

Color Theory (and Practice)

Week 3

Mary Fran Miklitsch

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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

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Contrast of Hue

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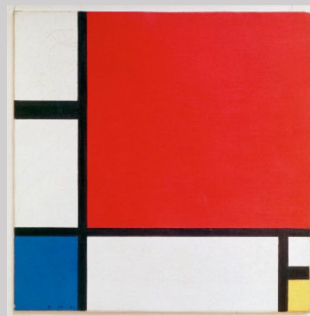
L'Eglise d'Ephese from Apocalypse de Saint Sever. 11th century.

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

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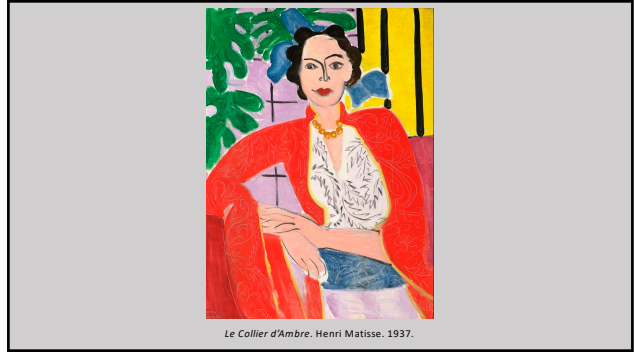


Composition with Red Blue and Yellow. Piet Mondrian, 1930.

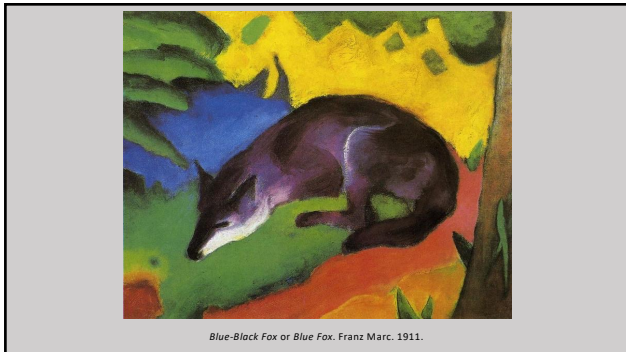
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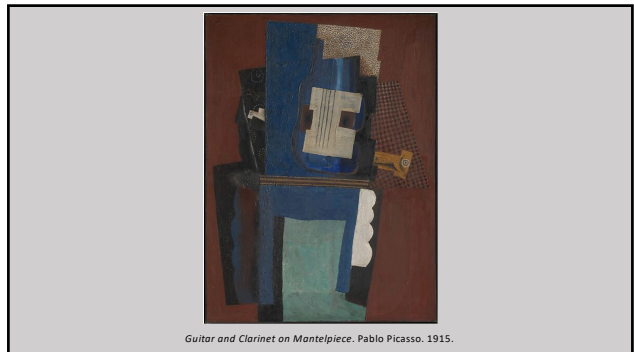
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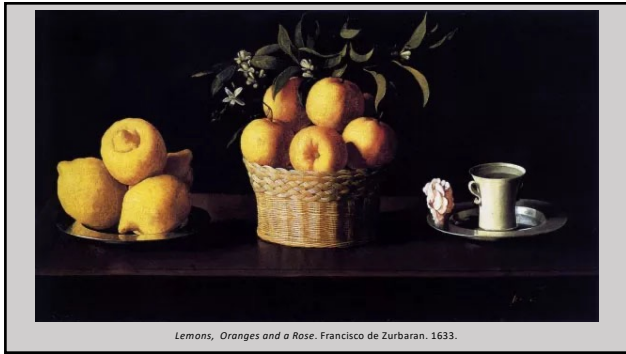
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Light-Dark Contrast

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

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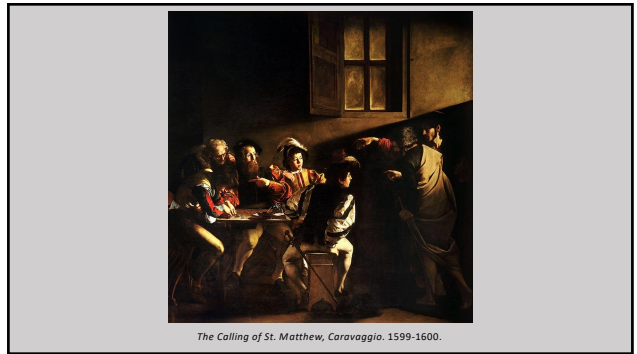
Man in Golden Helmet. Formerly attributed to Rembrandt van Rijn, now to his circle. c. 1650.

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

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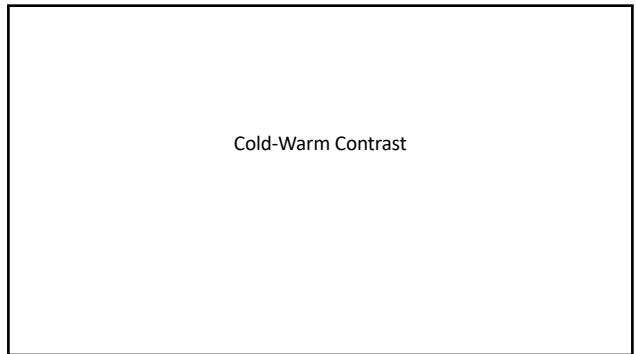
The Calling of St. Matthew, Caravaggio. 1599-1600.

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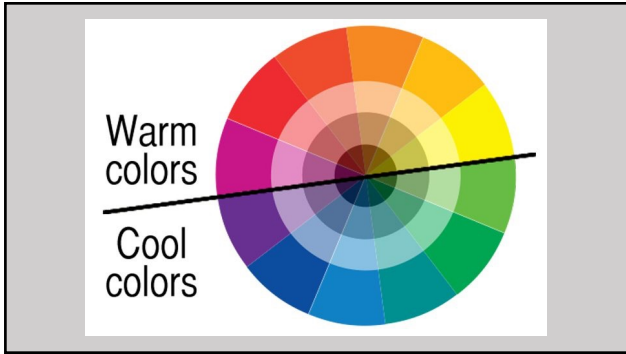
Judith and Her Maidservant, Artemisia Gentileschi. 1625.

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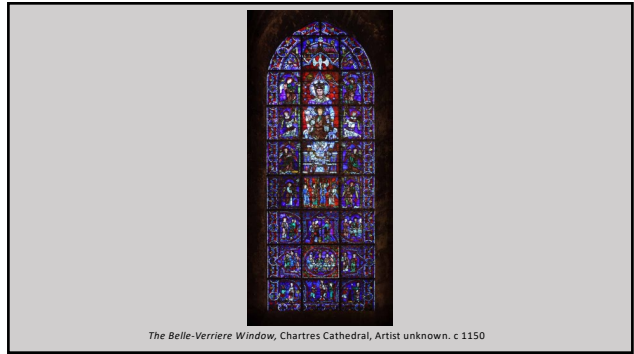


Cold-Warm Contrast

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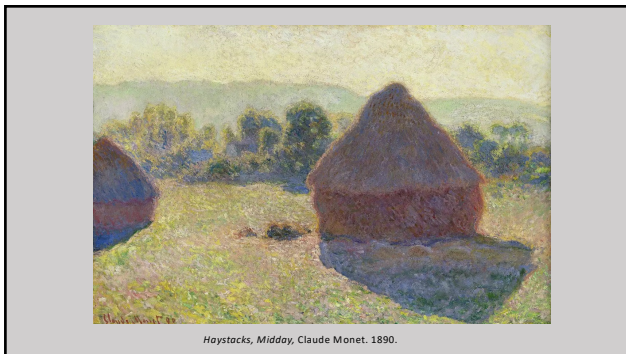


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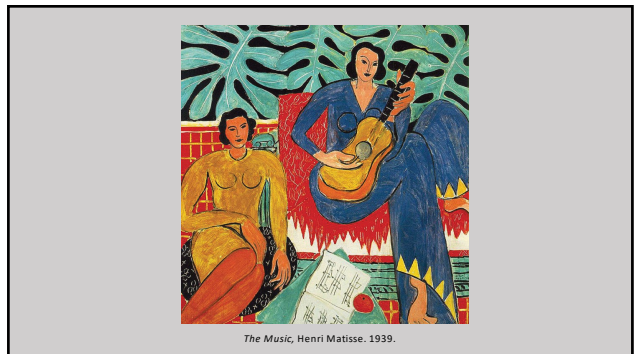
The Belle-Verriere Window, Chartres Cathedral, Artist unknown. c 1150

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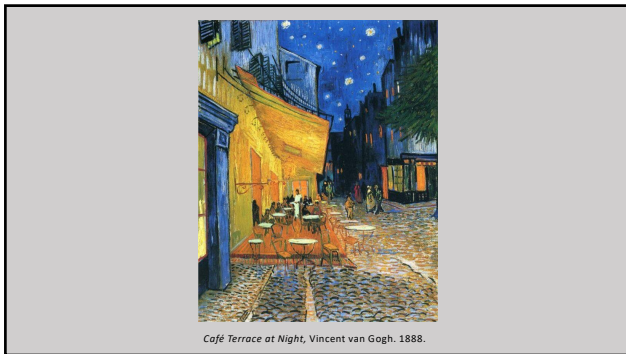
Haystacks, Midday, Claude Monet. 1890.

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The Music, Henri Matisse. 1939.

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Café Terrace at Night, Vincent van Gogh. 1888.

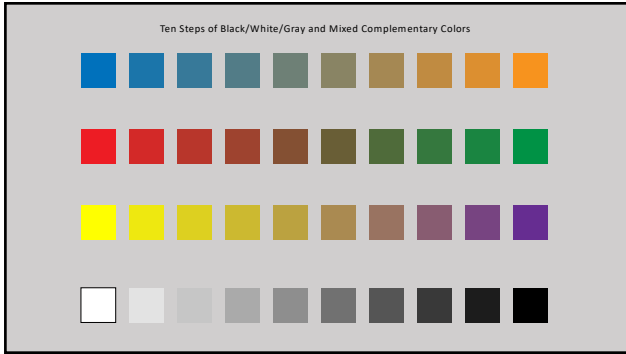
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Complementary Contrast / Color Harmony

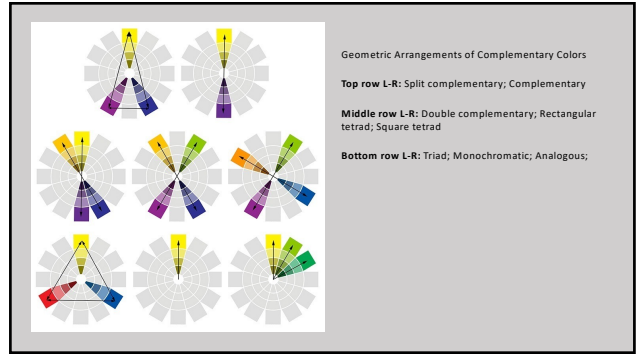
Monochromatic

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

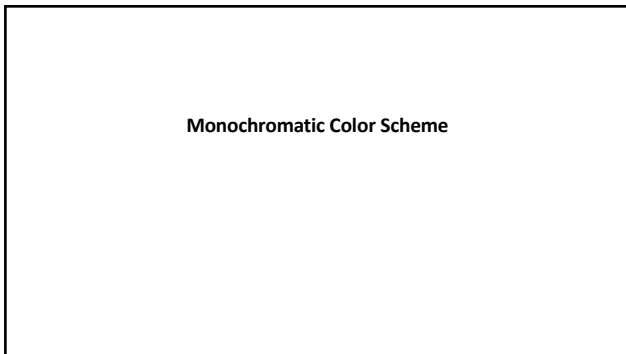
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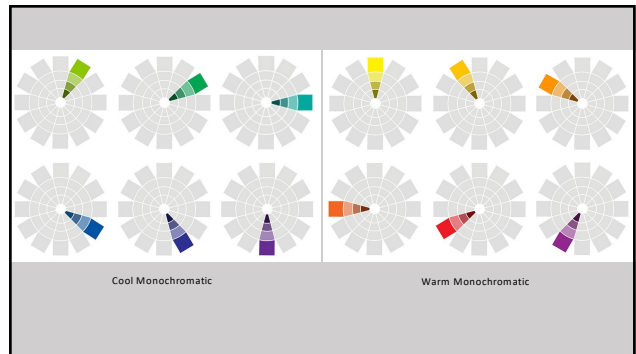
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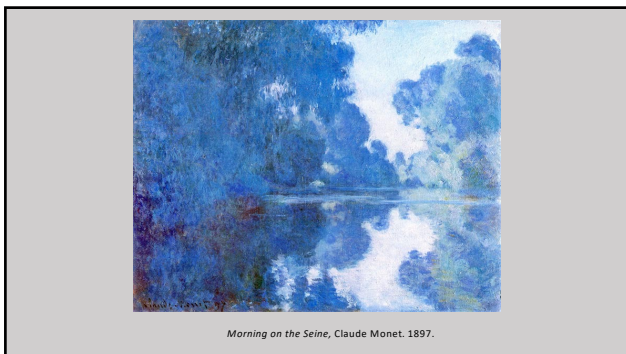
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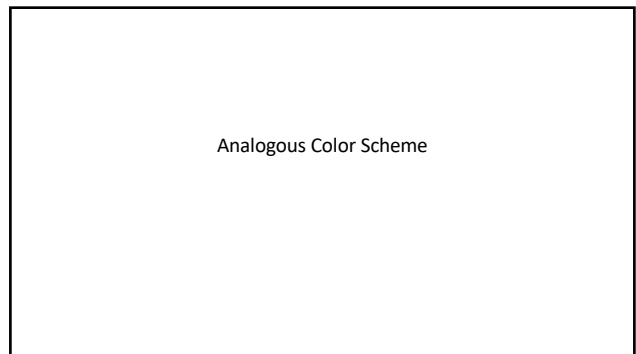
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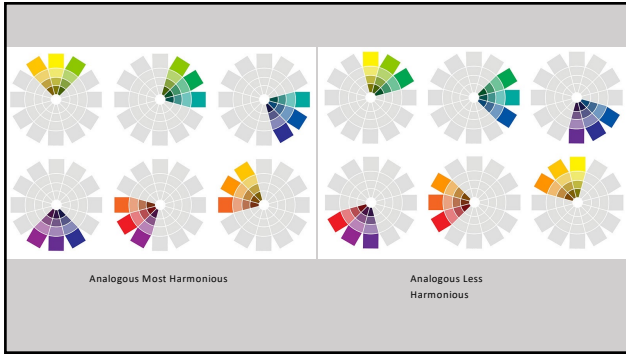
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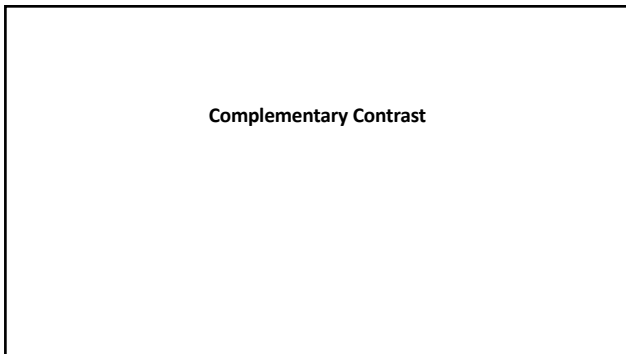
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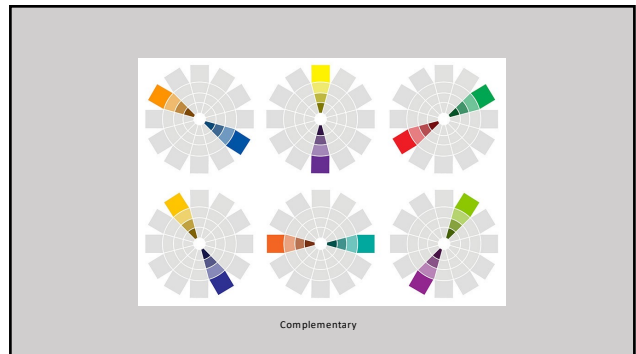
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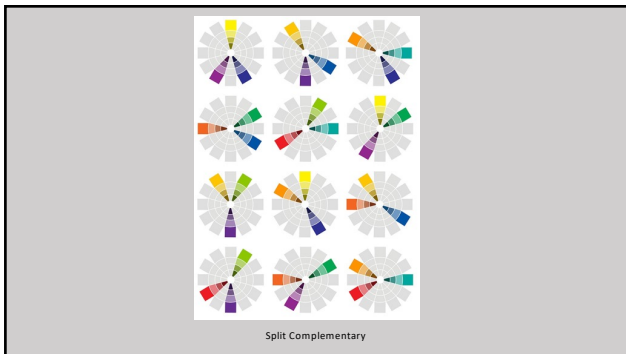
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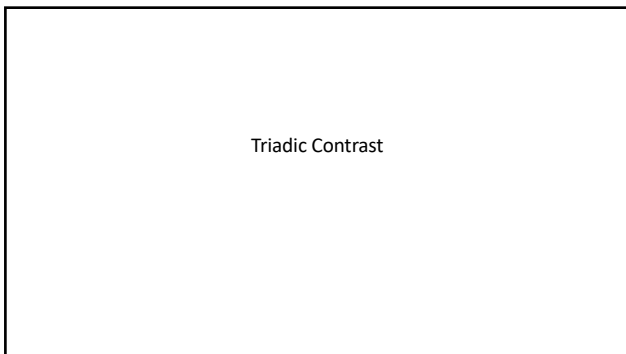
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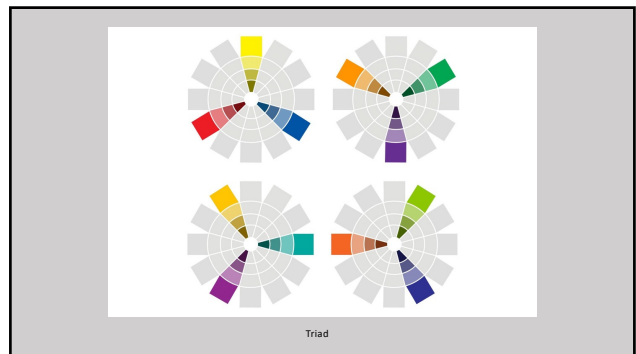
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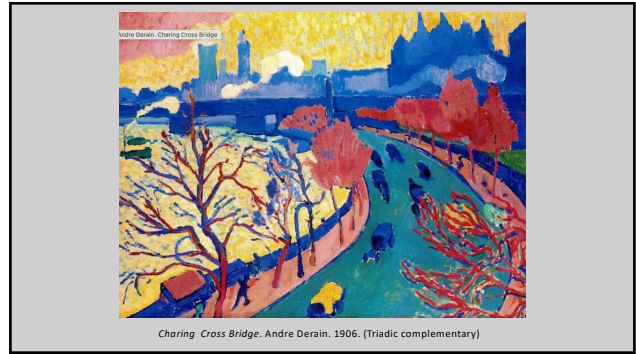
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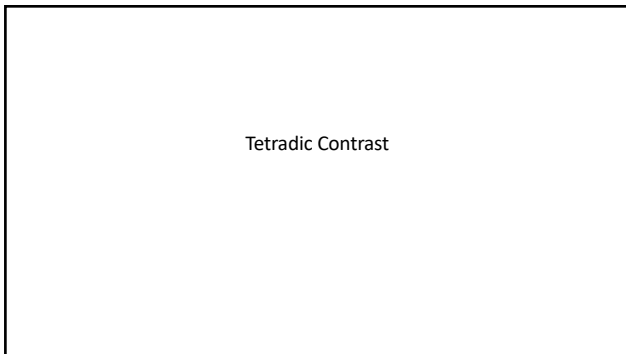
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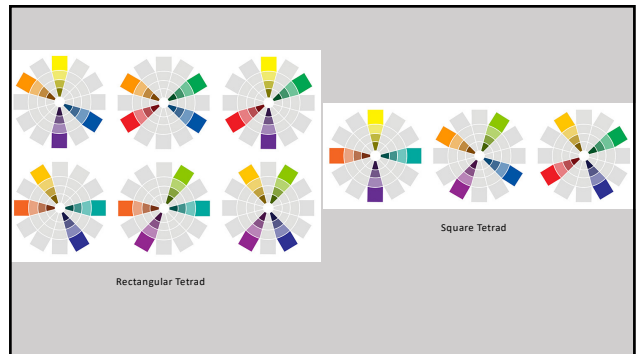
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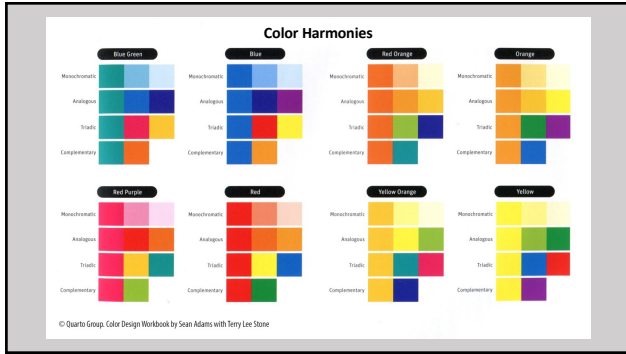
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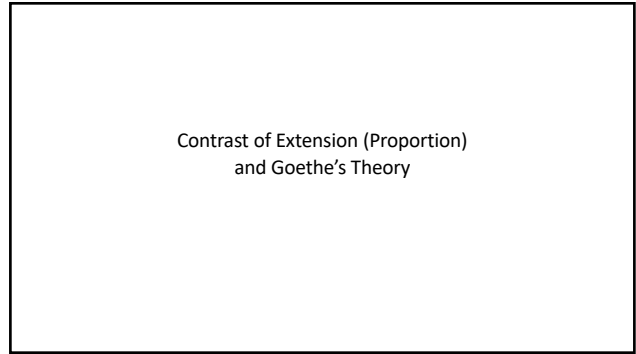
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Goethe's Theory of Color Proportions

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	=	3/4	:	1/4
Orange	:	Blue	=	2/3	:	1/3
Red	:	Green	=	1/2	:	1/2

1/4 3/4

1/3 2/3

1/2 1/2

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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

YELLOW 9
ORANGE 8
GREEN 6
BLUE 4
VIOLET 3
RED 3
BLACK 2
GREY 1
WHITE 1

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