

COLOR THEORY

LIGHT



INTENSITY



COLOR



COLOR

HUE



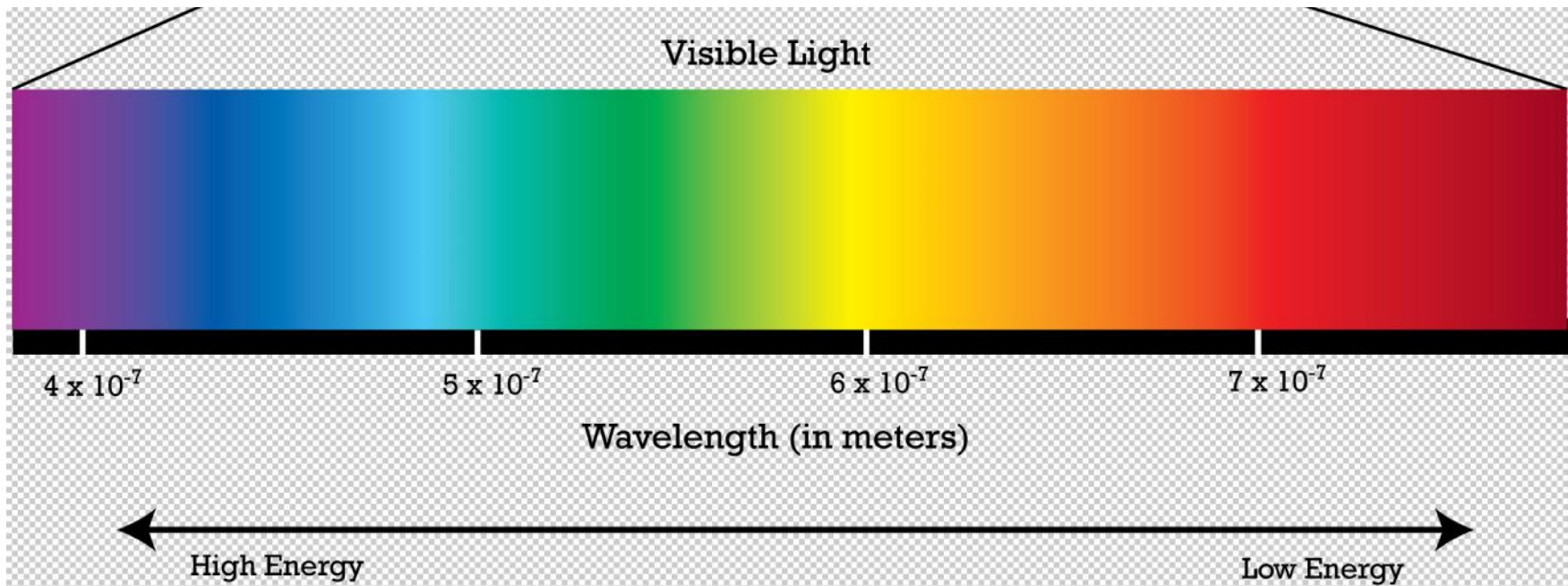
SATURATION



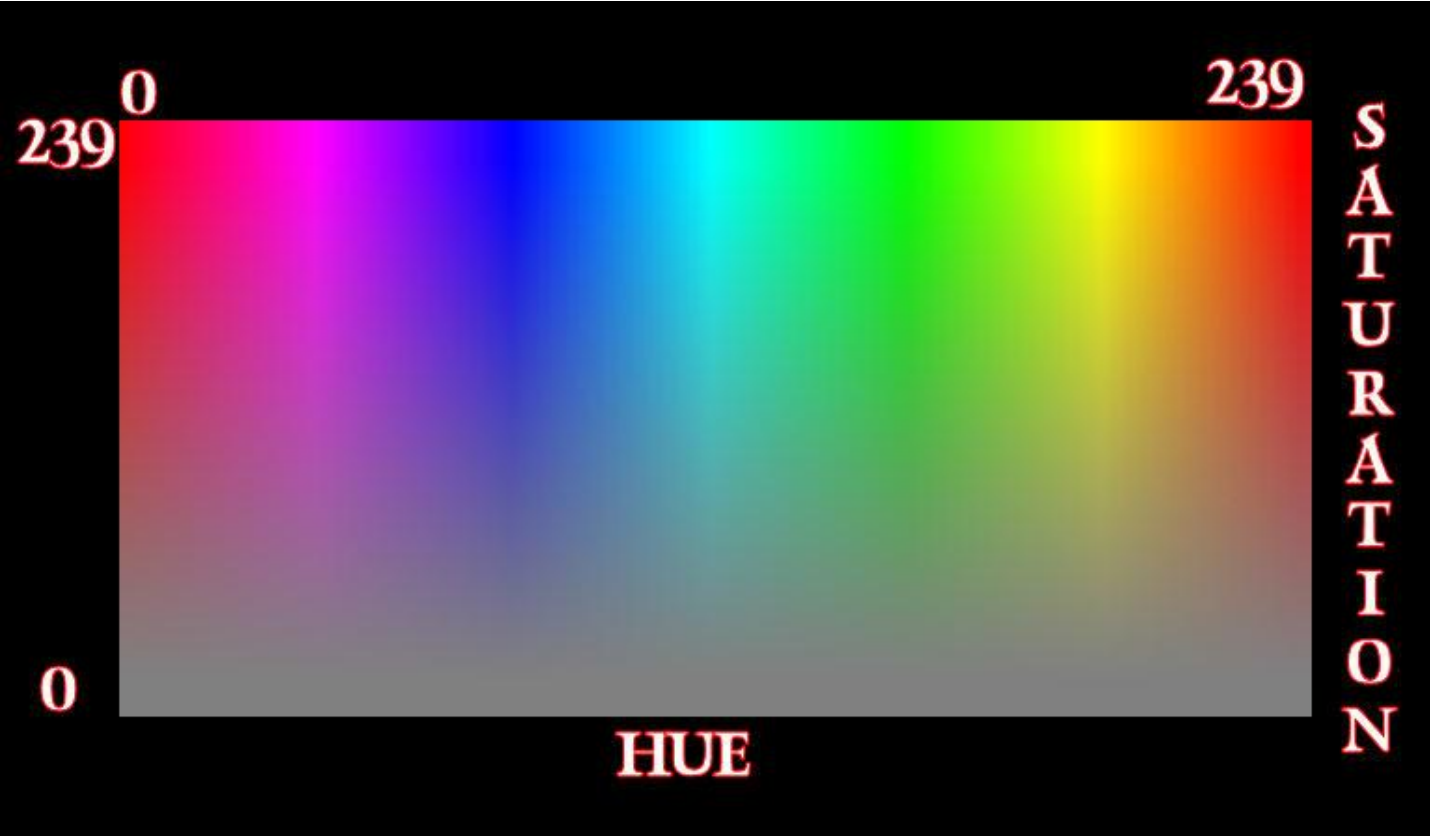
INTENSITY



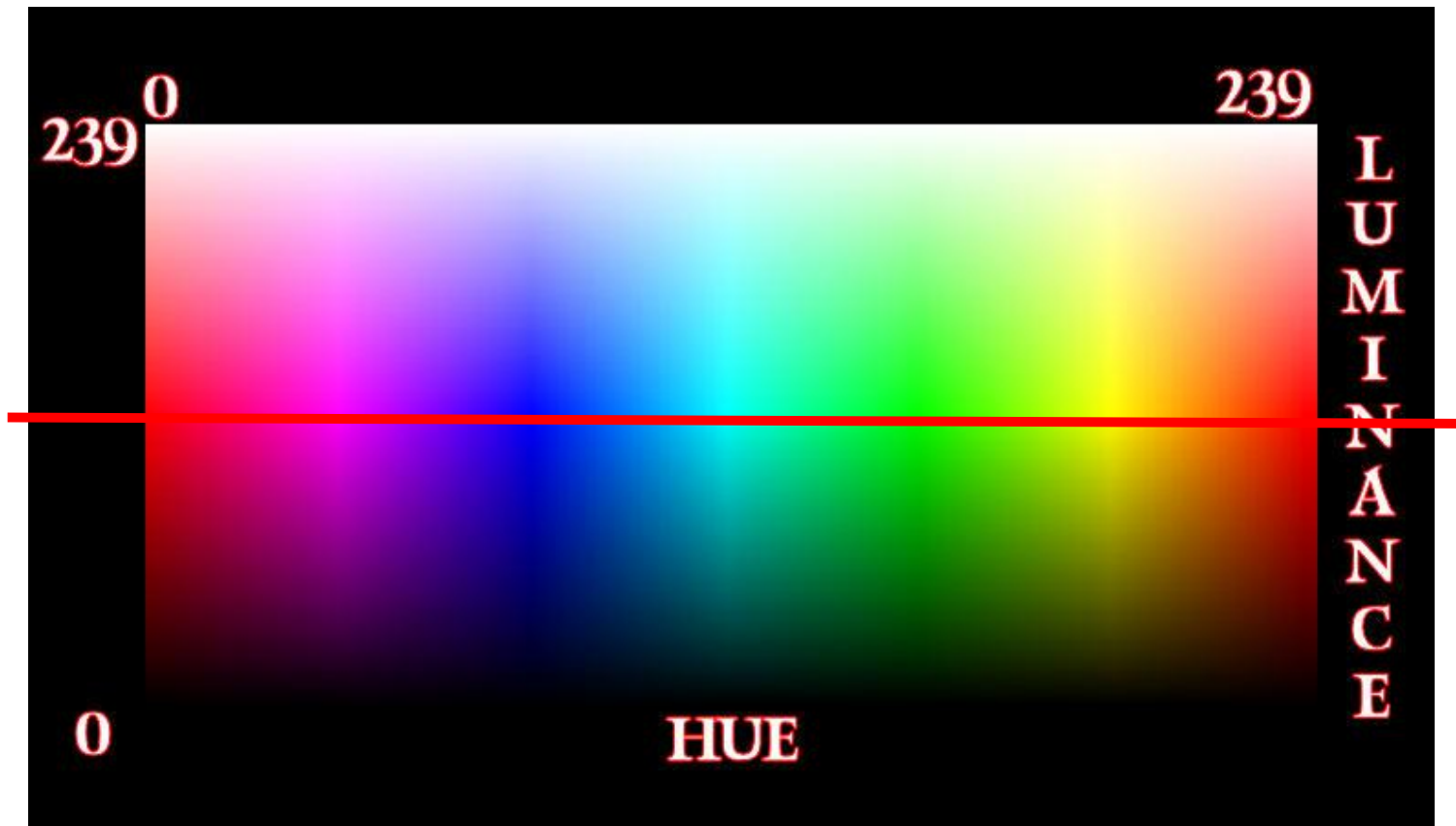
HUE



SATURATION



LIGHTNESS



tone, tint, shade



TINT
adding white to a pure hue



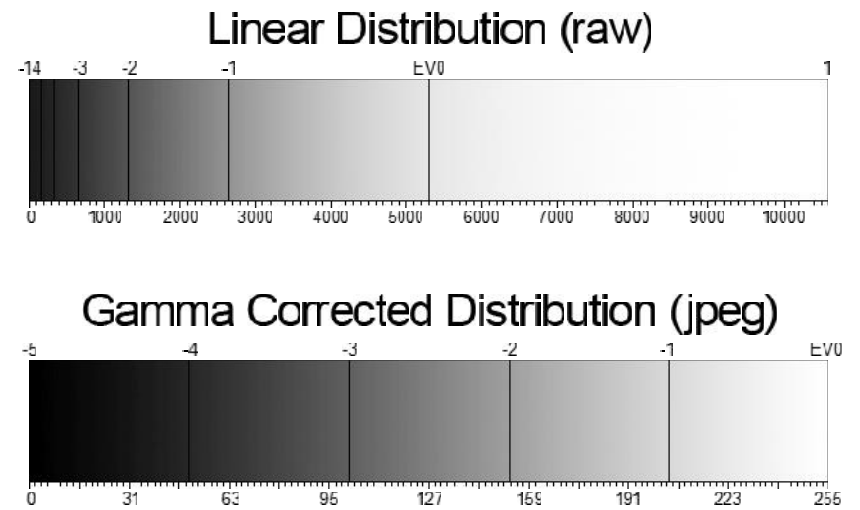
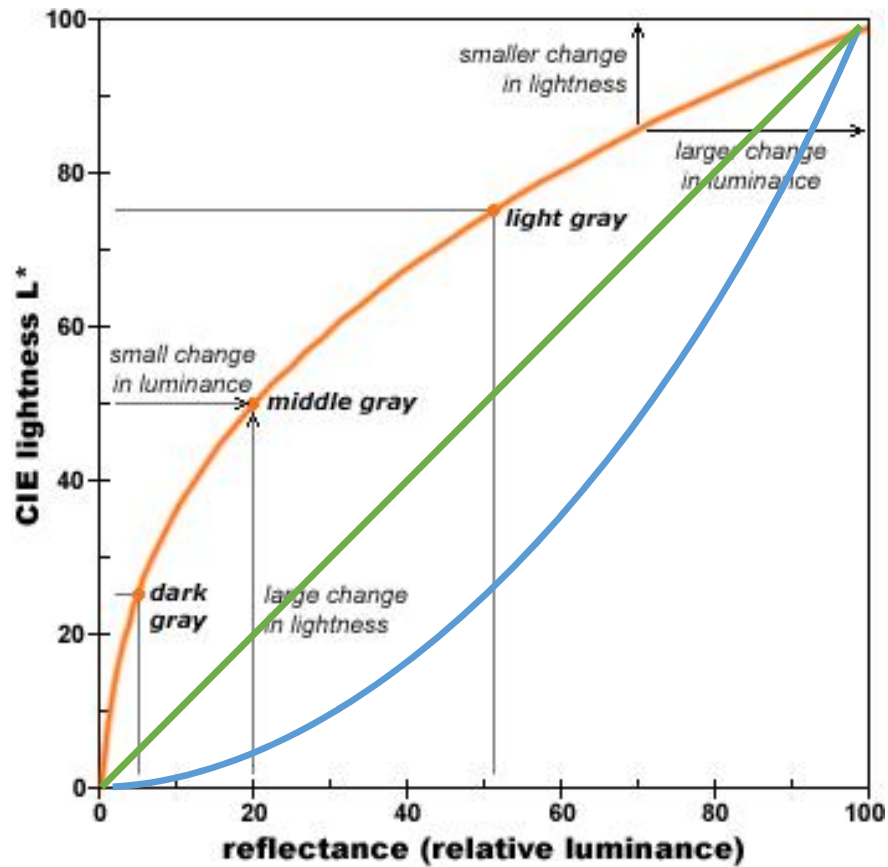
SHADE
adding black to a pure hue



tone
adding grey to a pure hue



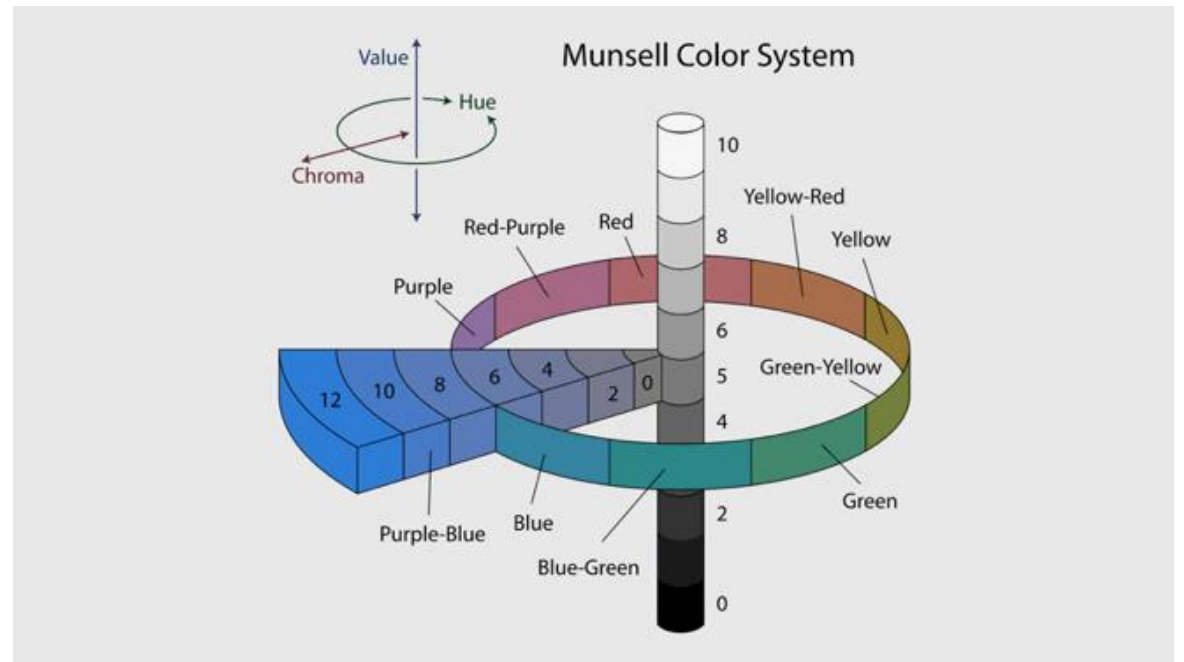
LUMINOSITY



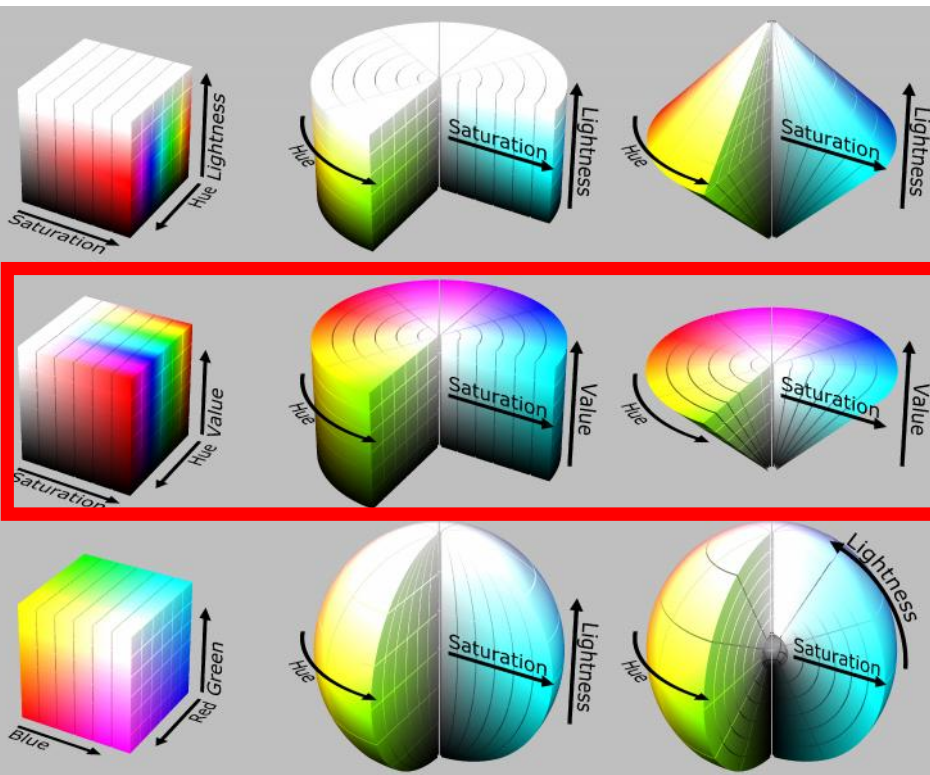
EXERCISE



HSL RELATIONSHIP

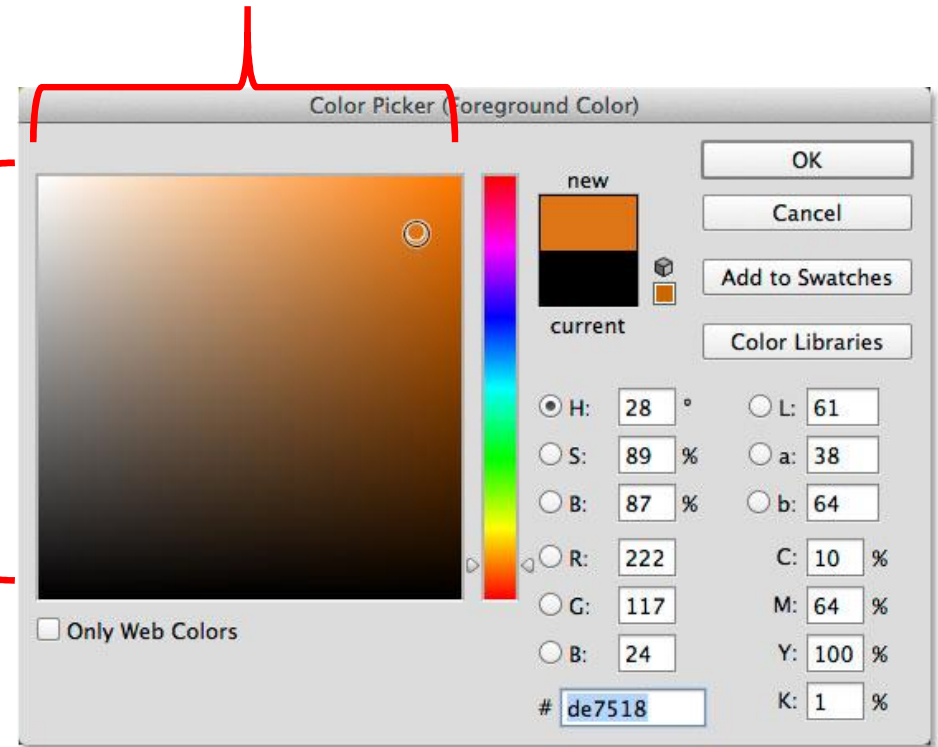


HSL RELATIONSHIP

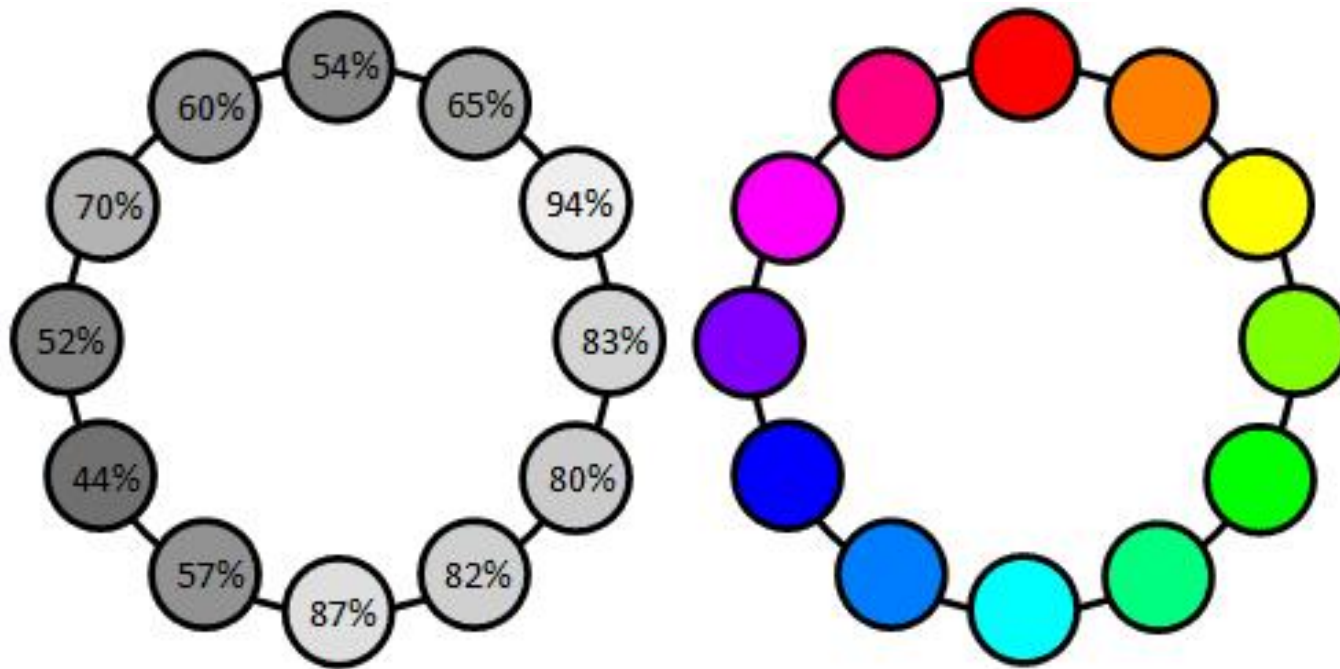


Lightness

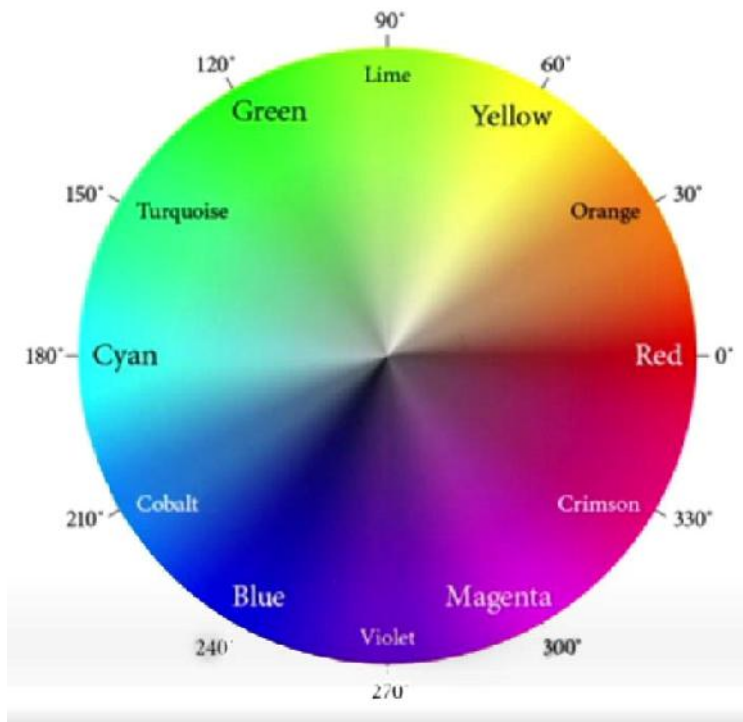
Saturation



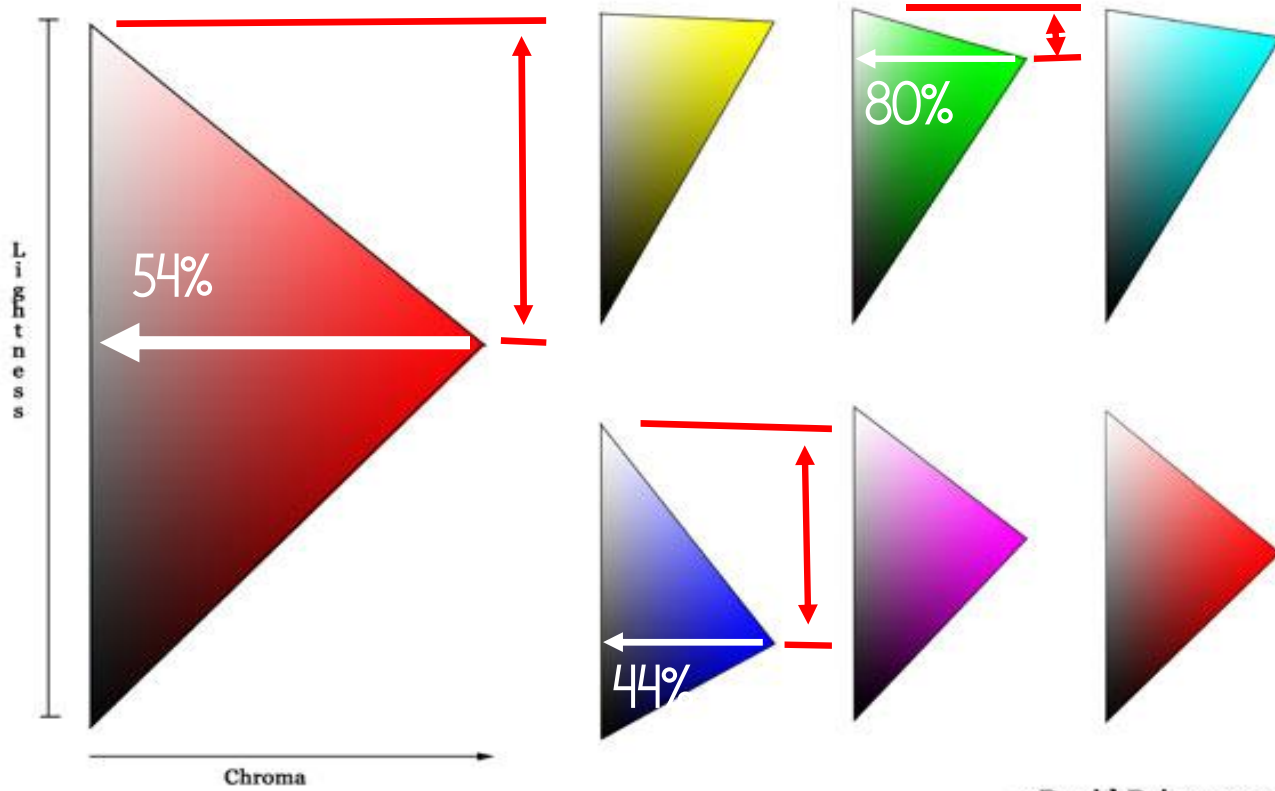
LUMINOSITY



LUMINOSITY

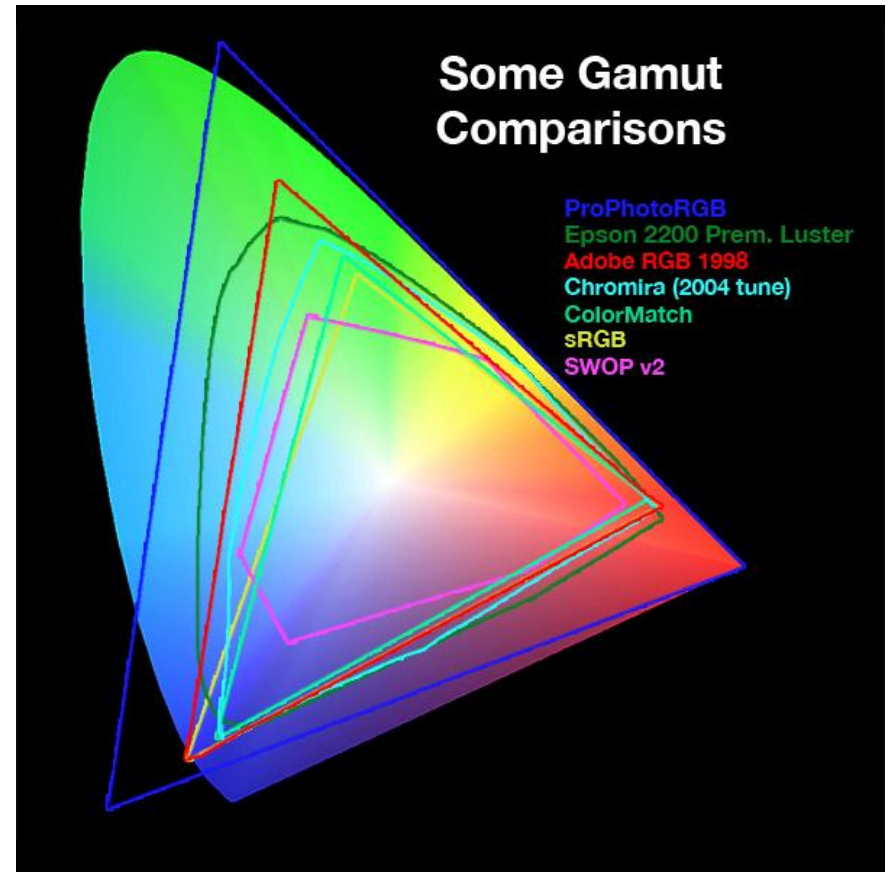
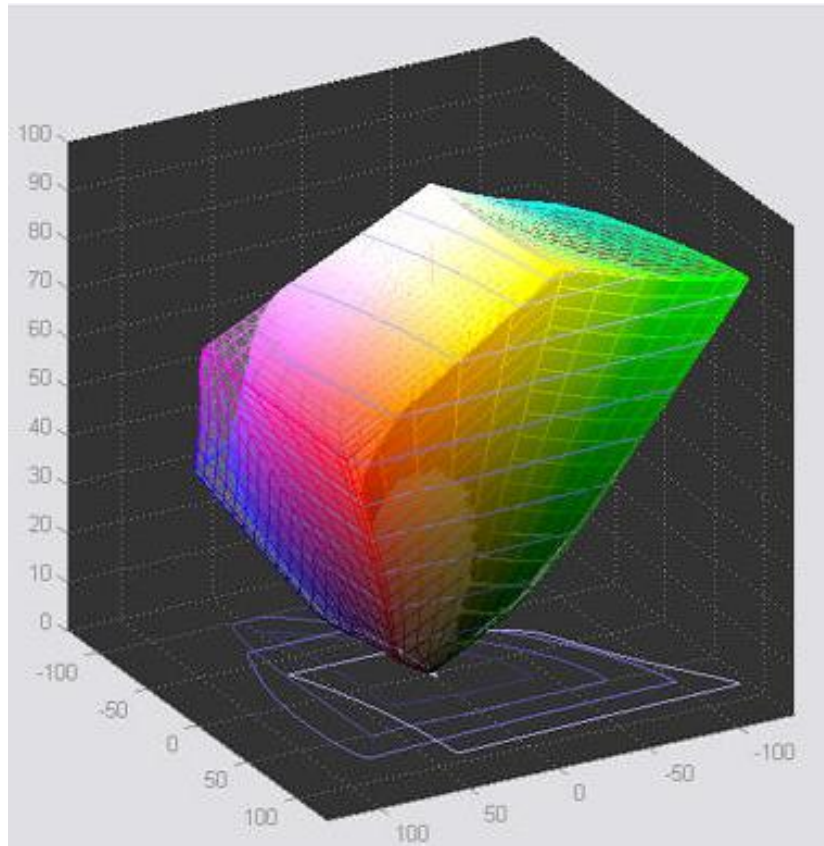


LUMINOSITY

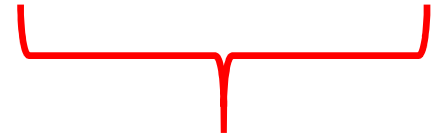
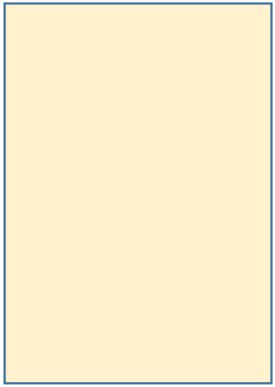


c David Briggs 2007

CIE/RGB COLOR SPACES

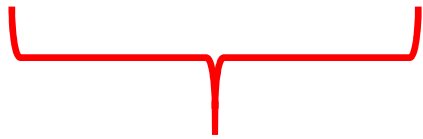
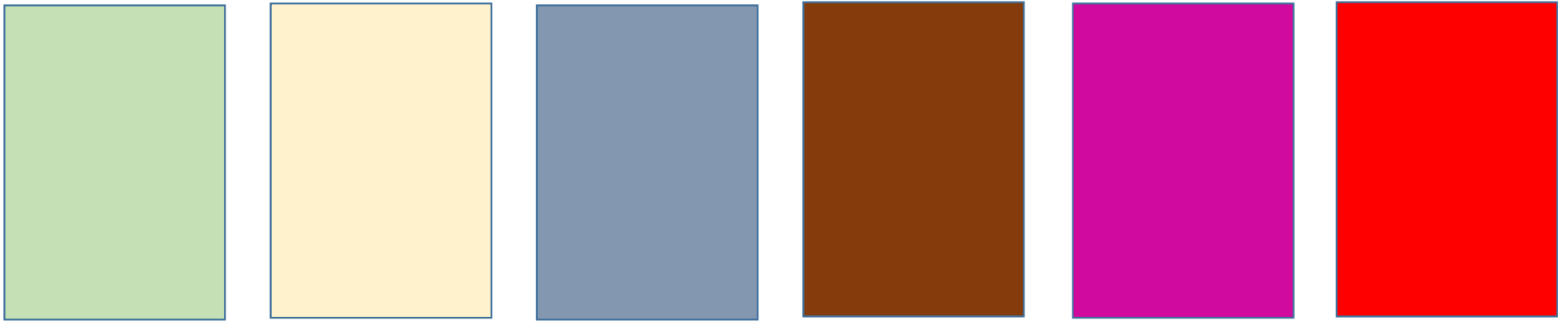


EXERCISES



These have the same luminosity!

EXERCISES

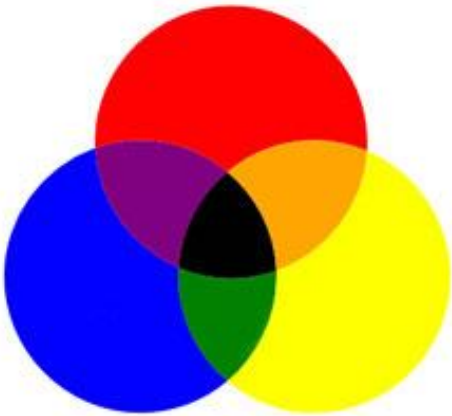


These have the same saturation!

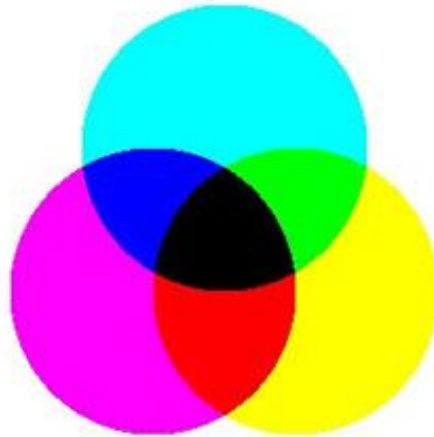
RECAP

1. Color = Hue + Saturation + Lightness/Luminosity (as Photoshop likes to call it)
2. Our eyes see light differently than our cameras capture it, so we need to apply a correction factor to account for this and to represent the image the way that our brains see it
3. Our eyes also see color brightness differently; each wavelength or hue has an inherent luminosity
4. We can manipulate the luminosity of individual colors to increase or decrease color contrast without affecting overall image contrast

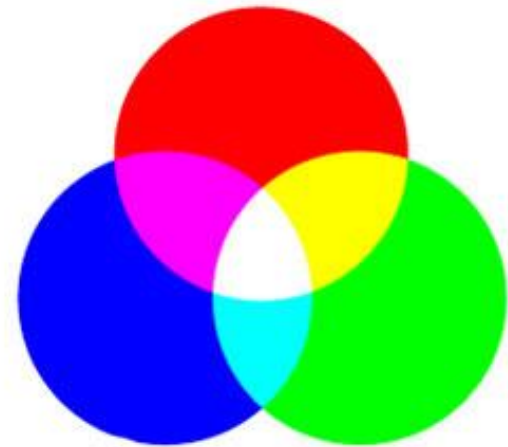
THE RELATIONSHIP OF COLOR



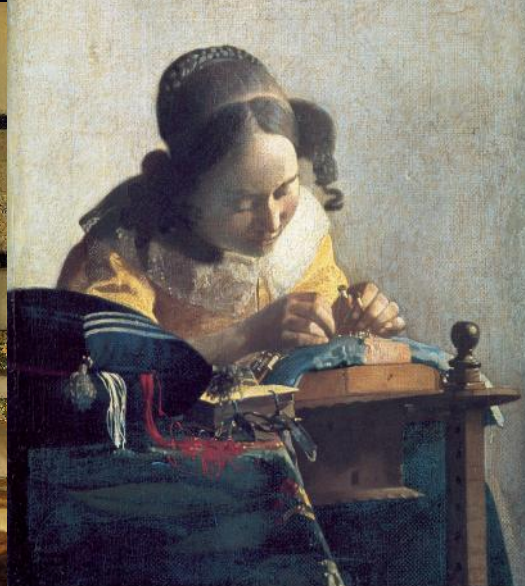
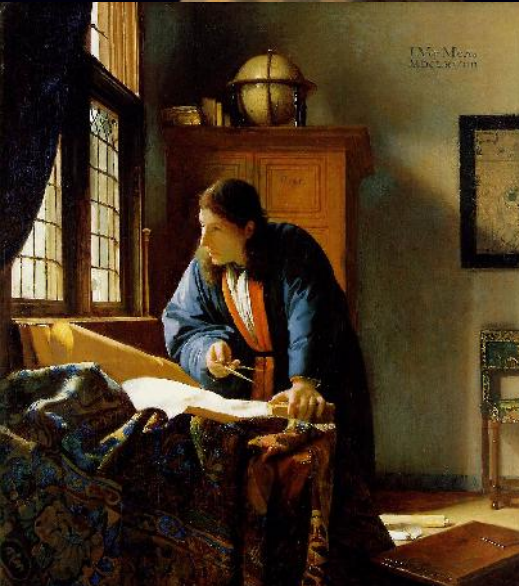
RYB



CMYK



RGB



Johannes Vermeer

Upper left: Girl with the Pearl Earring

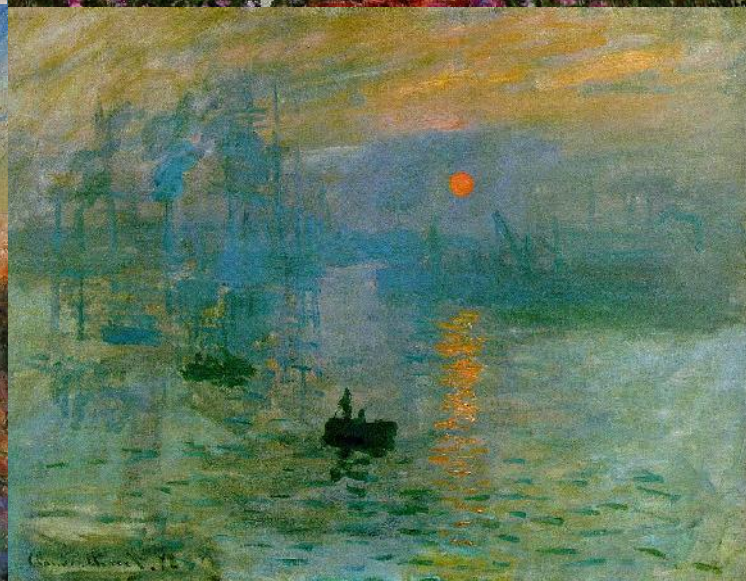
Lower left: The Geographer

Upper middle: Young woman with a water pitcher

Lower middle: The lacemaker

Upper right: The glass of wine

Lower right: The Milkmaid



Claude Monet

Upper left: Le Grande Canal

Lower left: Haystacks at Sunset

Upper right: Irises in Monet's Garden

Lower right: Sunrise



Vincent Van Gogh

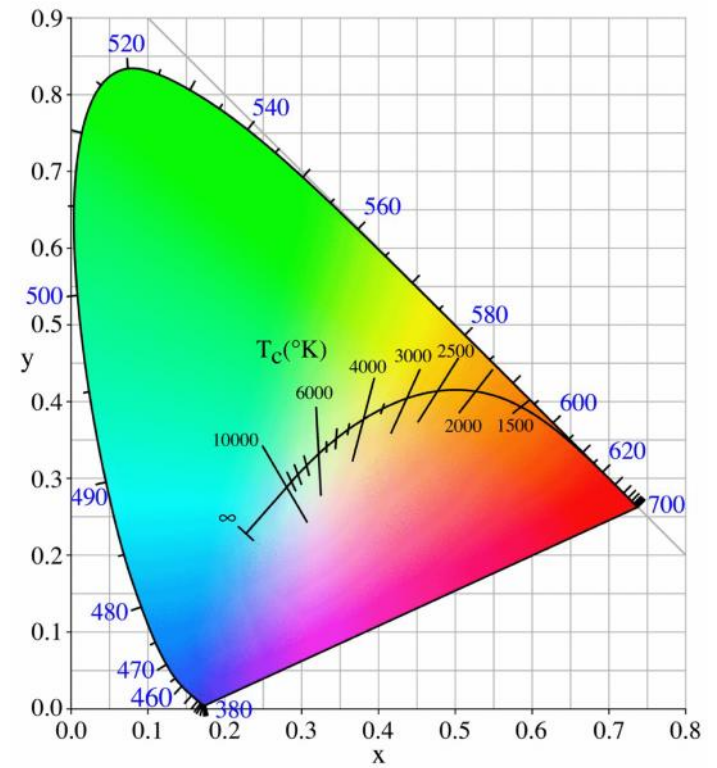
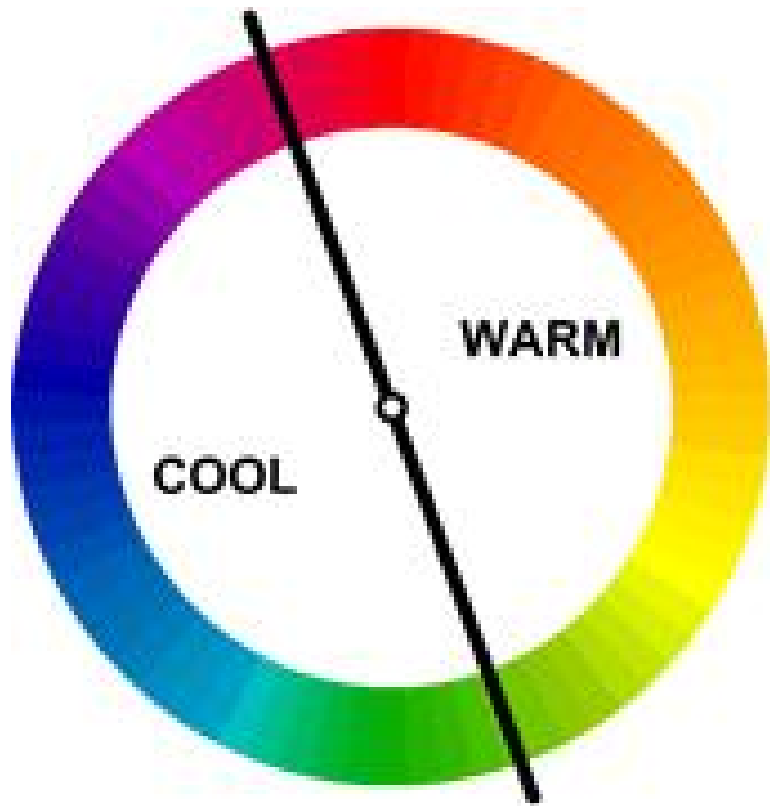
Left Top: Les Alycamps, Falling Autumn Leaves

Left Bottom: The Sower

Right Top: Hauser in Auvers

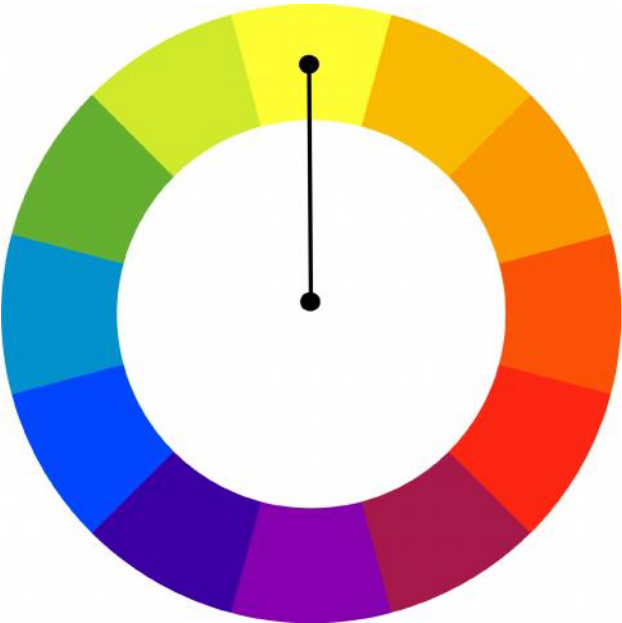
Right Bottom: Bedroom in Arles

WARM V/S. COOL

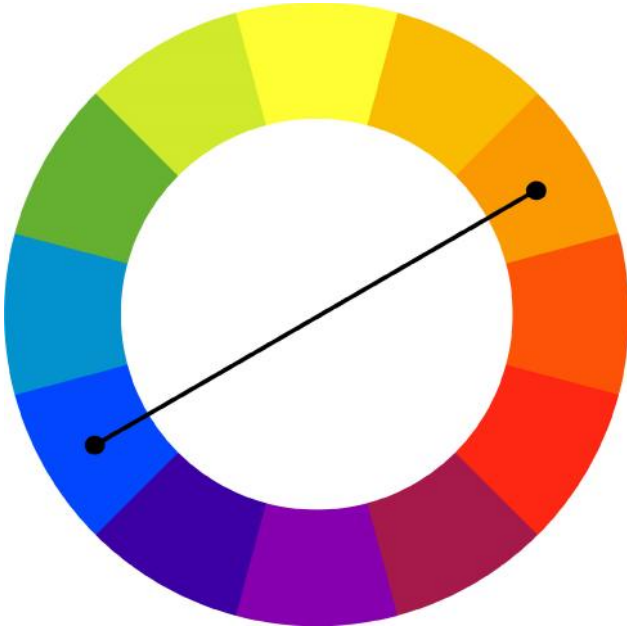


COLOR HARMONIES

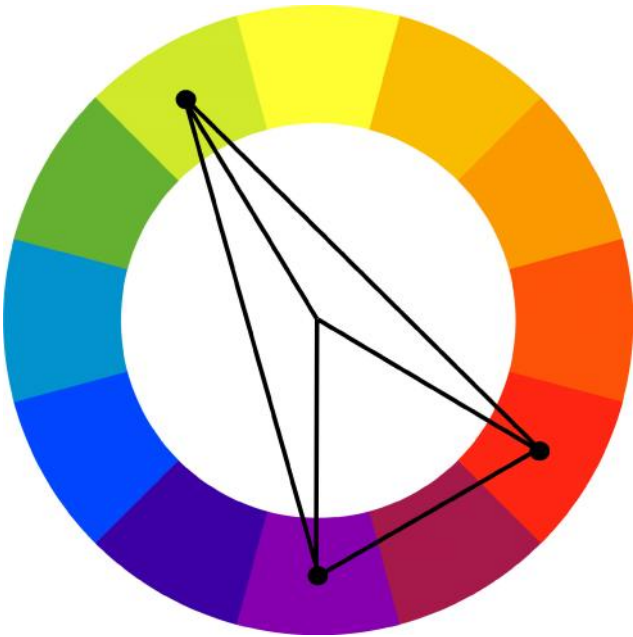
MONOCHROMATIC



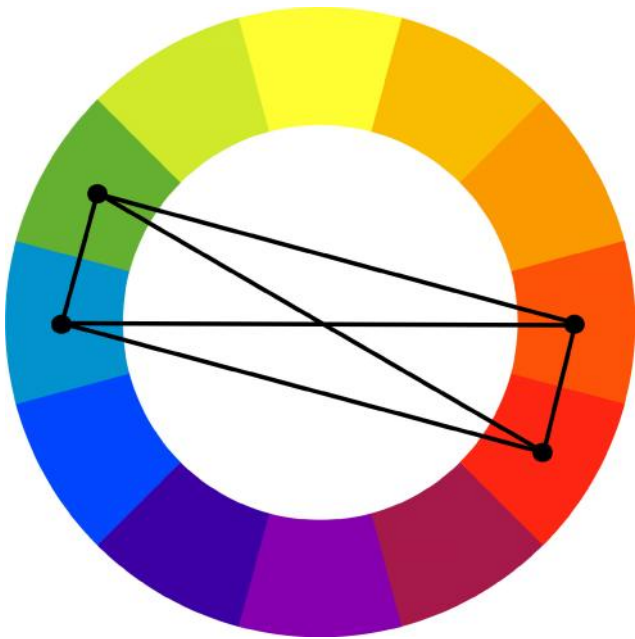
COMPLIMENTARY



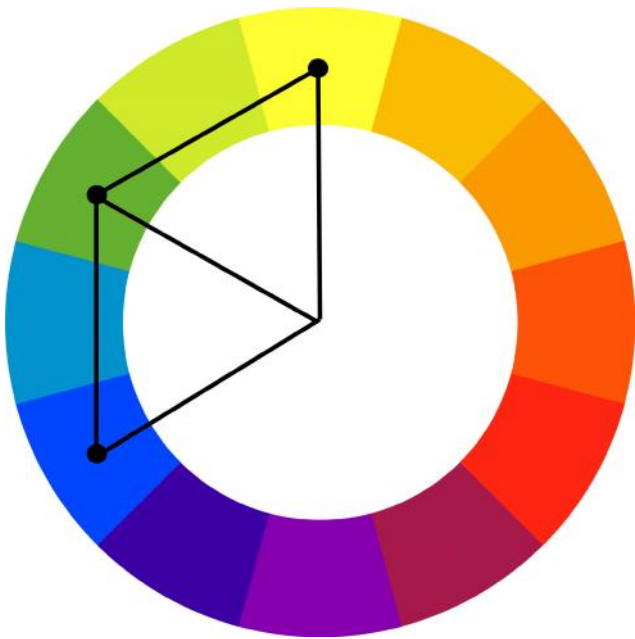
SPLIT COMPLIMENTARY



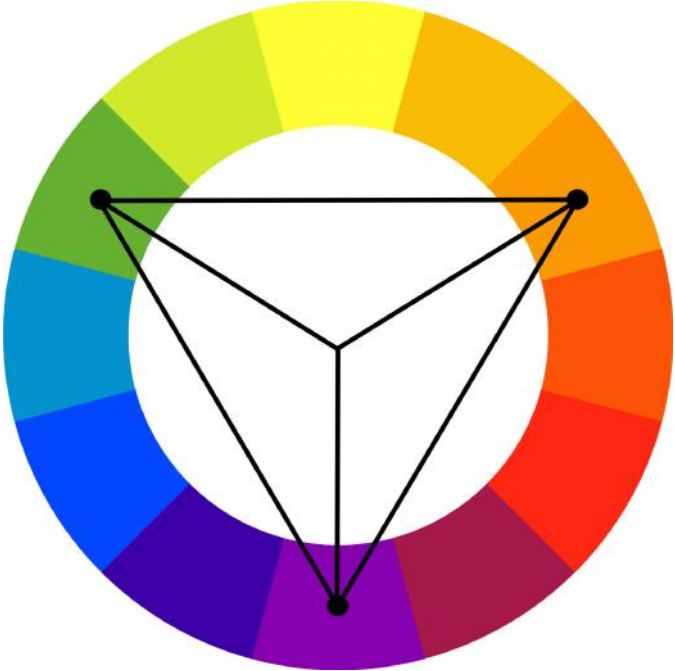
DOUBLE SPLIT COMPLIMENTARY/TETRADIC



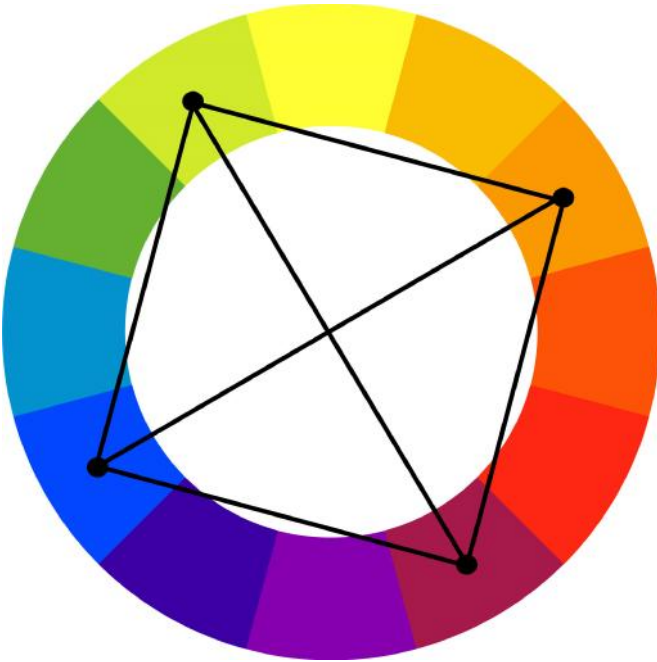
ANALOGOUS



TRIADIC

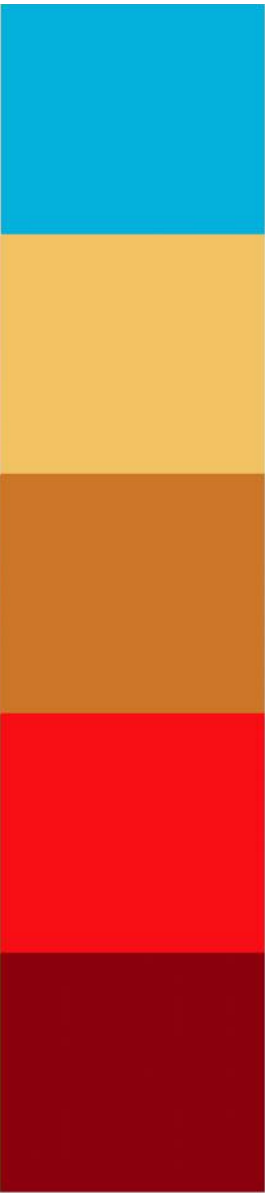


QUADRATIC/SQUARE



COLOR HARMONIES

<https://youtu.be/KOVXP6ILtrM>











ITTEN'S CONTRASTS

Hue

Saturation

Light & Dark

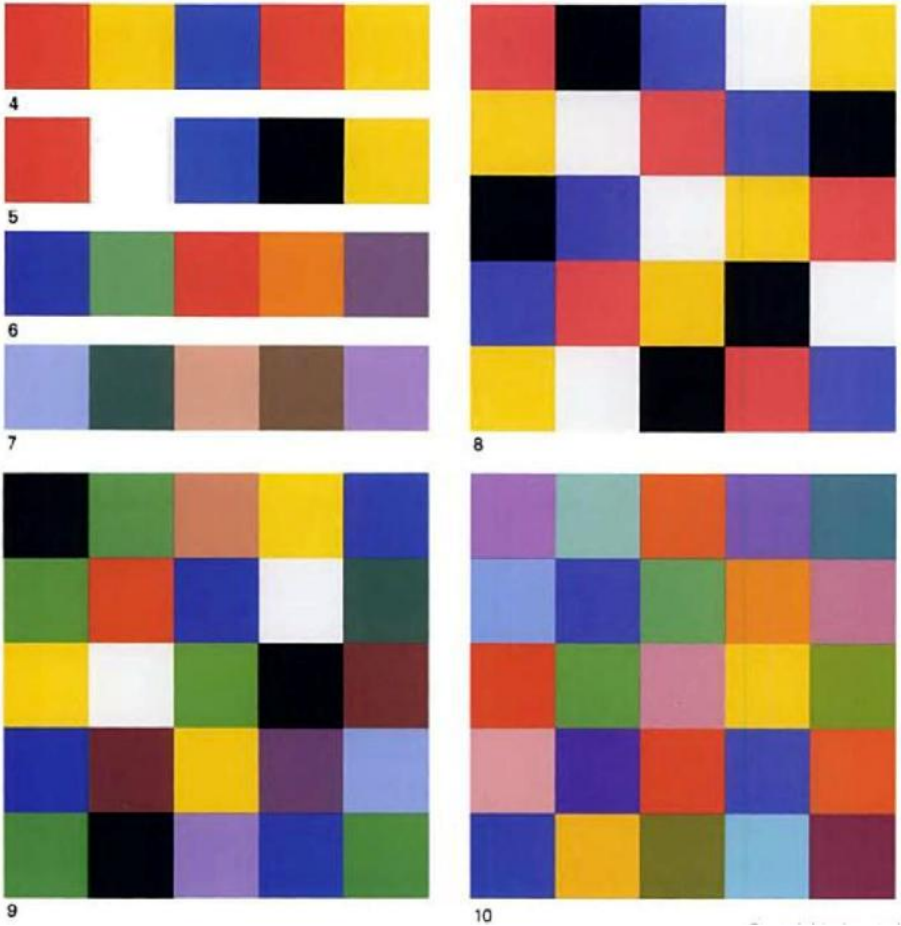
Extension/Proportion

Complements

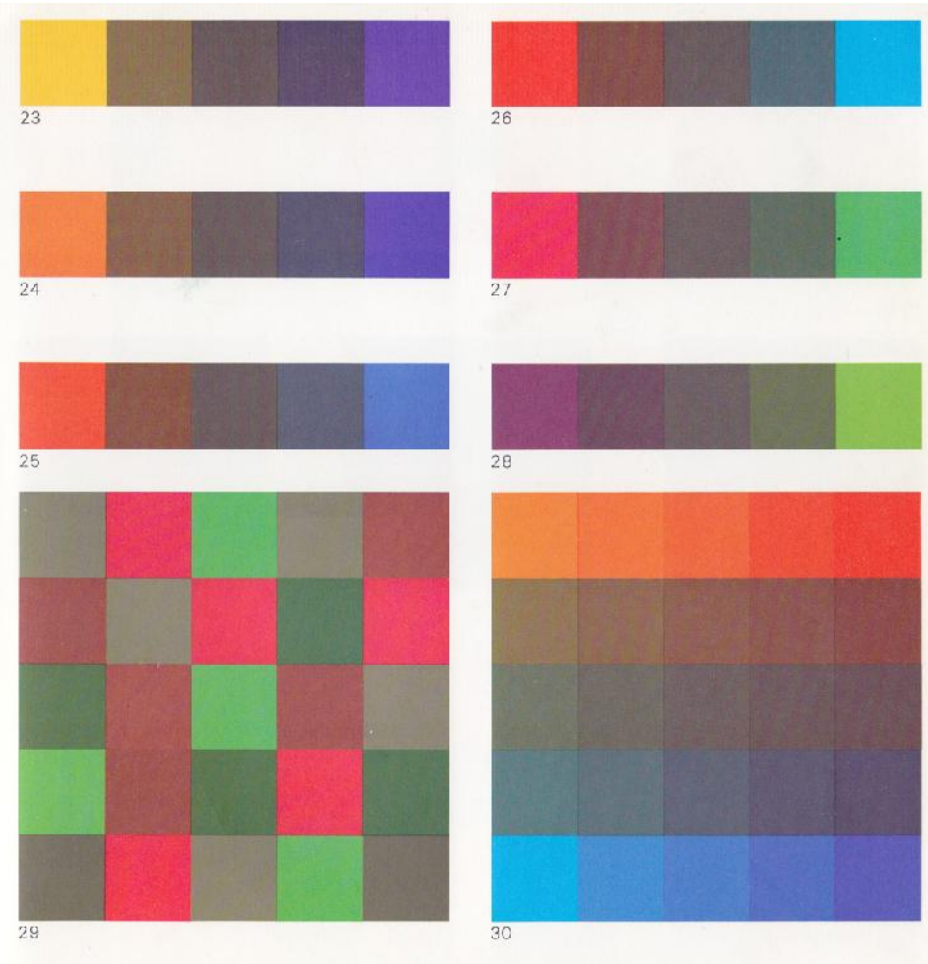
Simultaneous Contrast

Warm & Cool

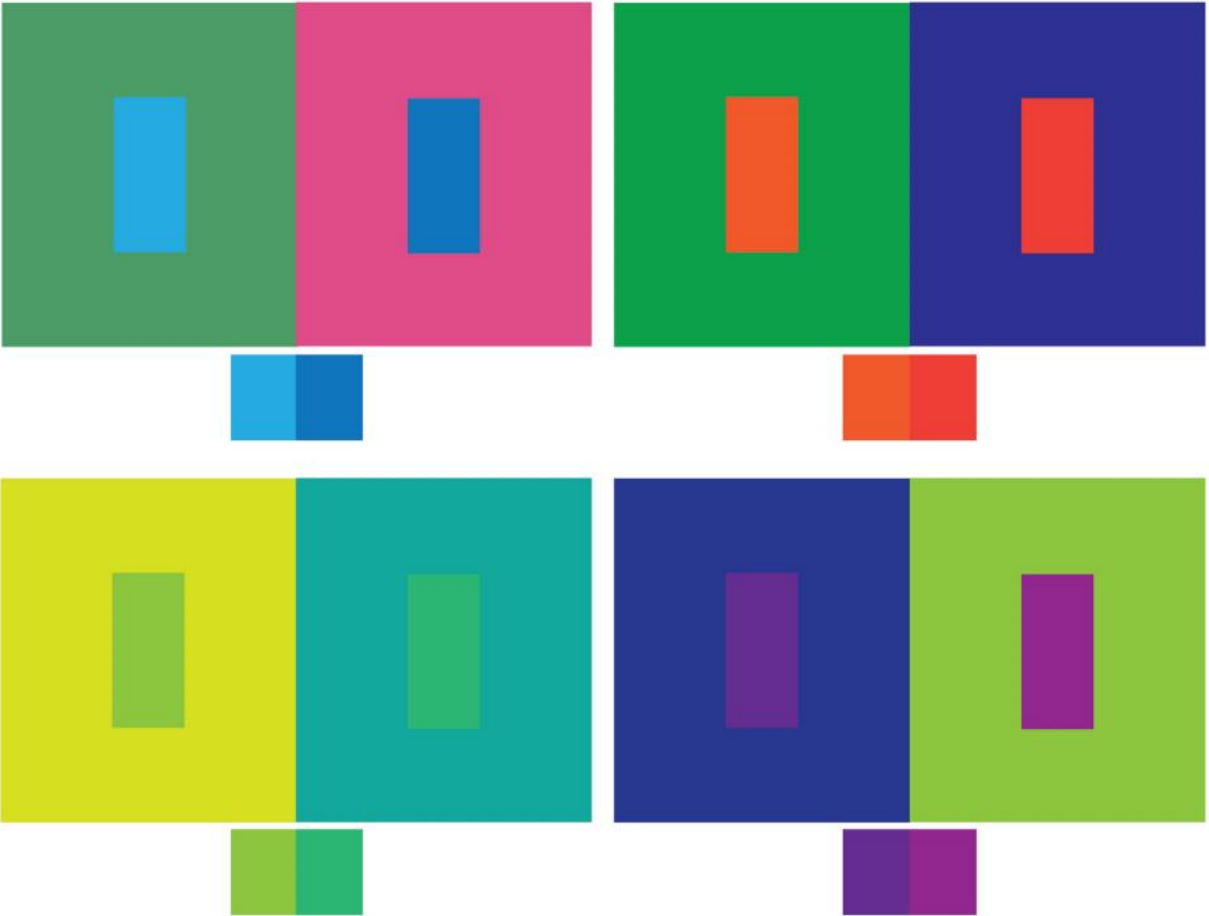
HUE



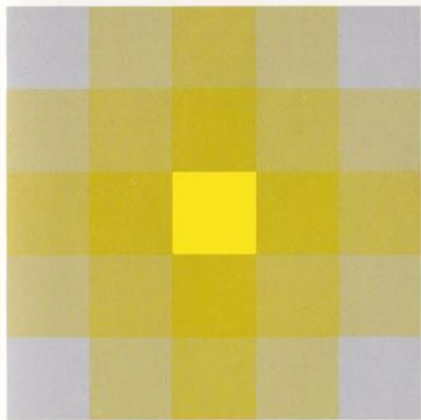
COMPLEMENTS



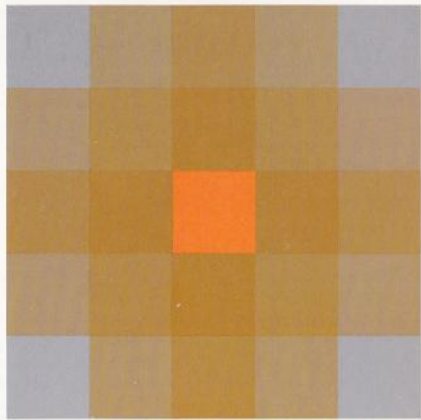
SIMULTANEOUS CONTRAST



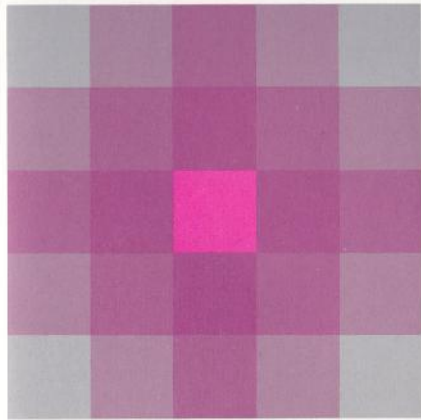
SATURATION



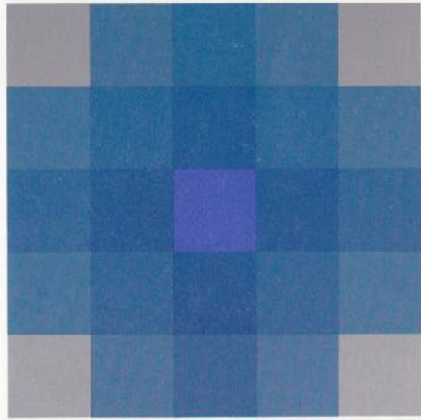
38



39

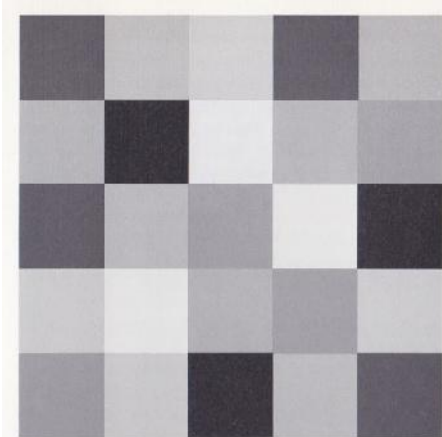


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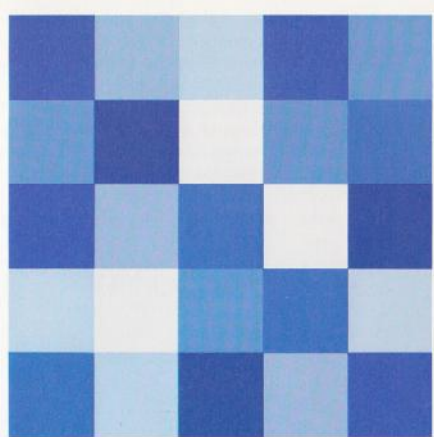


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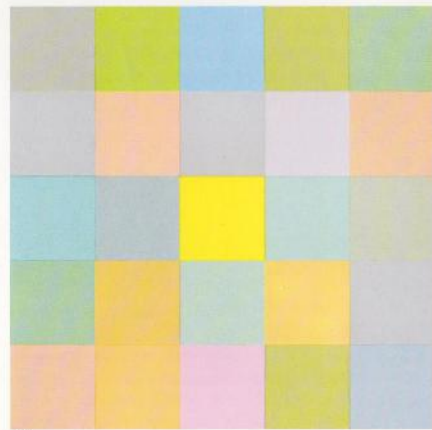
LIGHT & DARK



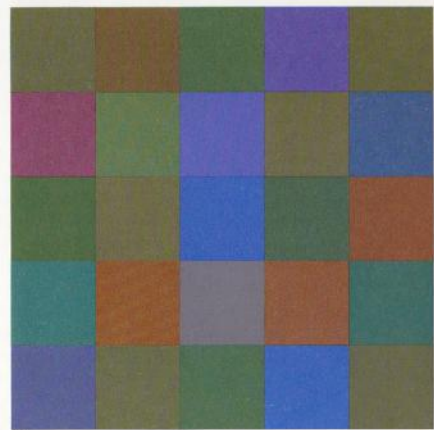
11



12

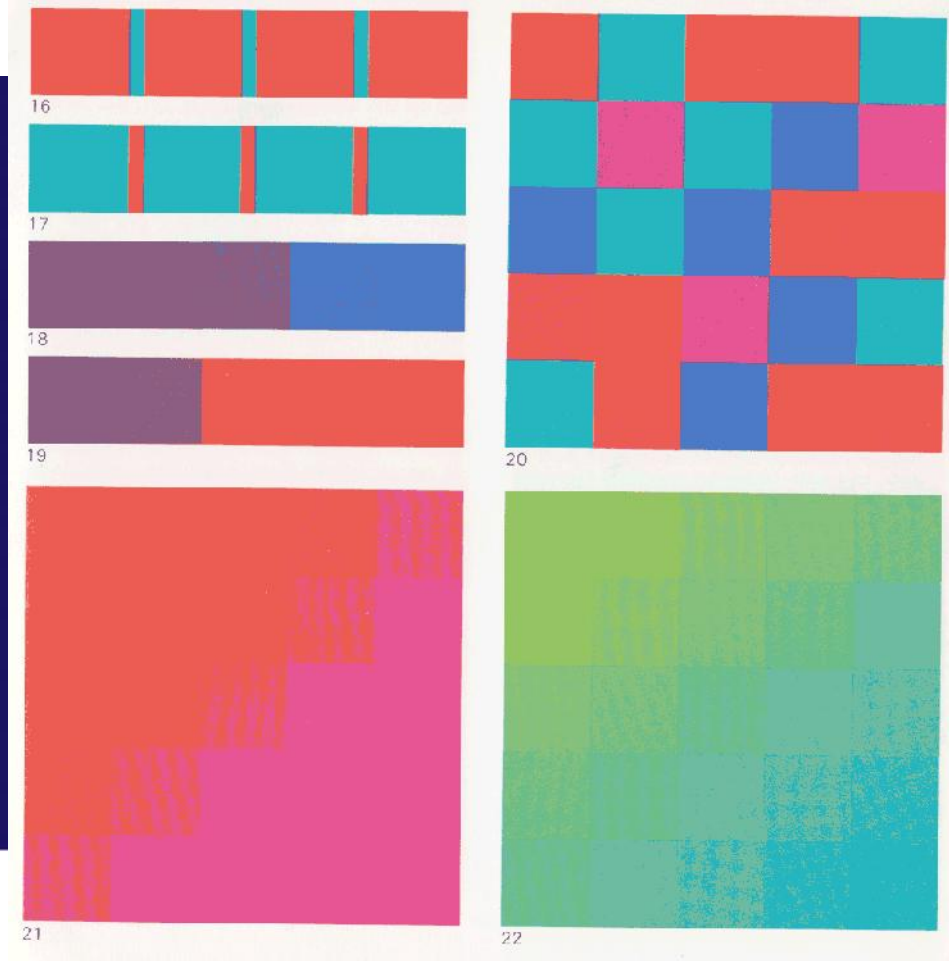


13

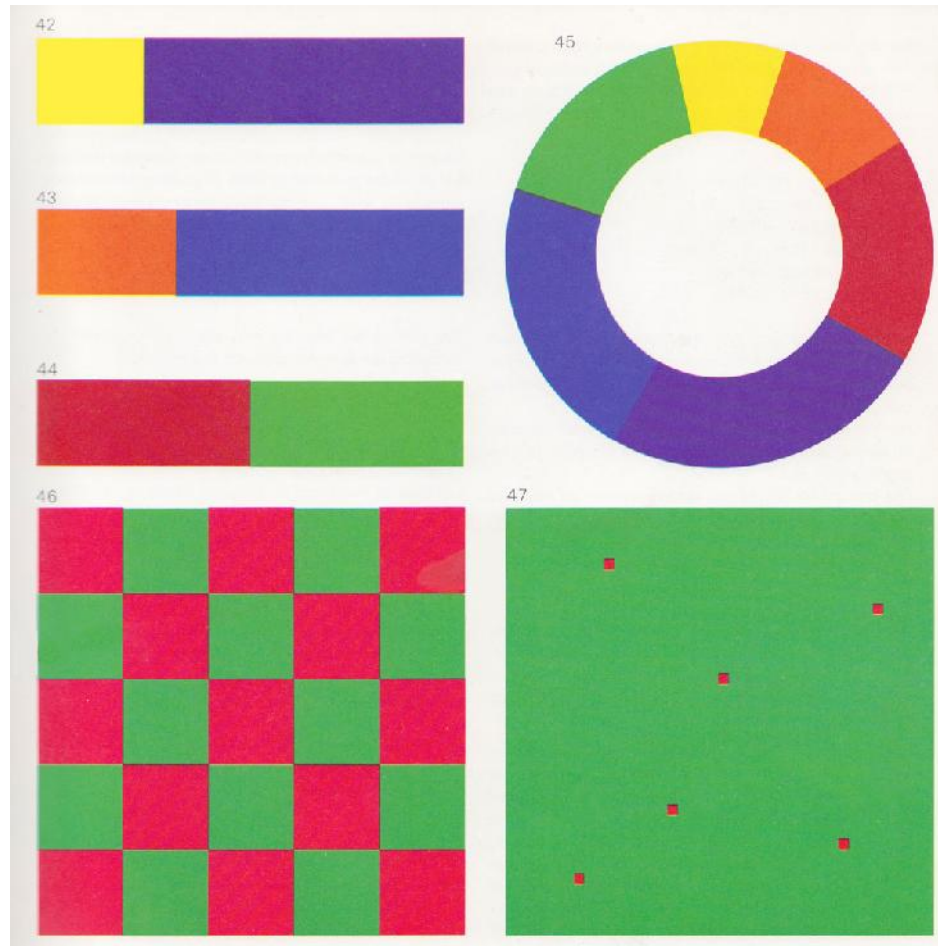


14

WARM/COOL



EXTENSION/PROPORTION





Joseph Mallord William Turner, Fishermen at Sea



Claude Monet, Rouen Cathedral



<http://designincolours.blogspot.com/2013/04/how-to-use-colours-in-interior-design.html>



Cate Blanchett, by Annie Leibovitz

RECAP

A picture whose expression is determined chiefly by color should develop its forms from color, while a picture stressing form should have a coloration derived from its form.

(Itten, *The Art of Color*, 1970, p 76)

COLOR PERCEPTION



Ideal Color

Ambient Color



Synthetic Color

COLOR PERCEPTION



COLOR PSYCHOLOGY

<https://www.facebook.com/FilmograficoStudio/videos/1104248779646859/>

COLOR PSYCHOLOGY



EXAMPLES













Between black and white there throbs the universe of chromatic phenomena. So long as colors are bound to the world of objects, we can perceive them and recognize their relationships: their inner essence remains concealed from our understanding, and must be grasped intuitively. Hence rules and formulae can be no more than signposts on the way to color fulfillment in art.

In his *Trattato della Pittura*, [...] Leonardo remarks, "Didst thou attempt to create by rule, thou shouldst accomplish nought, but devise only confusion." Thus he relieves his readers once more of the encumbrance of knowledge, and encouraged them to follow their intuition.

First comes the cultivation and creation of the individual; then the individual can create. It is not the means of expression and representation that count in art, but the individual in his identity and humanity.

(Itten, 1970, *The Art of Color*, p 94)

WORKFLOW

PREP WORK

1. Identify the inherent color palette
2. Determine the mood of the image
3. Determine who/what the focus of the image is
4. Identify your color preferences
5. Pick a direction & stick with it.

WORKFLOW

1. RAW file modifications
2. AlienSkin
3. PS file cleanup
4. Dynamic range adjustments
5. Local color corrections
6. Color grading
7. Dodge & burn