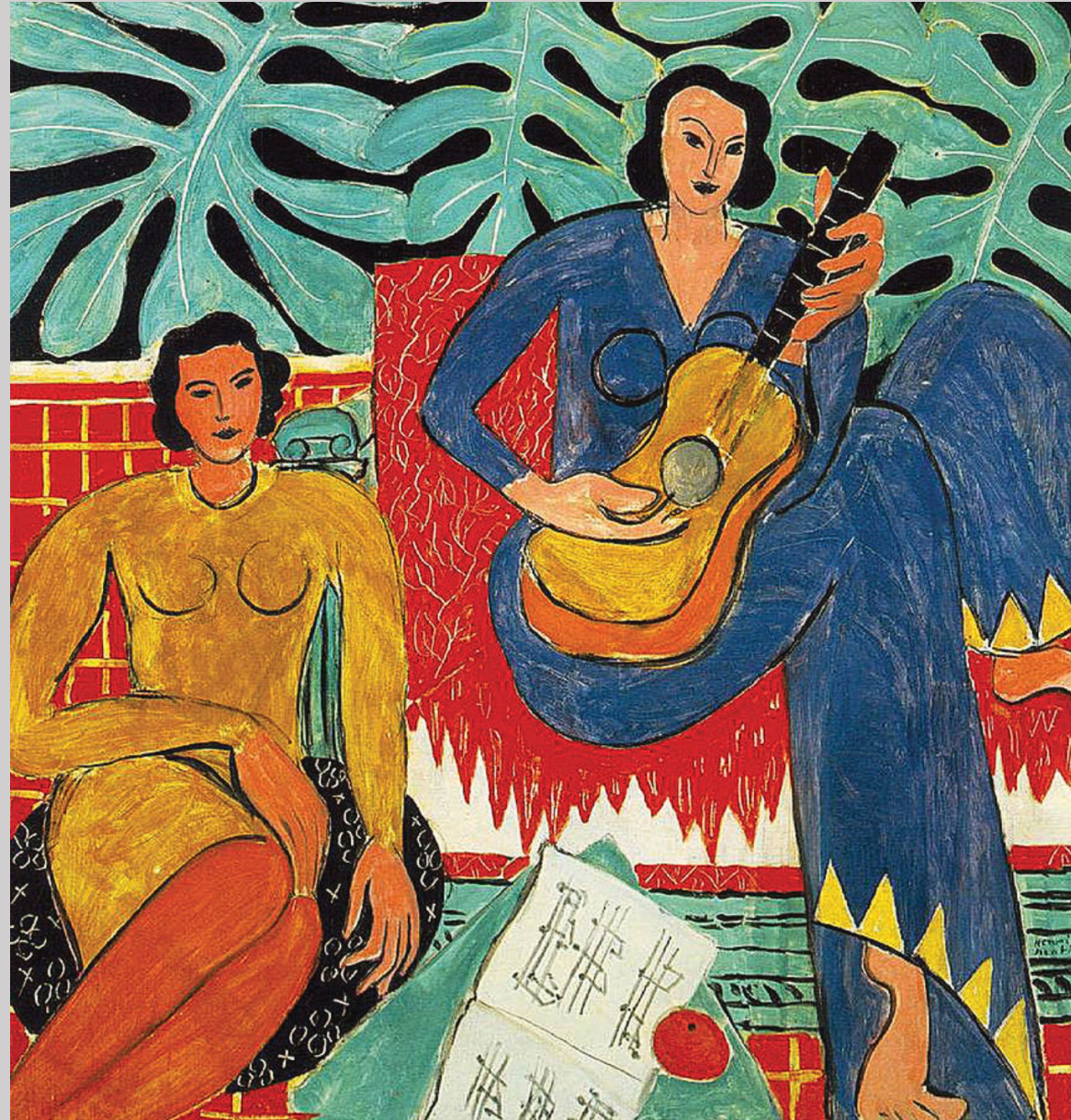




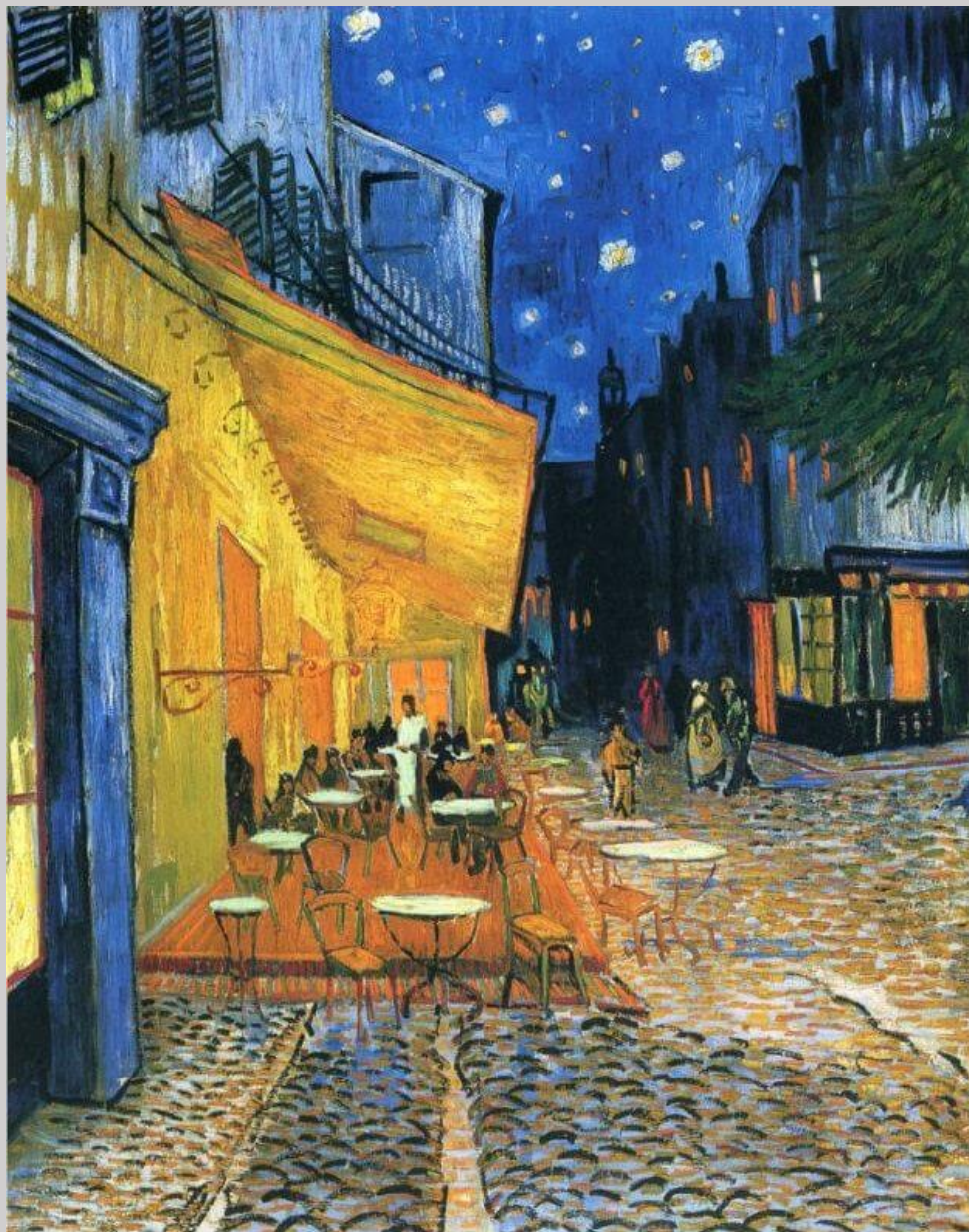
The Belle-Verriere Window, Chartres Cathedral, Artist unknown. c 1150



Haystacks, Midday, Claude Monet. 1890.



The Music, Henri Matisse. 1939.



Café Terrace at Night, Vincent van Gogh. 1888.

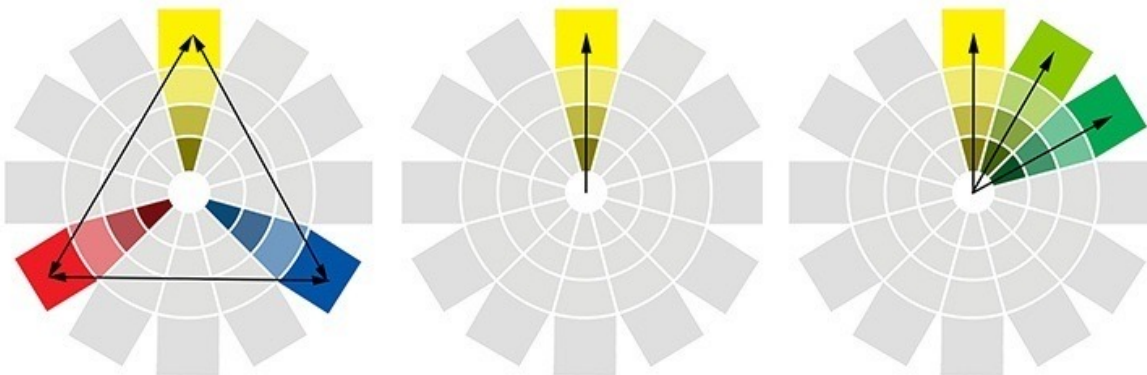
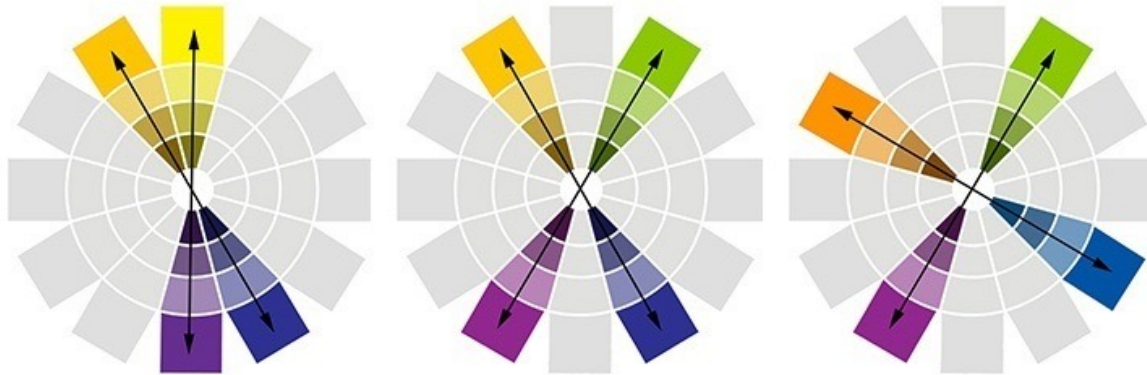
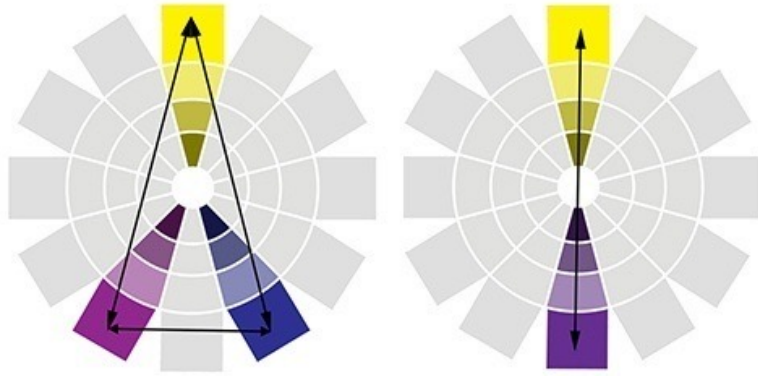
Complementary Contrast

Monochromatic

1. Complementary
2. Analogous
3. Triadic
4. Split Complementary
5. Tetradic

Ten Steps of Black/White/Gray and Mixed Complementary Colors





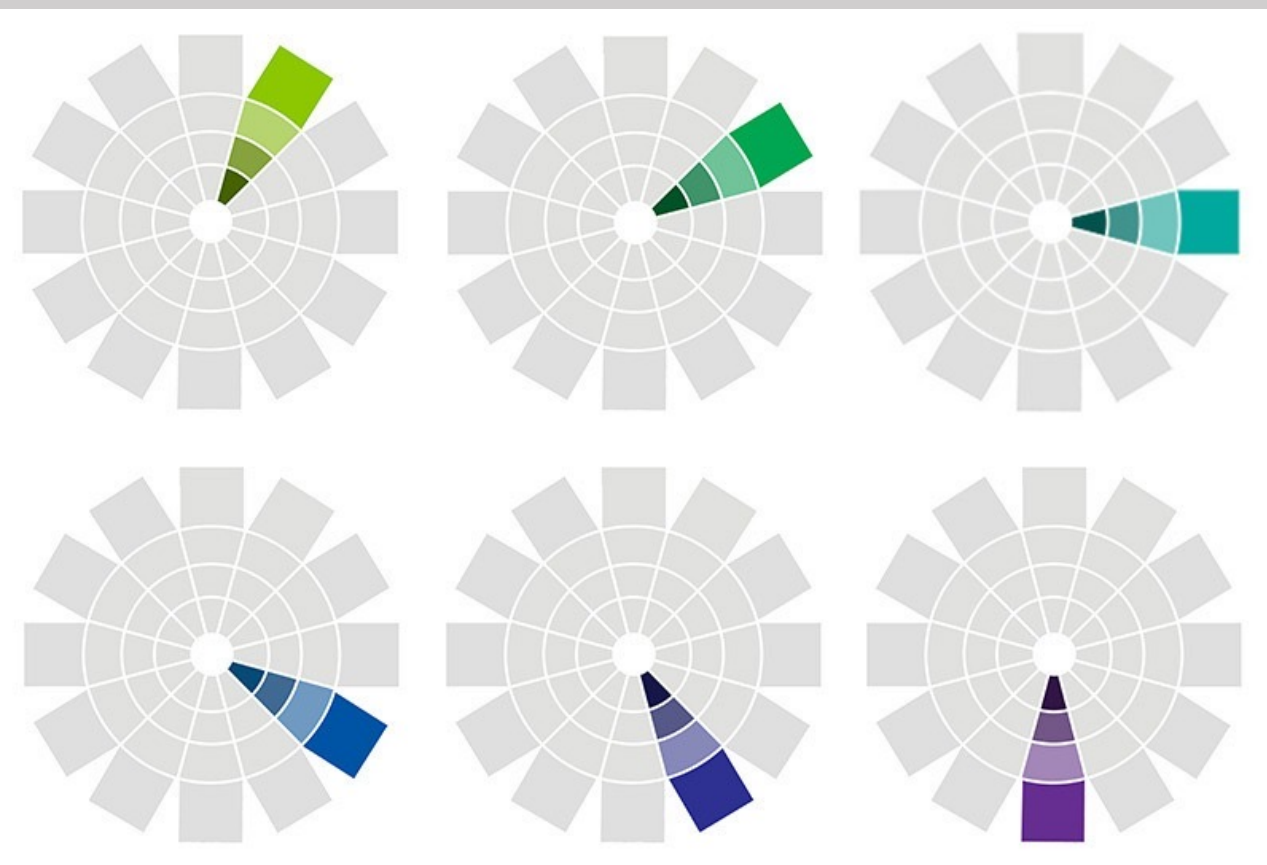
Geometric Arrangements of Complementary Colors

Top row L-R: Split complementary; Complementary

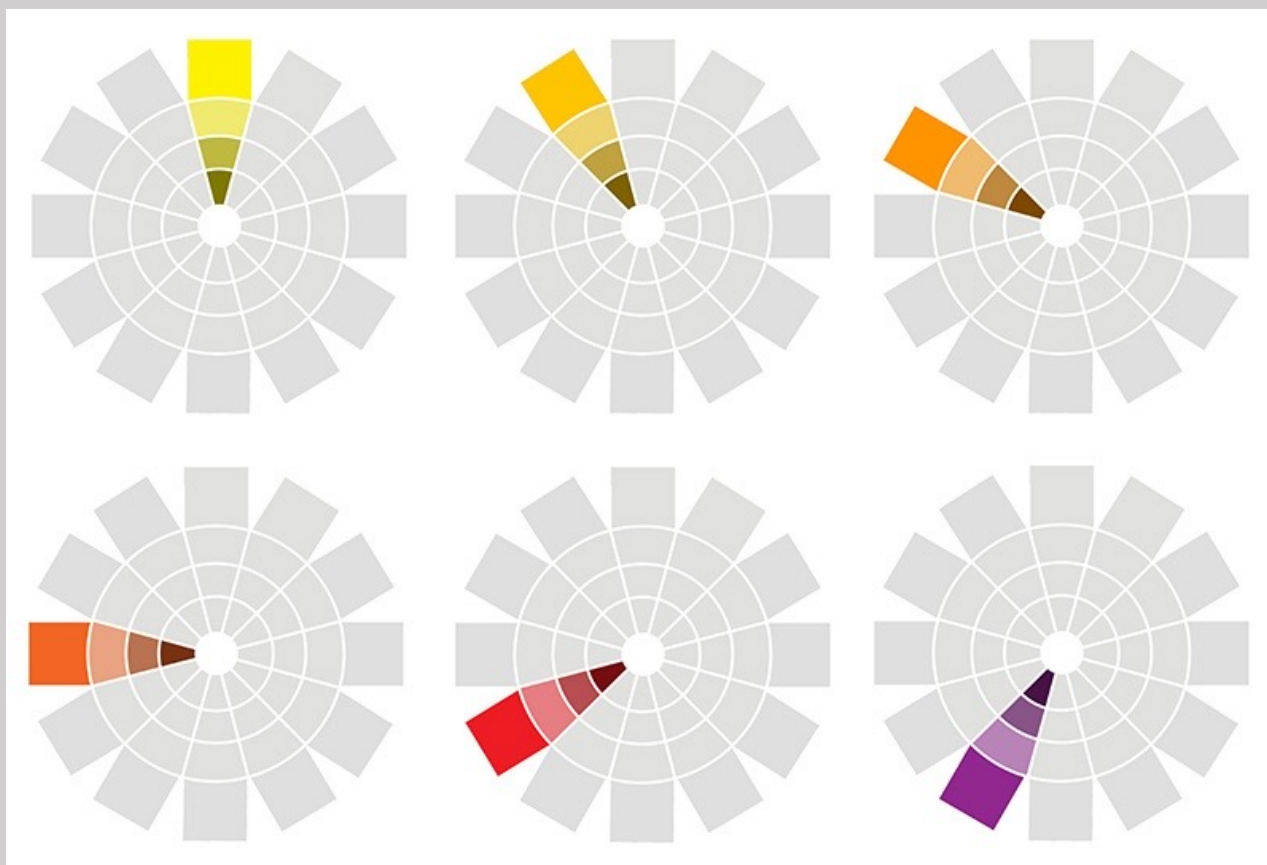
Middle row L-R: Double complementary; Rectangular tetrad; Square tetrad

Bottom row L-R: Triad; Monochromatic; Analogous;

Monochromatic Color Scheme



Cool Monochromatic

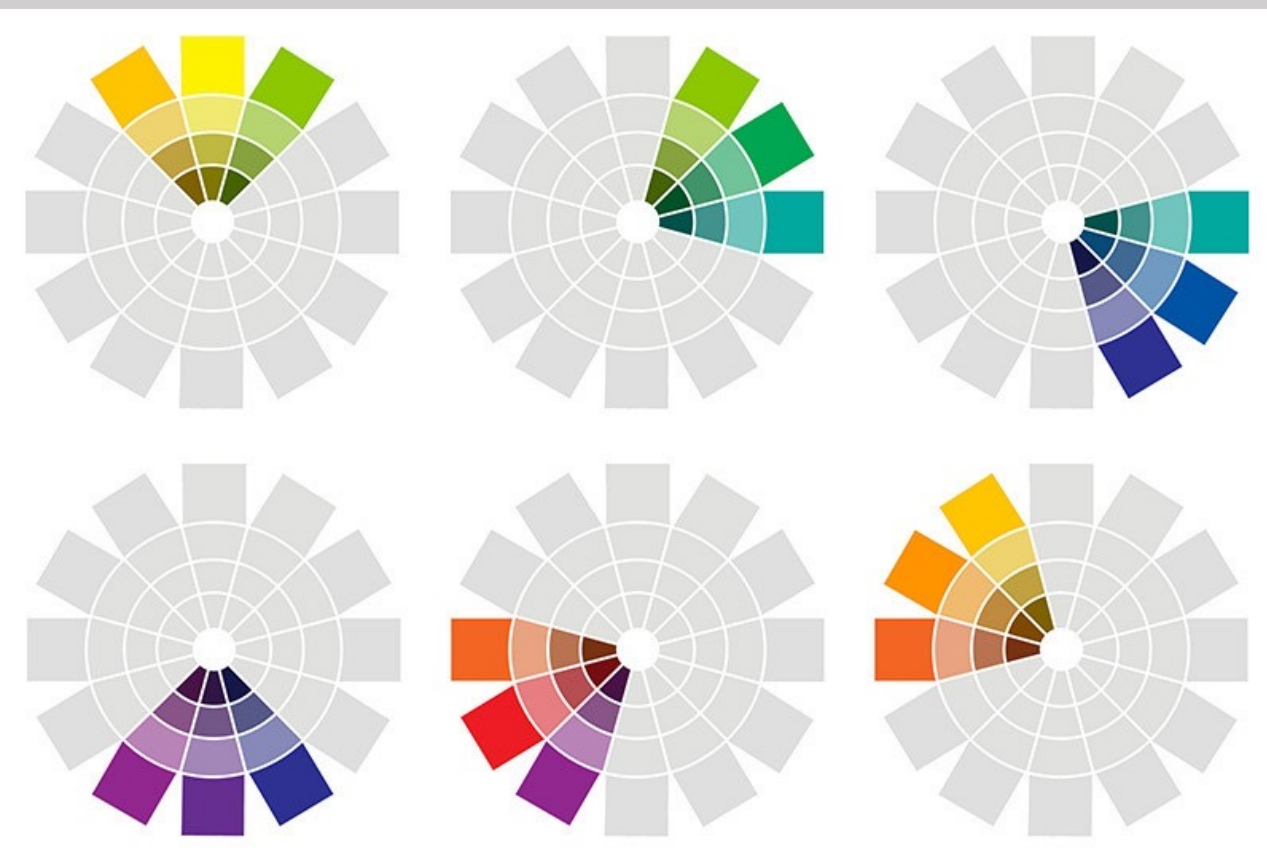


Warm Monochromatic

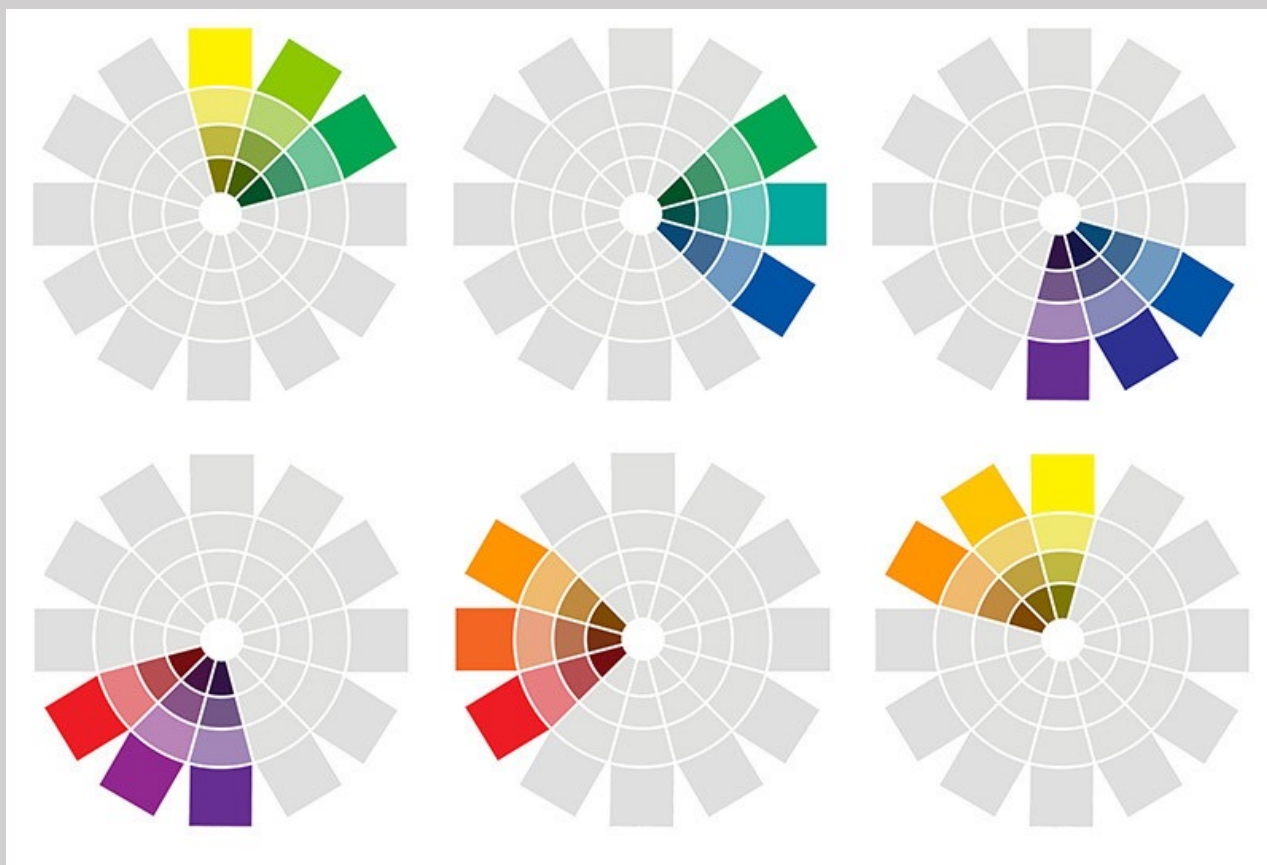


Morning on the Seine, Claude Monet. 1897.

Analogous Color Scheme



Analogous Most Harmonious

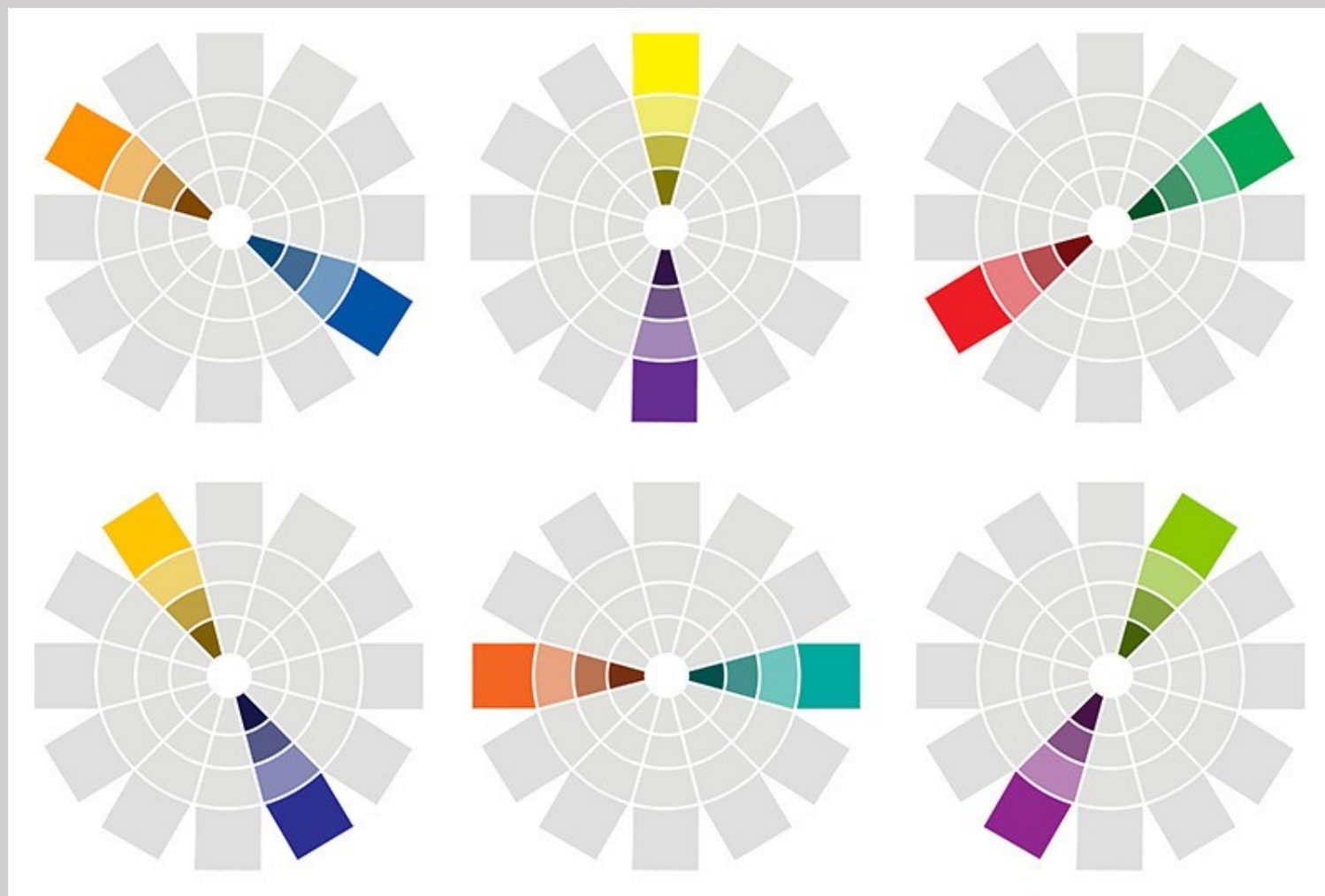


Analogous Less Harmonious



Irises in a Vase. Vincent van Gogh. 1890. (Analogous)

Complementary Contrast



Complementary



La Montagne Sainte-Victoire. Paul Cezanne. 1892-1895. (Complementary)

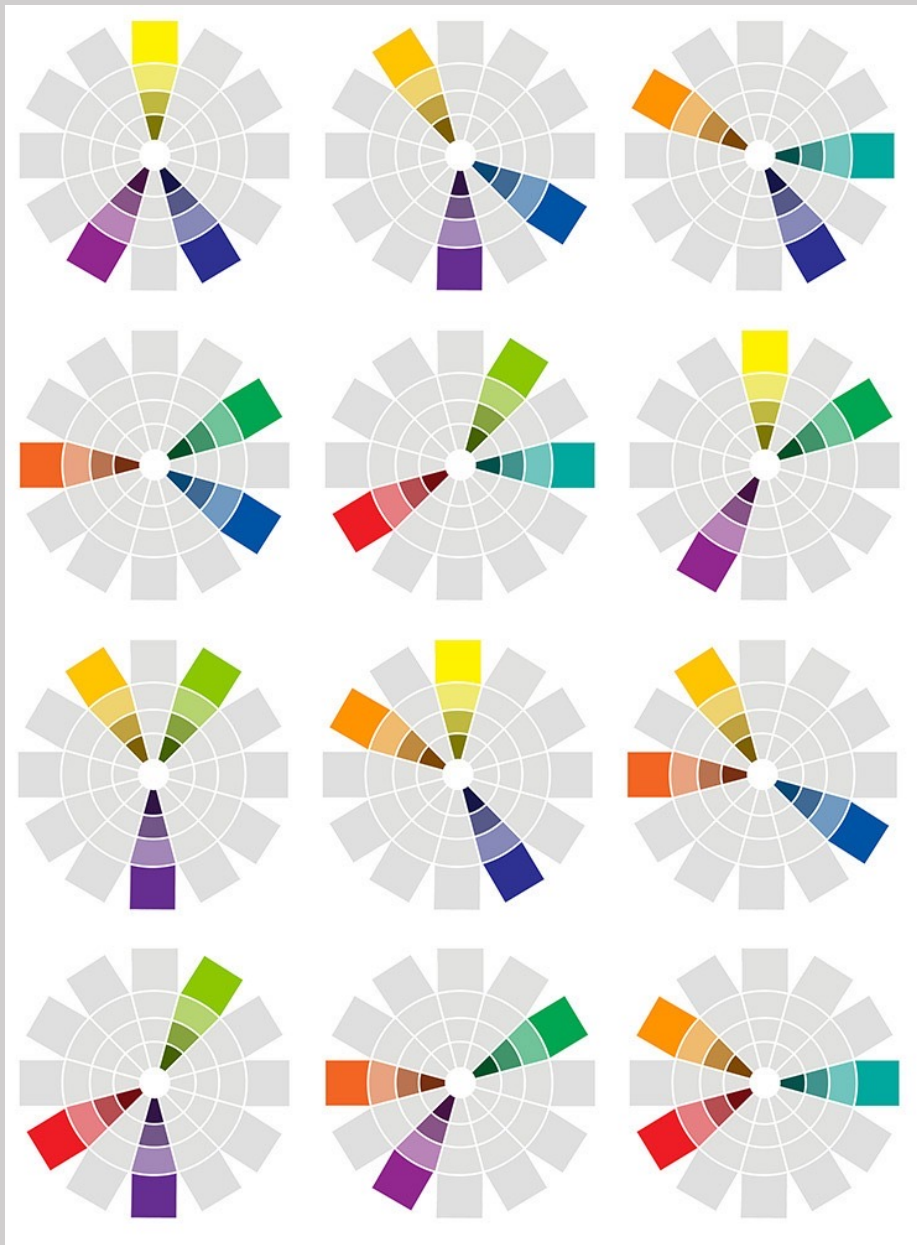


Connected. Malika Favre. 2023. (Single complementary pair.)



Cultivated. Diana Ejaita. 2023. (The three primary and secondary complementary pairs.)

Split Complementary Contrast

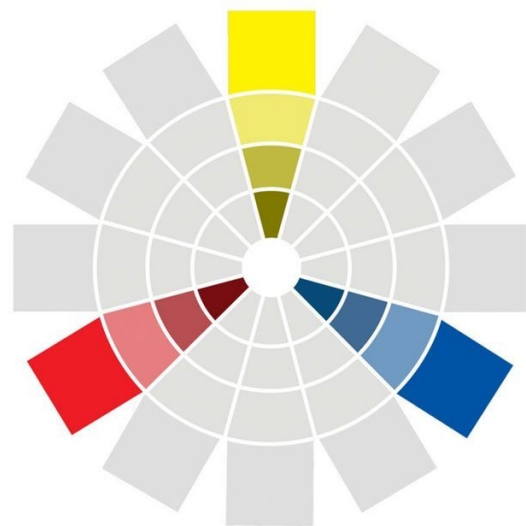


Split Complementary



Regatta at Argentueill. Claude Monet. 1872. (Split complementary)

Triadic Contrast



Triad



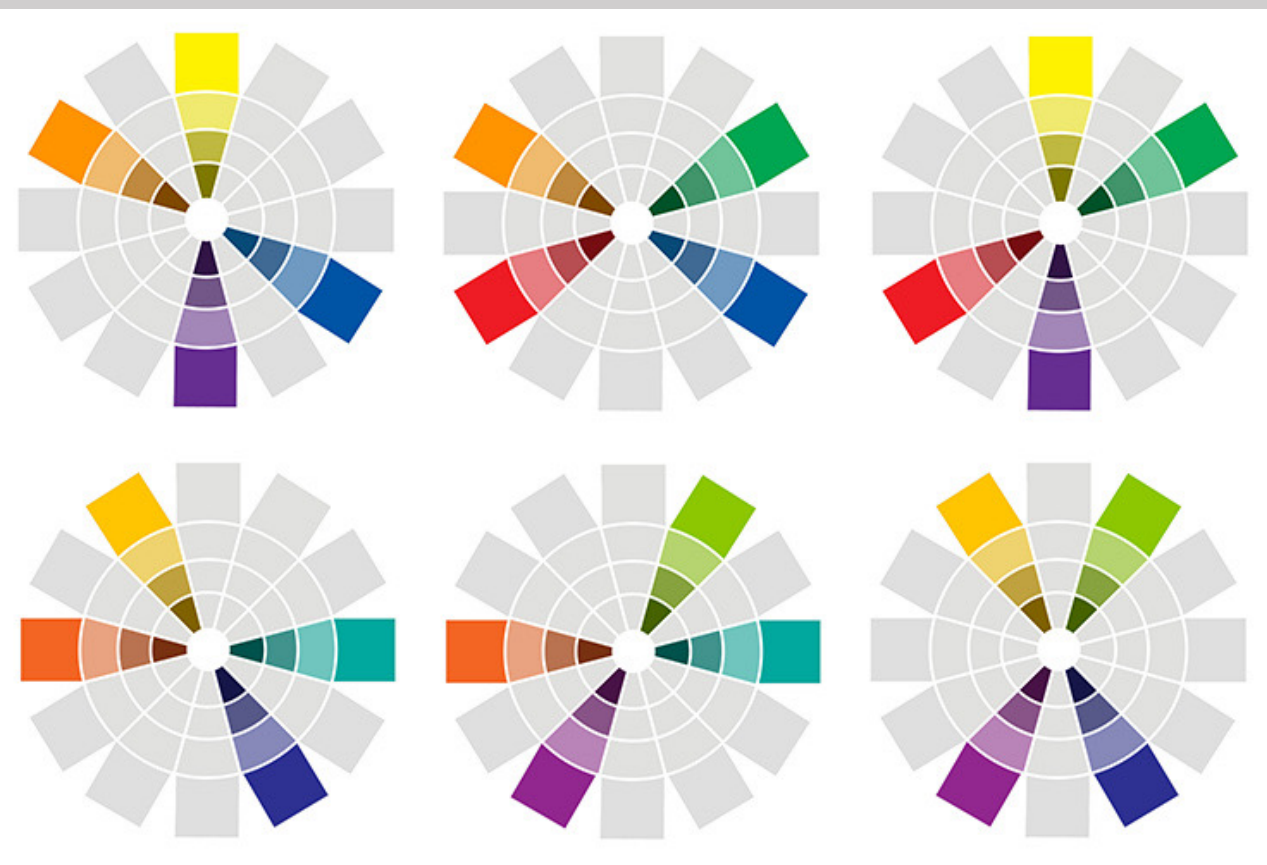
The Milkmaid. Johannes Vermeer. c 1660. (Triadic complementary)



Andre Derain. Charing Cross Bridge

Charing Cross Bridge. Andre Derain. 1906. (Triadic complementary)

Tetradic Contrast



Rectangular Tetrad



Square Tetrad



The Sunflowers. Vincent van Gogh. 1888. (Tetradic complementary)



Poplars at Giverny. Claude Money. 1887. (Tetradic complementary)

Contrast of Extension (Proportion) and Goethe's Theory

Goethe's Theory of Color Proportions

In order to make harmonious images, it is necessary to use the reciprocals of these values. For example, since yellow is three times the strength of violet, in a composition with yellow and violet, the yellow area should be one-third the size of the violet area.

Yellow	:	Violet	=	$\frac{1}{4}$	:	$\frac{3}{4}$
Orange	:	Blue	=	$\frac{1}{3}$	:	$\frac{2}{3}$
Red	:	Green	=	$\frac{1}{2}$	:	$\frac{1}{2}$

$\frac{1}{4}$



$\frac{3}{4}$

$\frac{1}{3}$



$\frac{2}{3}$

$\frac{1}{2}$



$\frac{1}{2}$

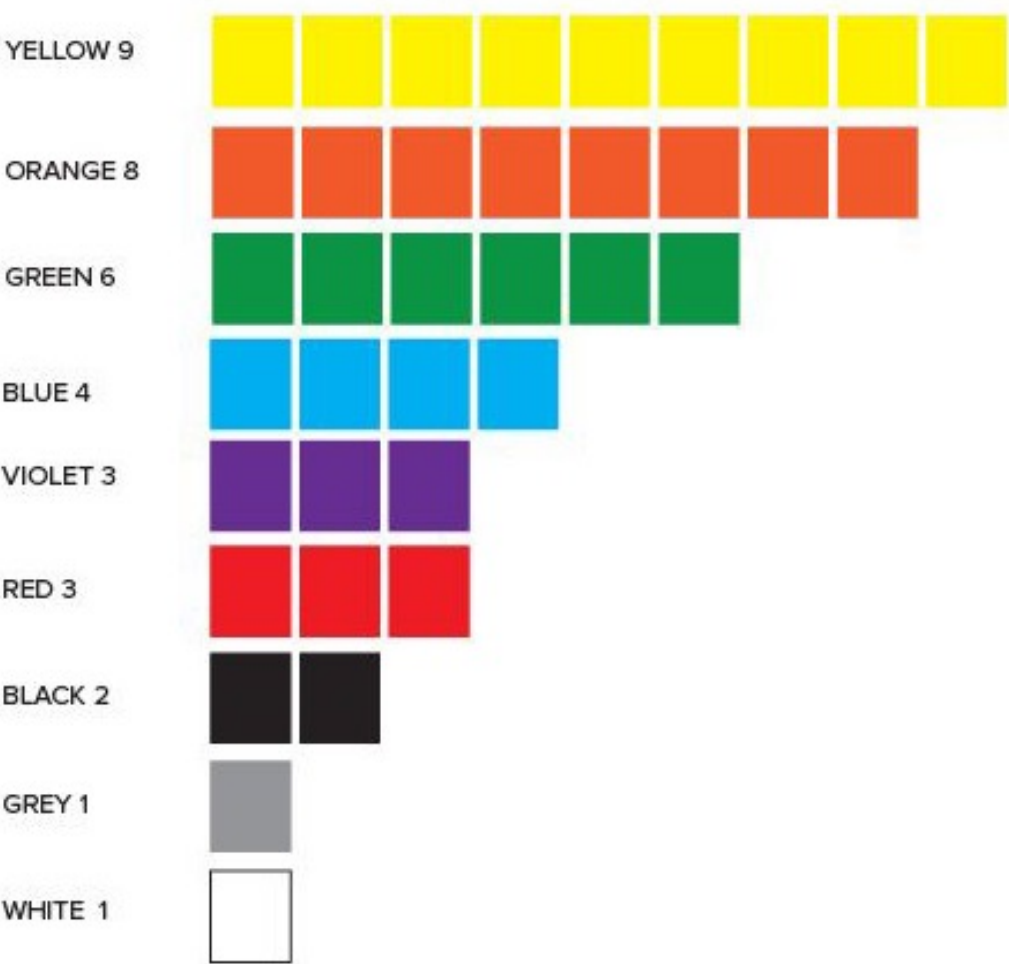
Goethe's Theory of Color Proportions

The harmonious areas for primary and secondary colors are:

Yellow	:	Orange	:	Red	:	Violet	:	Blue	:	Green
3	:	4	:	6	:	9	:	8	:	6

The harmonious areas for one hue in relation to the others, for example, yellow, is:

Yellow	:	Orange	=	3	:	4				
Yellow	:	Red	=	3	:	6				
Yellow	:	Violet	=	3	:	9				
Yellow	:	Blue	=	3	:	8				
Yellow	:	Green	=	3	:	6				
Yellow	:	Red	:	Blue	=	3	:	6	:	8
Yellow	:	Violet	:	Green	=	3	:	9	:	6





Landscape with the Fall of Icarus, Pieter Bruegel the Elder. c 1560.