Picasso, Guernica, 1937
Paul Cézanne, *Still Life with Green Melon*, 1902-06
Paul Cézanne, *Still Life with Green Melon*, 1902-06
Monochromatic
- using only one color
Mark Tansey, *The Bricoleur’s Daughter*, 1987
Gunther Gerzso

*Southern*
Michaelangelo
Sistene Chapel
detail
(medallion)
Monochromatic medallion
Barnett Newman, *Yellow Painting*, 1949
Mark Rothko, untitled, 1968
Church, Frederic Edwin

*Rainy Season in the Tropics*

1866, Oil on canvas, 56 1/4 x 84 3/16 in.

The Fine Arts Museums of San Francisco
informal definitions

**HUE** – a particular gradation of color; a spectral color (a color from the spectrum)

**Color** – many definitions! A broader term, including all hues, non-spectral colors and maybe even white & black
PRIMARY & secondary

- RED
- BLUE
- YELLOW
- PURPLE
- GREEN
- ORANGE
Robert Delaunay, *Circular Forms*, c. 1912
Gunther Gerzso
*Personaje*
Complementary Colors

- opposites on the color wheel

- unsettling, hard to look at

- note: NOT COMPLIMENTARY
Matisse, 
*Seated Riffian*,
1912-13

- Analagous colors
- Complementary colors
Monet, *Impression: Sunrise*, 1872
Analogous Colors

- neighbors on the color wheel
Van Gogh, *Sunflowers*, 1888
TINT – adding white to a hue, or a hue to white

VALUE

SHADE – adding black to a hue or vice versa
Robert Delaunay, *Circular Forms*, c. 1912

a very aware use of contrasts of complementary & analogous colors AND shades and tints
SATURATION – brilliance or depth of color

Franz Marc, *Fighting Forms*
Monet, *Impression: Sunrise*, 1872
Monet, *Impression: Sunrise*, 1872
Ellsworth Kelly
*Red, Yellow, Blue I*, 1963
a/c, 3 joined panels, 90" x 90" overall
Ellsworth Kelly
*Red, Yellow, Blue I*, 1963
a/c, 3 joined panels, 90" x 90" overall
Raphael, *Madonna dell Granduca*, c.1505
33x22in
Raphael, *Madonna dell Granduca*, c.1505
33x22in
Triadic Color Schemes

NOT JUST ANY 3 COLORS
Raphael, *School of Athens*, 1511
Ellsworth Kelly
*Red, Yellow, Blue I*, 1963
a/c, 3 joined panels, 90" x 90" overall
Raphael, *Madonna dell Granduca*, c.1505
33x22in
PRIMARY & secondary
Also note *countershading*
COLOR CONCLUSION

• Color can be an important part of an artwork’s impact – notice it!
• Color can be optimized & analyzed for greatest effect

• Timbre in music is considered to be analogous to color in painting; some kinds of harmony and scales are also considered to be analogous to color in painting. They are DIFFERENT – try not to confuse them.
“Colors are barbaric, unstable, suggest life, cannot be completely controlled and should be concealed.”

Ad Reinhardt, 1957
The thing in painting is to find a way to get color down, to float it without bogging the picture down in Surrealism, Cubism, or systems of structure . . . In the best color painting, structure is nowhere evident, or nowhere self-revealing.