COLOR & VALUE (PT. 1)

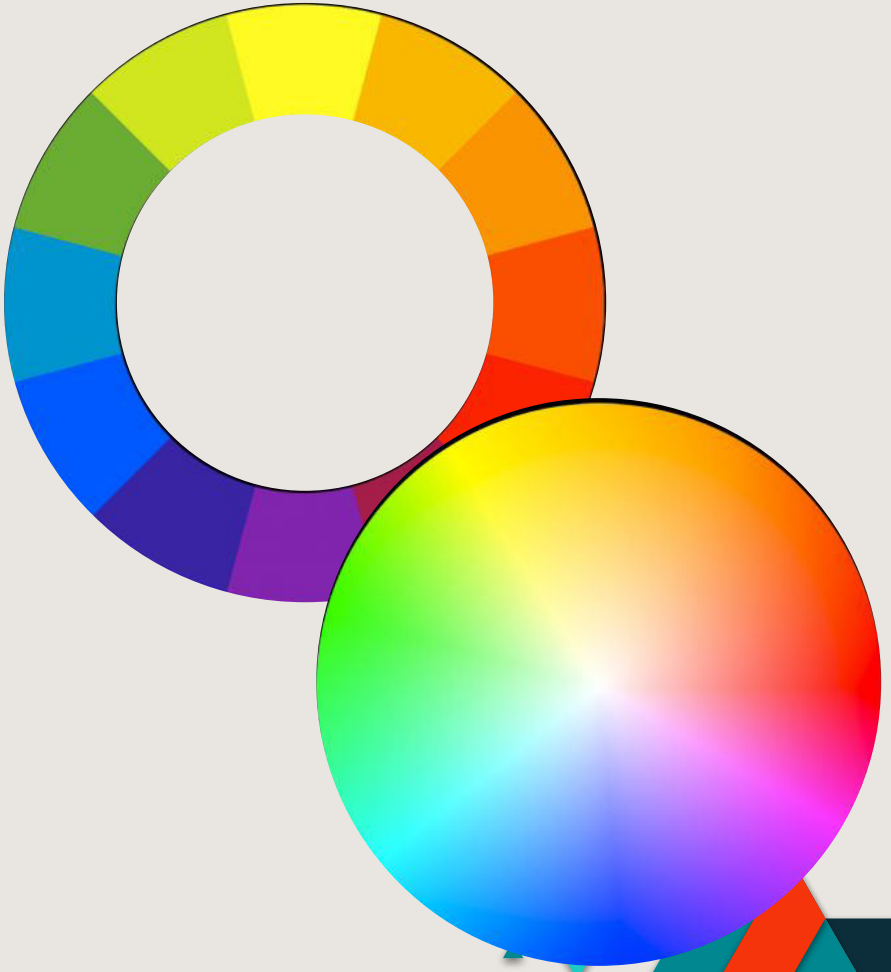
ELEMENTS OF ART

COLOR

An element of art that is derived from reflected light. **COLOR** is made up of three properties: **HUE**, **VALUE**, and **INTENSITY**.

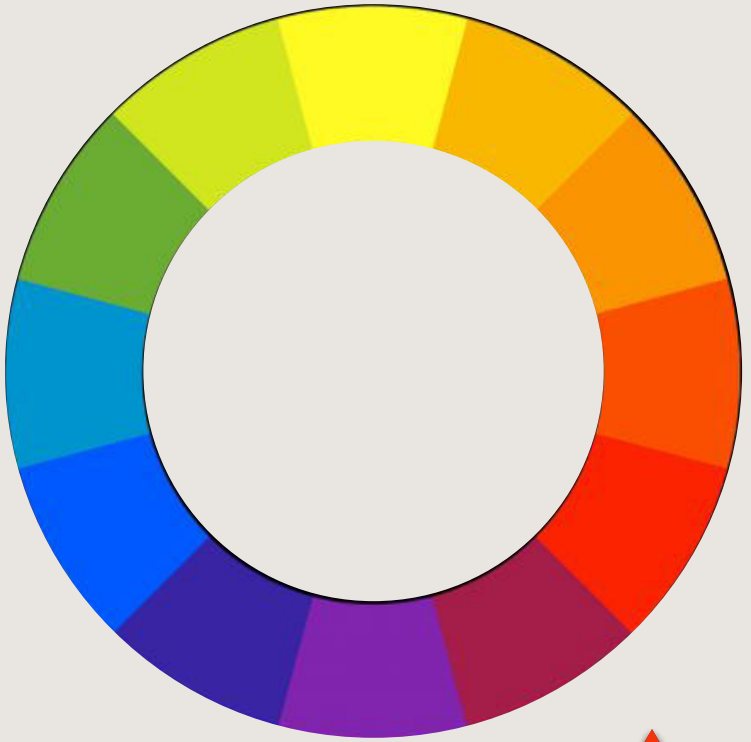
HUE

The name of the COLOR in the color spectrum.



WHAT'S THE HUE?

CRIMSON



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CRIMSON

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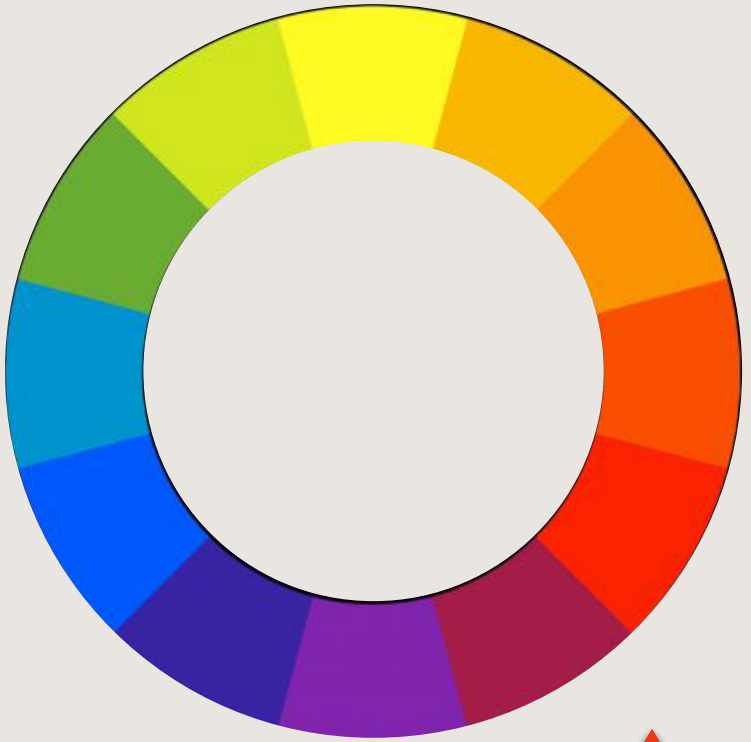
LAVENDER



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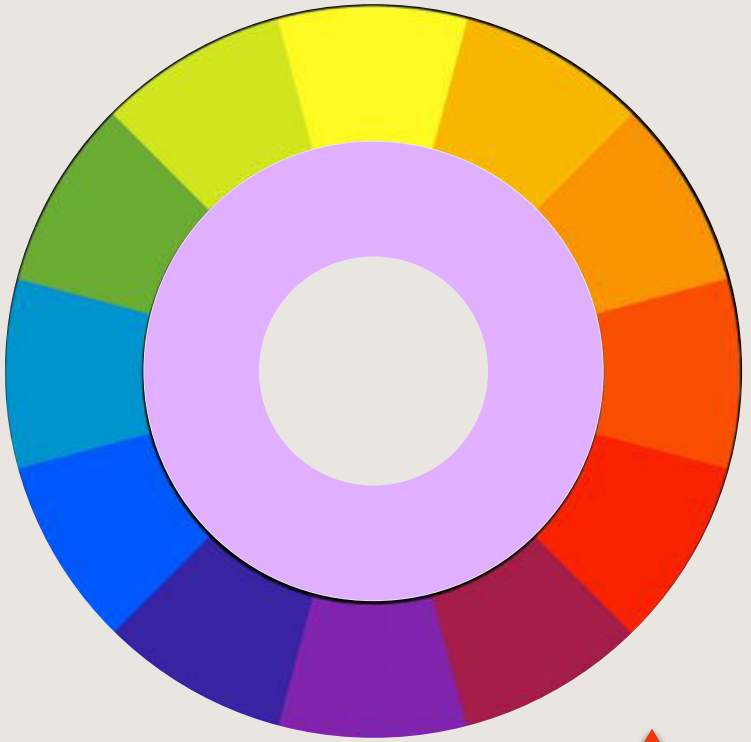
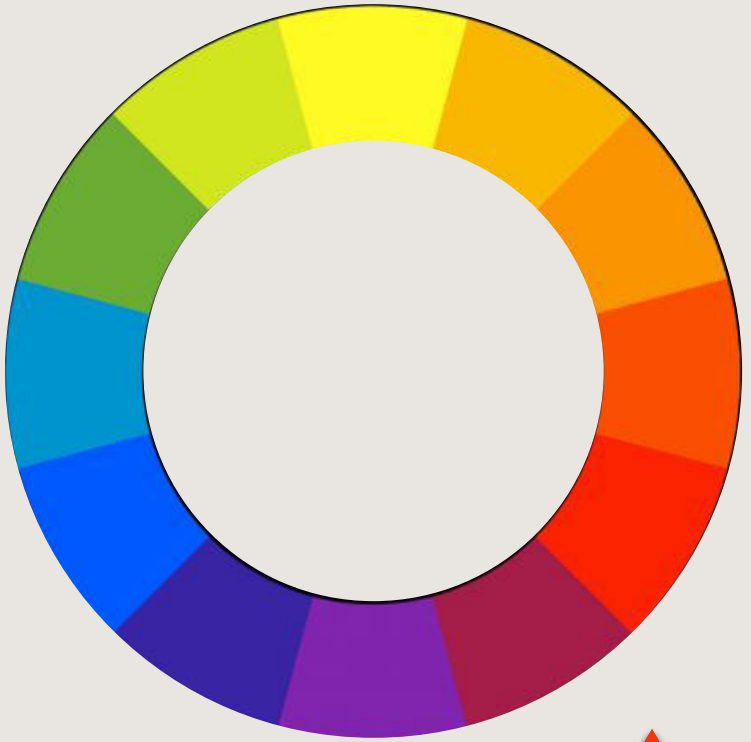


WHAT'S THE HUE?

BURGUNDY

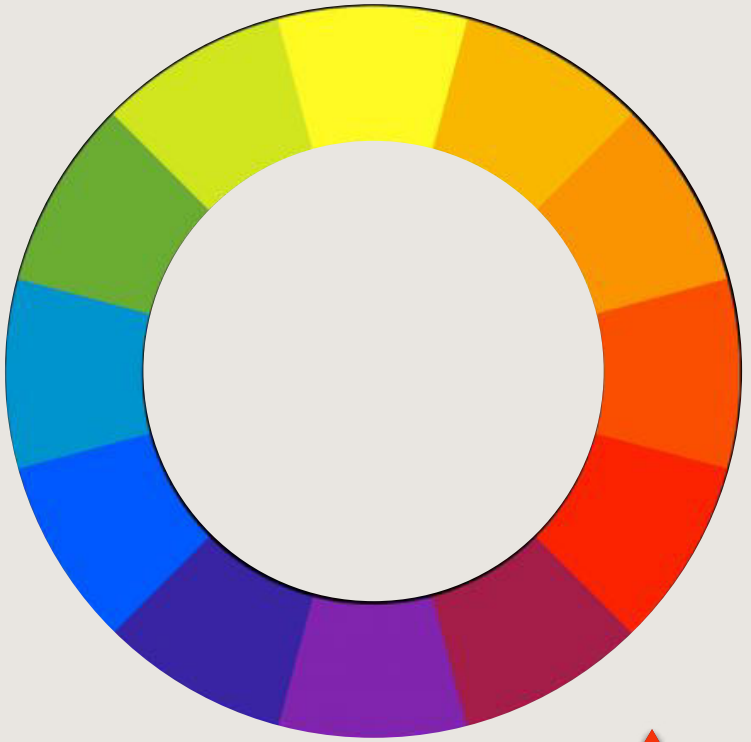


WHAT'S THE HUE?

BURGUNDY

WHAT'S THE HUE?

MINT



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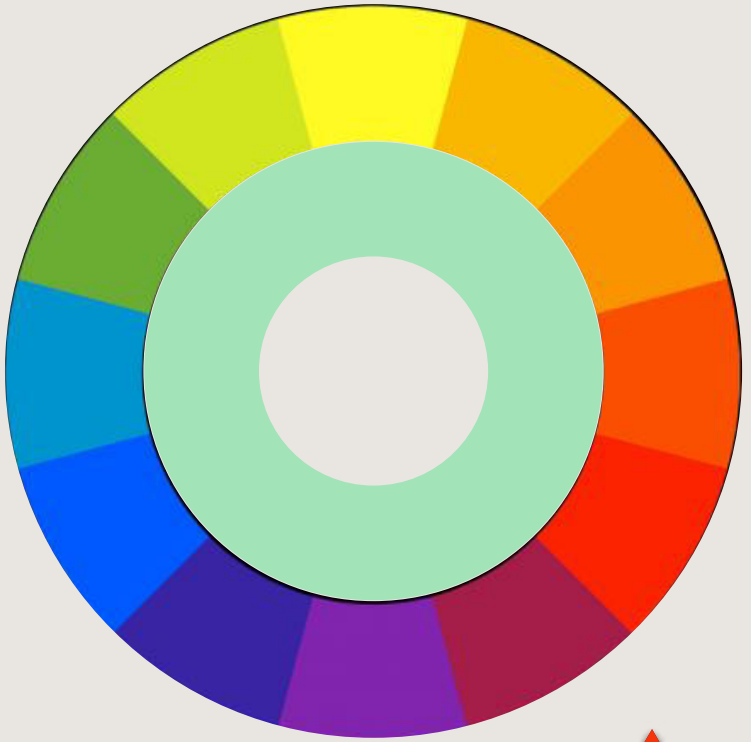
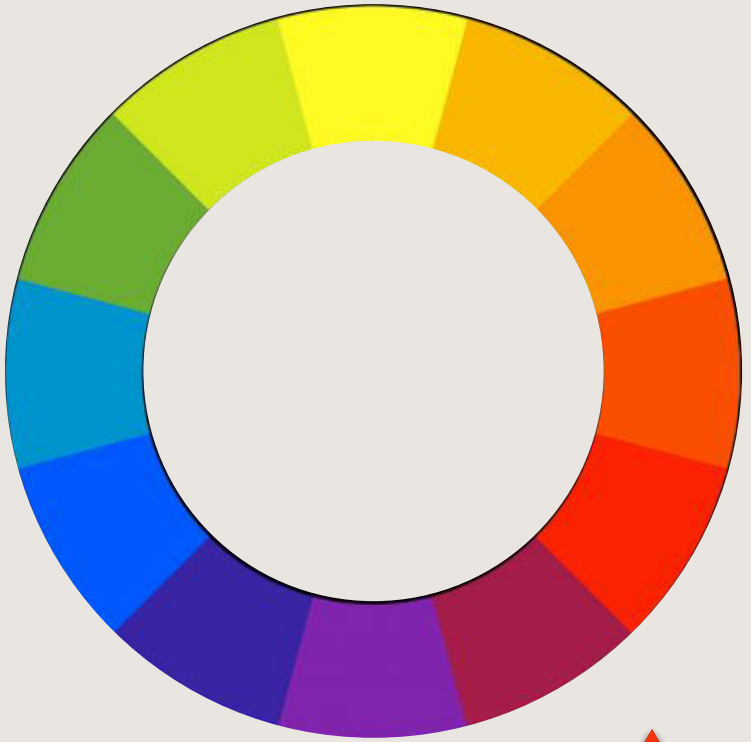


WHAT'S THE HUE?

AQUAMARINE



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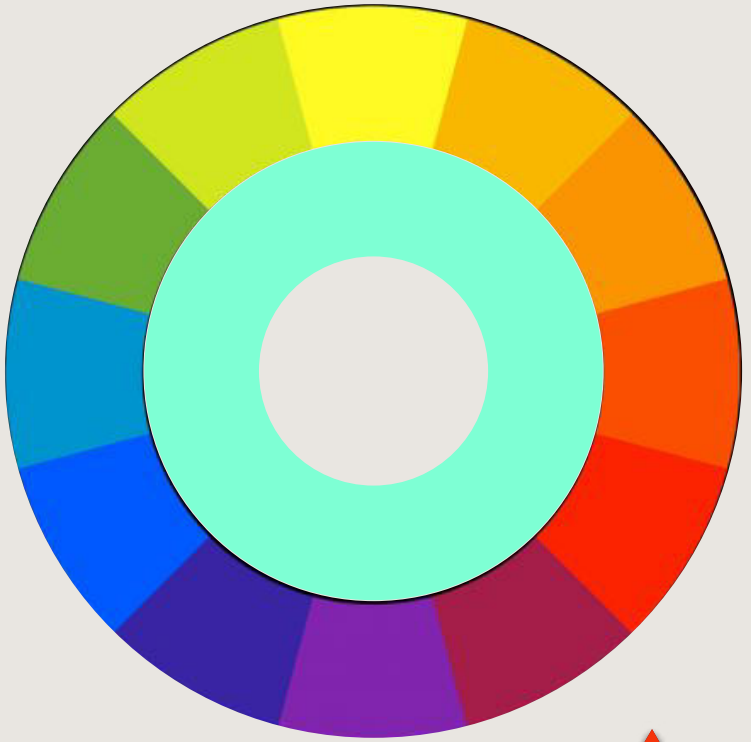
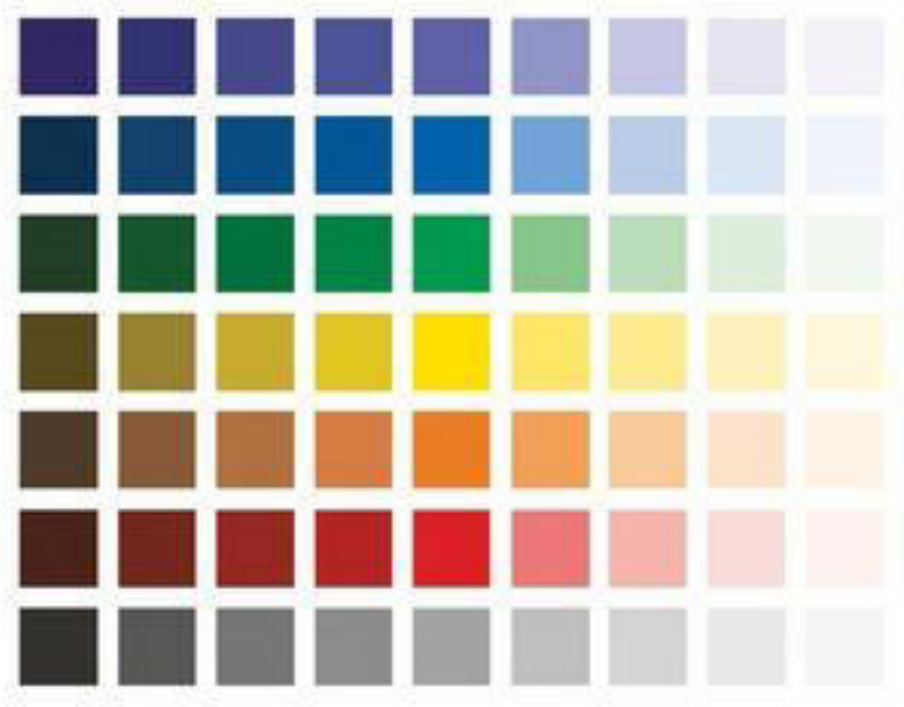


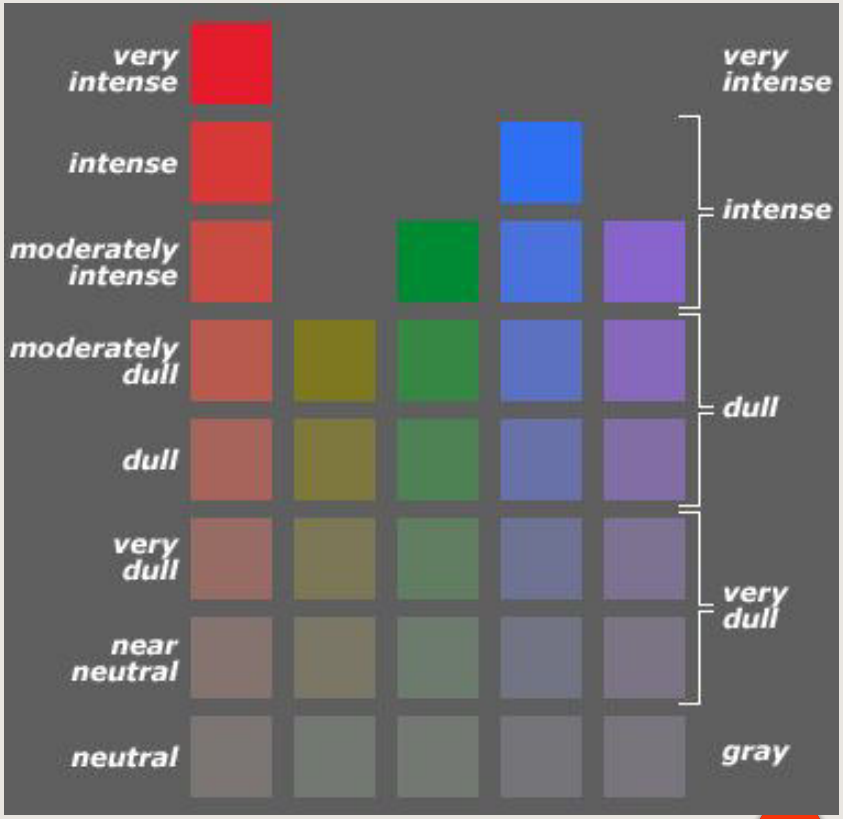
VALUE

The **LIGHTNESS** or **DARKNESS** of a **TONE** or **COLOR**



INTENSITY

(also called chroma or saturation) is the **BRIGHTNESS** or **DULLNESS** of a color. A color as we see it on a color wheel is at full intensity (bright). When we mix it with gray, black, or white, it becomes dull. Colors also lose intensity when mixed with their complement (the opposite color on the wheel).

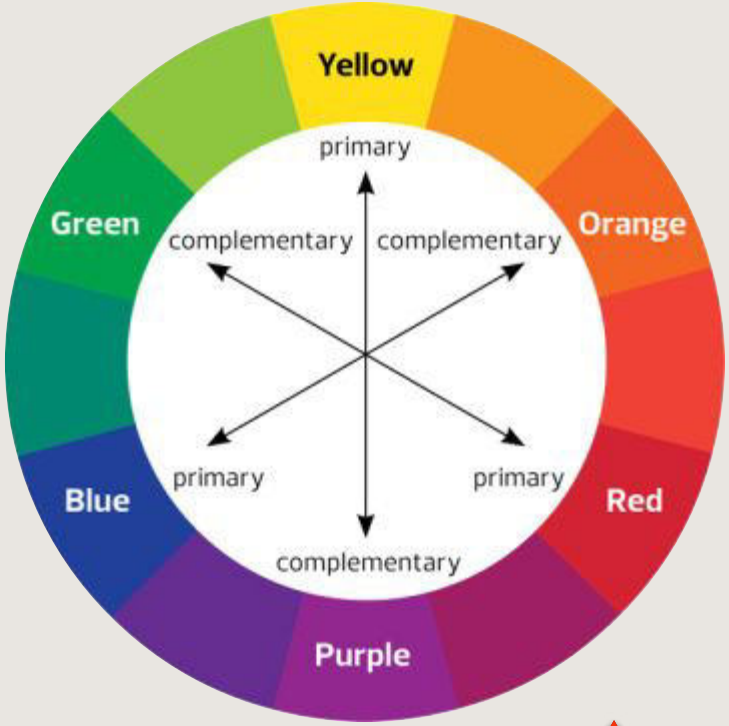


COLOR

GROUPS & SCHEMES

COLOR GROUPS

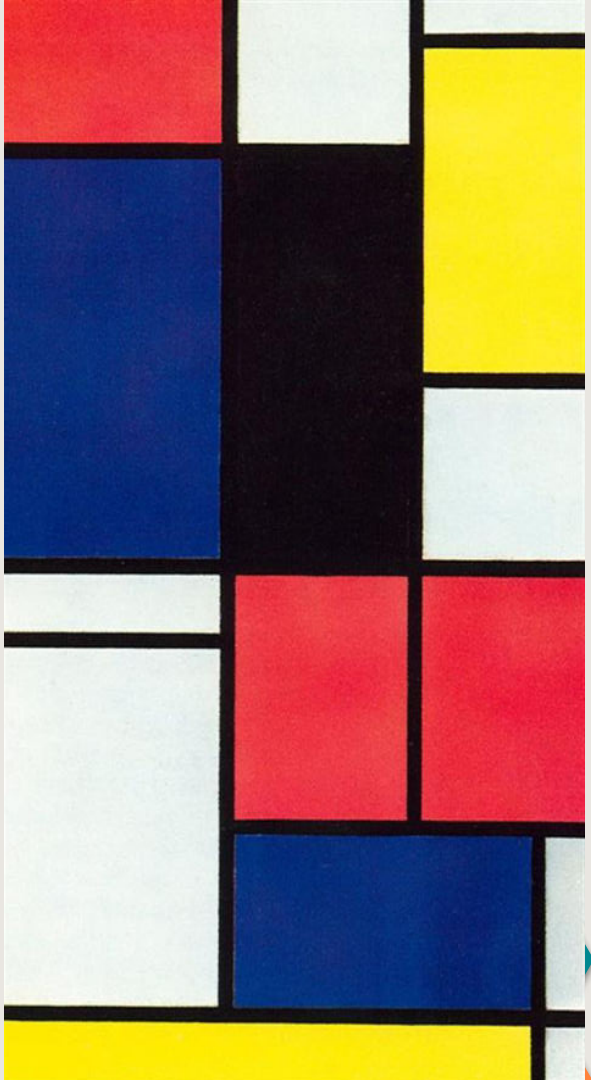
- **PRIMARY**
- **SECONDARY**
- **TERTIARY**
- **NEUTRAL**



PRIMARY COLORS

The source of all colors. These colors cannot be mixed, but can mix to make most colors.

- **RED**
- **BLUE**
- **YELLOW**



SECONDARY COLORS

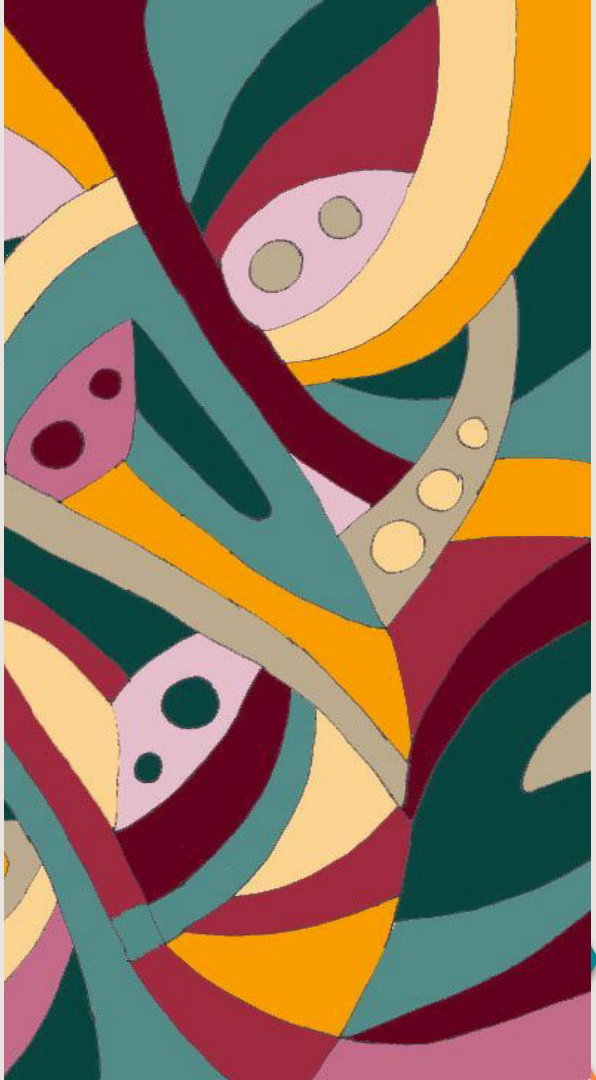
The result of mixing two primary colors.

- **GREEN**
- **ORANGE**
- **VIOLET/PURPLE**

TERTIARY COLORS

colors that fall between the **PRIMARY** and **SECONDARY** colors.

- **(PRIMARY-SECONDARY)**
- **Red-orange**
- **Red-violet**
- **Blue-green**
- **Blue-violet**
- **Yellow-green**
- **Yellow-orange**



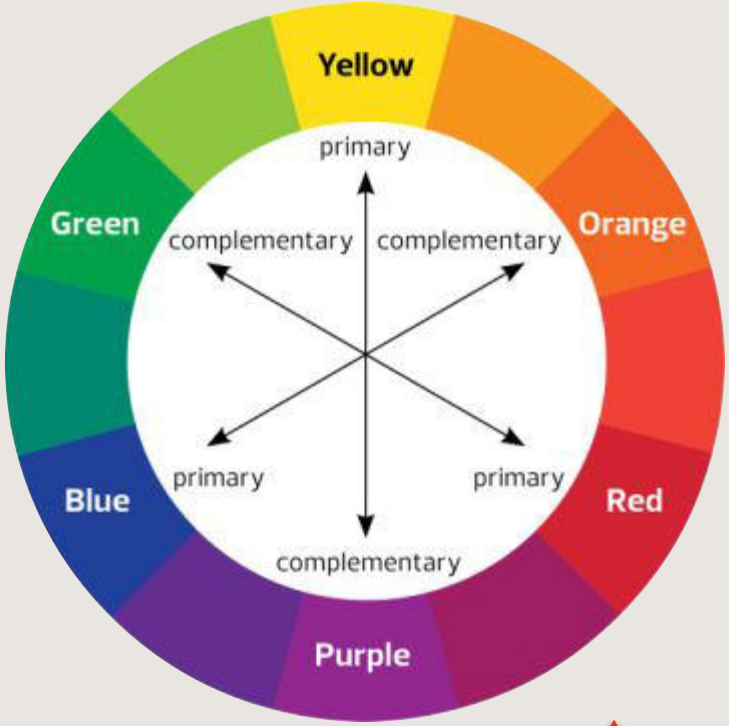
NEUTRAL COLORS

Defined as hues that appear to be without color, and don't typically appear on the color wheel.

- **WHITE**
- **BLACK**
- **GREY**
- sometimes **BROWN**

COLOR SCHEMES

- **COMPLEMENTARY**
- **TRIADIC**
- **ANALOGOUS**
- **MONOCHROMATIC**
- **COOL**
- **WARM**



COMPLEMENTARY COLOR SCHEME

Colors that are across from each other on the color wheel.

- **RED** and **GREEN**
- **BLUE** and **ORANGE**
- **YELLOW** and **VIOLET**
- **RED-ORANGE** and **BLUE-GREEN**
- **YELLOW-GREEN** and **RED-VIOLET**
- **BLUE-VIOLET** and **YELLOW-ORANGE**

TRIADIC COLOR SCHEME

Colors that are evenly spaced apart on the color wheel.

- PRIMARY: **RED, BLUE, & YELLOW**
- SECONDARY: **ORANGE, VIOLET & GREEN**
- TERTIARY: **R-O, Y-G, & B-V**
- TERTIARY: **R-V, B-G, & Y-O**

ANALOGOUS COLOR SCHEME

Colors next to each other on the color wheel. Usually 3-4 colors.

MONOCHROMATIC COLOR SCHEME

Variations of a single hue. Variations include:

- **TINT**
- **TONE**
- **SHADE**

MONOCHROMATIC COLOR SCHEME

LET'S TALK...

- **TINT**
  - color + white
- **TONE**
  - color + grey
- **SHADE**
  - color + black

WARM COLOR SCHEME

Evoke warmth because they remind us of things like the sun or fire.

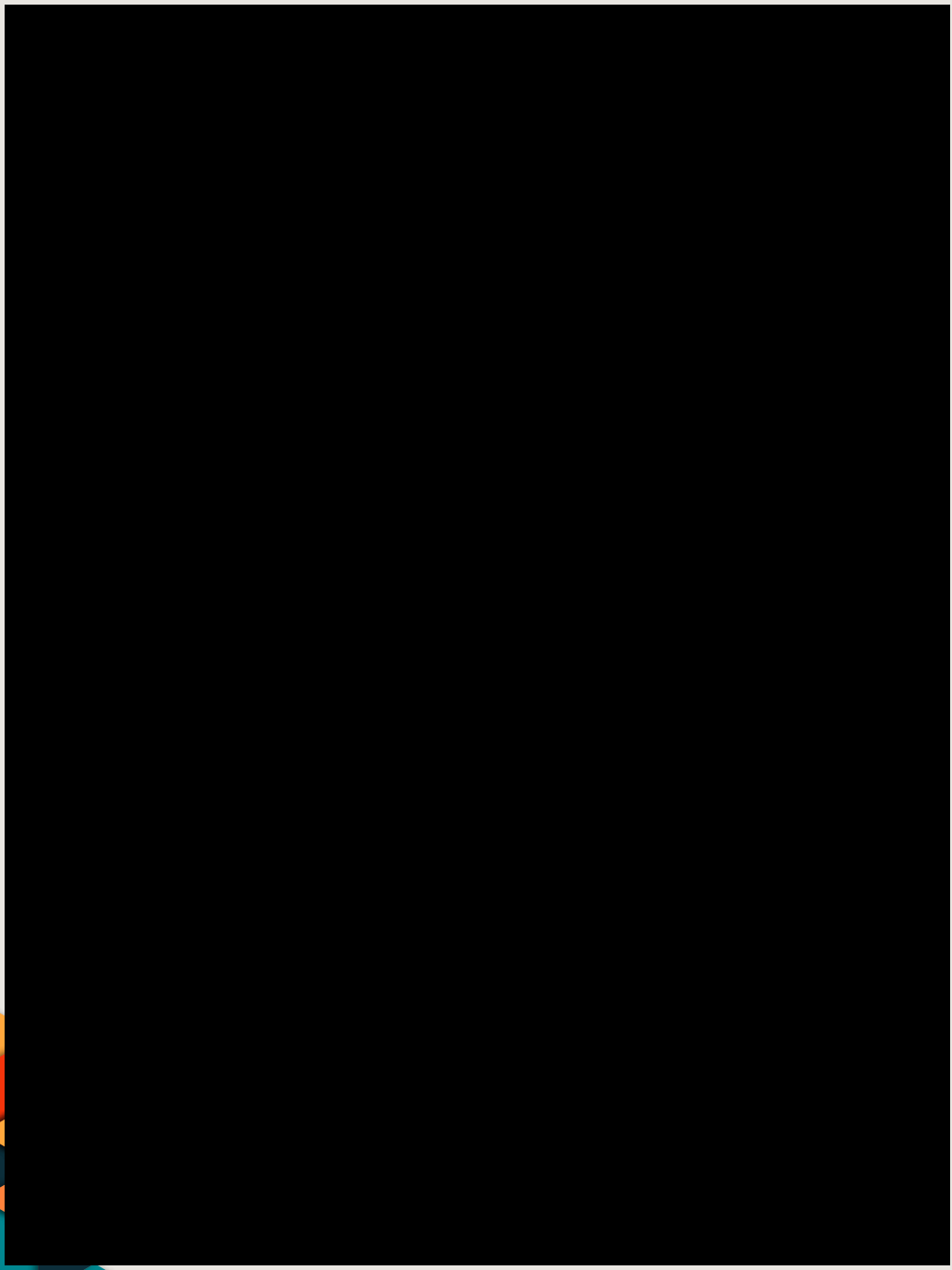
- **RED**
- **RED-ORANGE**
- **ORANGE**
- **YELLOW-ORANGE**
- **YELLOW**
- **YELLOW-GREEN** (situationally can be COOL)

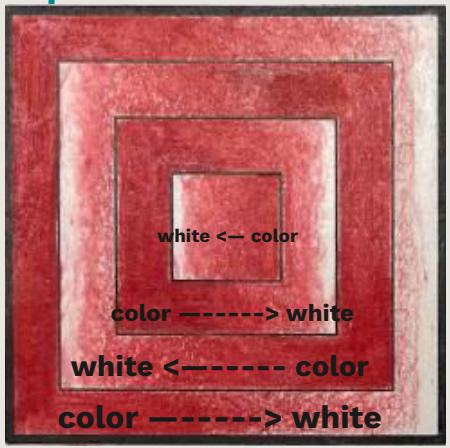
COOL COLOR SCHEME

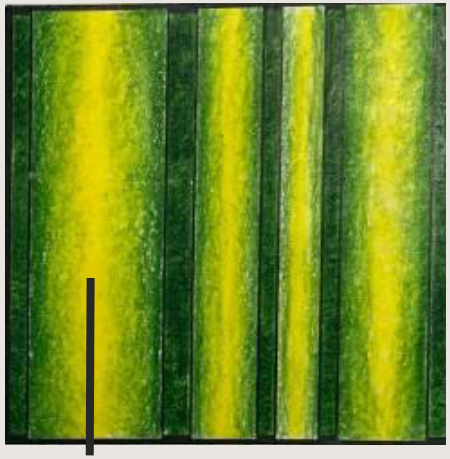
Evoke a cool feeling because it reminds us of things like water or nighttime.

- **BLUE**
- **BLUE-GREEN**
- **BLUE-VIOLET**
- **VIOLET**
- **GREEN**
- **RED-VIOLET** (situationally can be COOL)

COLOR RECAP & ARTIST INTRO

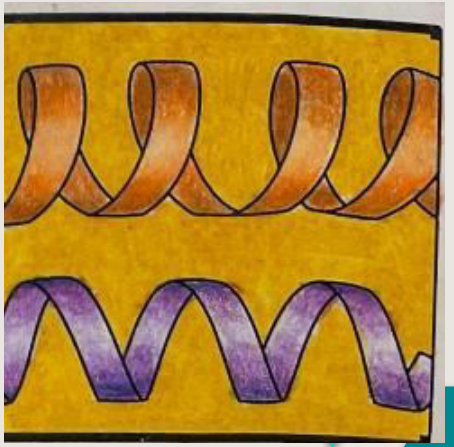






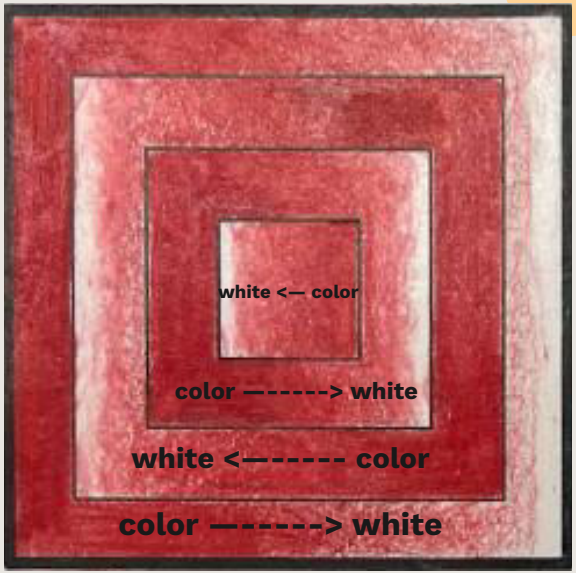
Color 1 → color 2 → color 1

white
I
I
V
color



SQUARE ILLUSION

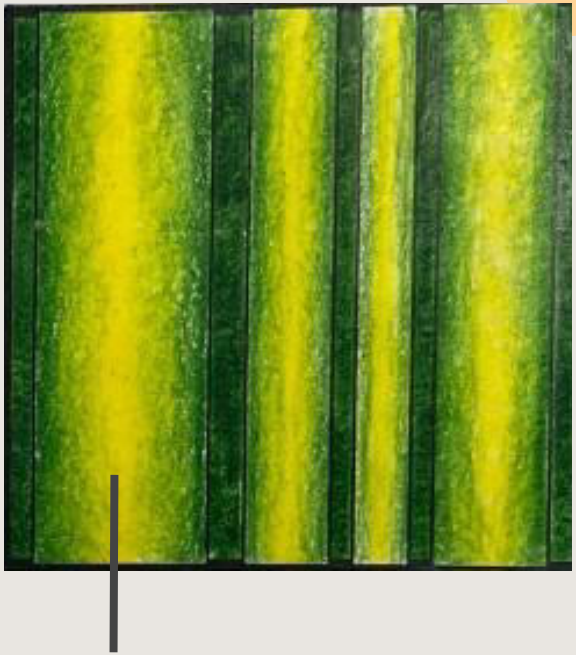
- You will use a color to white transition.
- You will invert each square area to create this illusion



BARS ILLUSION

- You transition blend 2 colors in each larger barred area. You can use any of the transitions from the color transition worksheet.

- Color 1 transitions into color 2 and then transitions back into color 1.



Color 1 → color 2 → color 1

CIRCLE ILLUSION

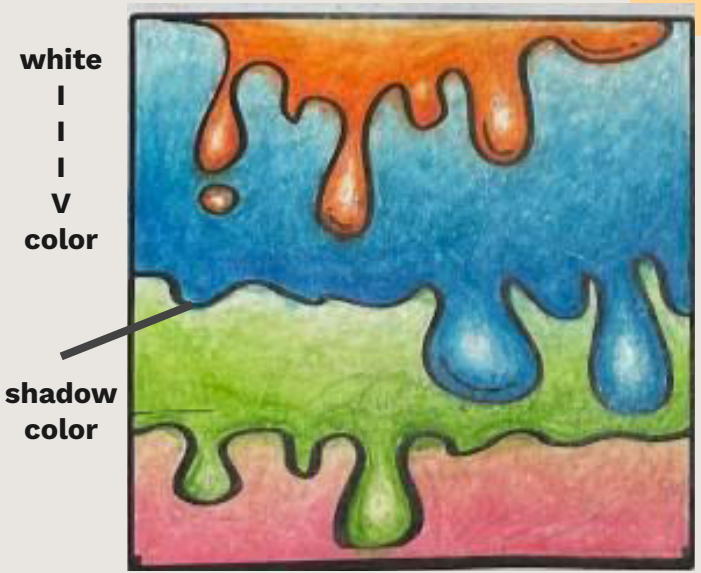
- You will use a color to white transition.
- The outer part of each color will be most intense to the color and as it moves inward, it should transition lighter.

CREATING A SPHERE

- Most outer area is the darkest. Combine your color with with it’s a little black
- Outer middle area is the original color.
- Inner middle areas are the original color plus 1 and 2 layers of white.
- Most inner area is white with one layer of the original color and more white

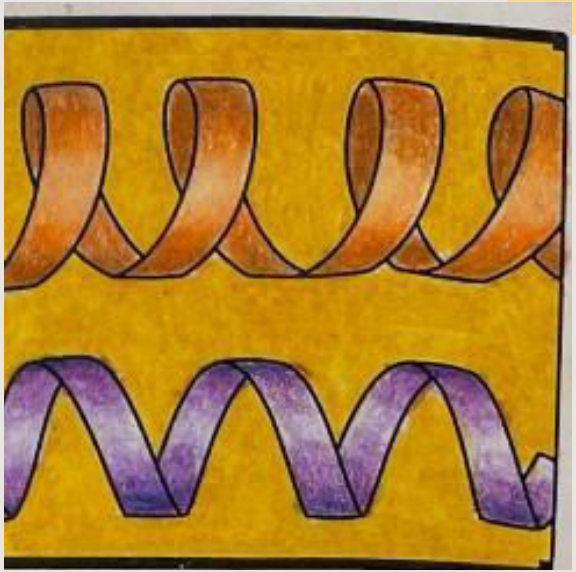
DRIP GRADIENT

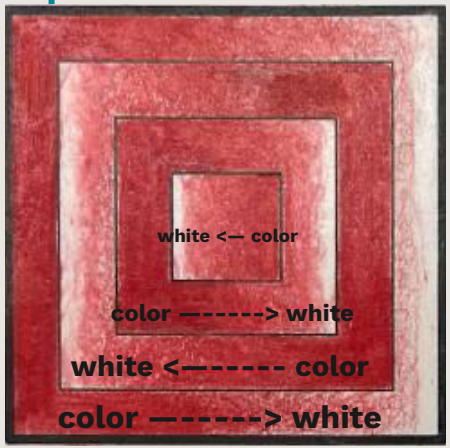
- Use a color to white transition. In each drip area, whiter areas are at the top and progressive get more intense in color.
- In each individual drip there should be a transition to convey a highlight.
- Finish off by adding the light touch of black shadow shading color at the bottom of each drip.

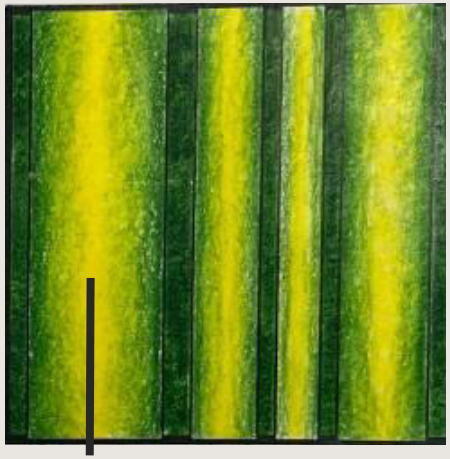


SUBTLE HIGHLIGHTS & SHADOWS

- Use subtle shadow and highlights to give form to the ribbons.
- Highlight areas are in the middle areas.
- Shadows are along the upper and lower edges. Shadows are also in the back areas of the ribbon.
- Original colors are along the outer middle areas.







Color 1 → color 2 → color 1

white
I
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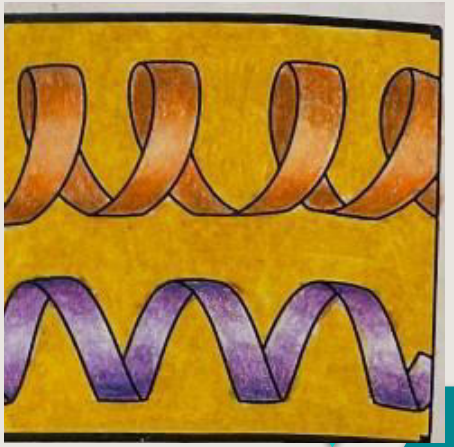
color



ARTISTS & HISTORY

LEARN MORE!

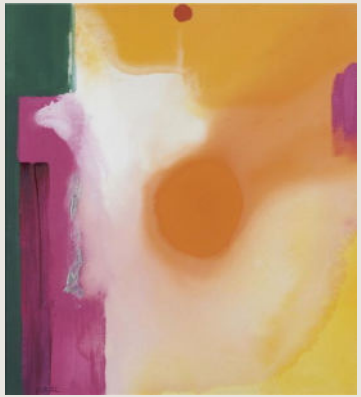
HELEN FRANKENTHALER

- influenced by Abstract Expressionist painting practices.

- invented the "soak-stain" technique, in which she poured turpentine-thinned paint onto canvas, producing luminous color washes that appeared to merge with the canvas and deny any hint of three-dimensional illusionism.

- the "next big thing" in American art: Color Field Painting, marked by airy compositions that celebrated the joys of pure color and gave an entirely new look and feel to the surface of the canvas.

HELEN FRANKENTHALER



MARK ROTHKO

- A prominent figure among the New York School painters, Mark Rothko moved through many artistic styles until reaching his signature 1950s motif of soft, rectangular forms floating on a stained field of color.

- His forms of expression led to his Color Field paintings, which employed shimmering color to convey a sense of spirituality.

MARK ROTHKO

ABSTRACT EXPRESSIONISM

- The name evokes their aim to make art that while abstract was also expressive or emotional in its effect.

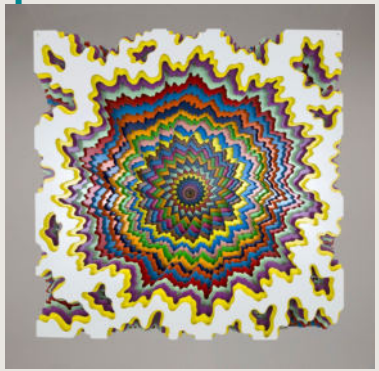
- It is often characterised by gestural brush-strokes or mark-making, and the impression of spontaneity.

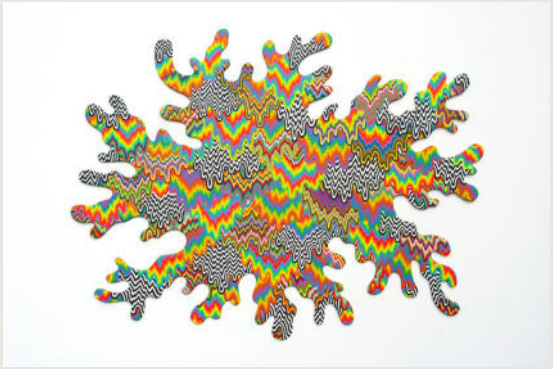
JEN STARK

- Stark is best known for creating optical art using psychedelic colors in patterns and drips that mimic intricate motifs found in nature.

- She is a newer rising artist in the art world.

JEN STARK





ANISH KAPOOR

- A British Indian sculptor specializing in installation art and conceptual art, primarily his large-scale abstract sculptures.

- Some of Kapoor’s sculptures capture a bold emphasis in color with the work.

ANISH KAPOOR