

MassArt PCE - Intro to Digital Photo – Summer 2021 - Morrison

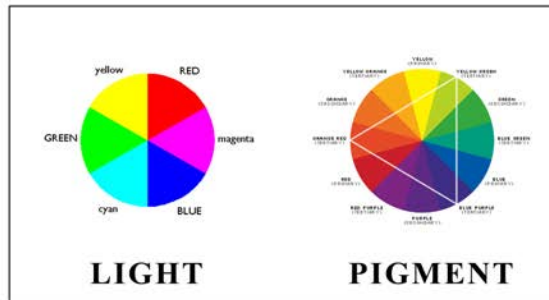
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Color II:

*Advanced Color Theory*

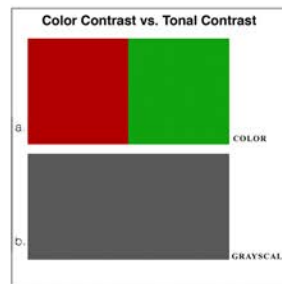
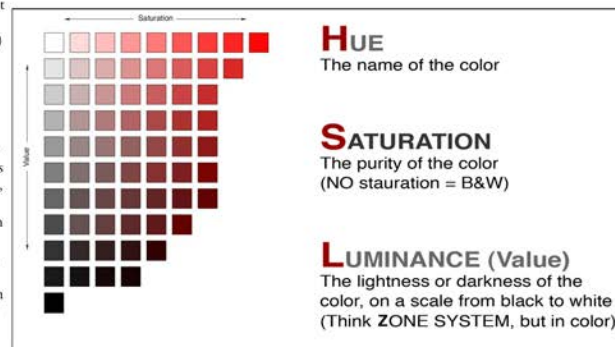
*EXPRESSIVE COLOR & THE  
LIMITED PALETTE*

# PHOTOGRAPHIC COLOR THEORY



The color wheel of light differs from the color wheel of pigment. When mixing colors on paper with paint, we deal with the color wheel on the right, which may seem familiar to you from experiences you've had with paints and other pigments. In photography, we deal with the colors of light. It is important to remember that any color you view on this wheel is created by combining the two colors that flank it (exist on either side). So red is made by combining yellow and magenta, and cyan is made by combining blue and green light. It is also important to consider the relationships between colors that are **OPPOSITES** or **COMPLEMENTS**. These colors exist opposite each other on the wheel (i.e., red is the opposite of cyan, blue is the opposite of yellow, and magenta is the opposite of green.) In order to color correct our digital images in Camera Raw, we add the opposite color of the color "problem" or "sickness." So if an image is too yellow, we make it more blue. If it is too green, we make it more magenta, etc.

When we talk about color, we deal with three main qualities. The **Hue** of a color is simply its name, or what the color is. **Saturation** is how pure a color is, from a scale of no color at all (black&white, or zero saturation) to the purest ("punchiest") version of that color. **Luminance** (also called value) is the lightness or darkness of a color. The tones in black&white images have Value (lightness or darkness--think of the zone system) but no hue or saturation, as they lack color altogether. In Camera Raw, the **HSL** tab allows us to deal with the hue, saturation and value/luminance of individual colors within the image. Using the sliders or the targeted tool, we can change the hue (color), saturation (purity), and luminance (lightness or darkness) of a single color within the image. So we can individually adjust everything within the image that is considered purple, yellow, red, etc. The targeted tool affords us further control by allowing us to select a cluster of pixels and change it, even if it is a combination of colors (the way most caucasian skin is a combination of red and orange in most color images from typical lighting situations).



Consider the difference between color contrast and tonal contrast. You encountered this when you did your Motion assignment, and you found that images worked in color but became flat when they were converted to black&white in Camera Raw by bringing down the saturation.

With color imagery, you deal with **color contrast** (particularly with contrasting colors, as with figure a above). When reduced to Black&White (as in Figure b), the colors become the same tone, lose their contrast, and look muddy by blending together.

When shooting in color, consider using color contrast to create tension and make your images more dynamic.

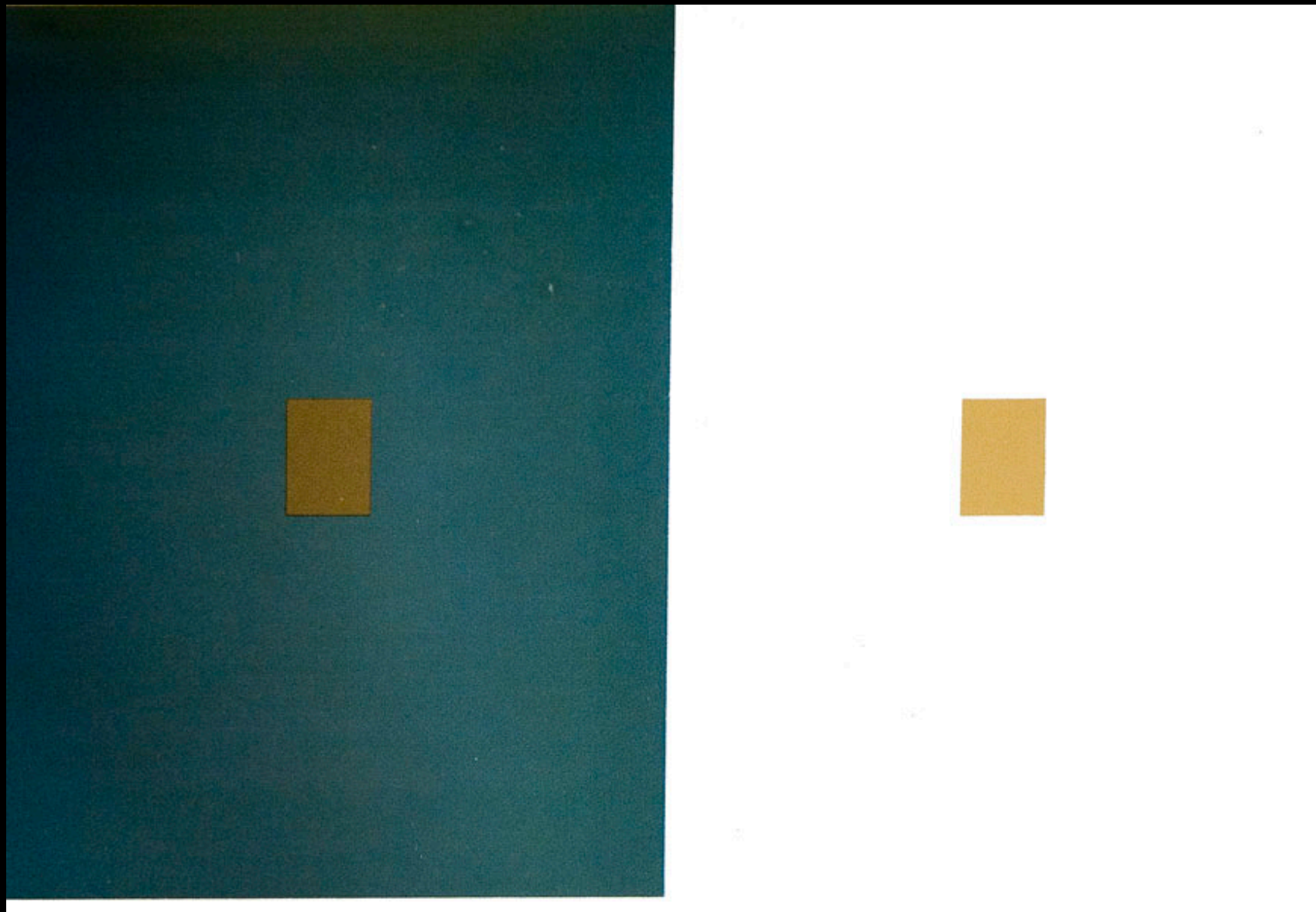
**PSYCHOLOGICAL IMPLICATIONS OF COLOR:**  
(Euro-American Societies)

HUE	POSITIVE	NEGATIVE
	*BLOOD, passion, energy, eroticism	*BLOOD, anger, aggression
	*HUMAN FLESH, warmth, (Hearth fire), accessibility	*HUMAN FLESH, weakness, lack of discrimination
	SUNSHINE, energy, happiness	Overwhelming energy
	Life, nature, restfulness (Foliage, green forests)	Toxicity, Artificiality decay (fungus, mold)
	"Coolness" (elegance) spirituality, sky	"Coolness" (distance) sadness, depression ("blues")
	Fantasy, playfulness, dream states (also royalty)	Madness, Nightmares

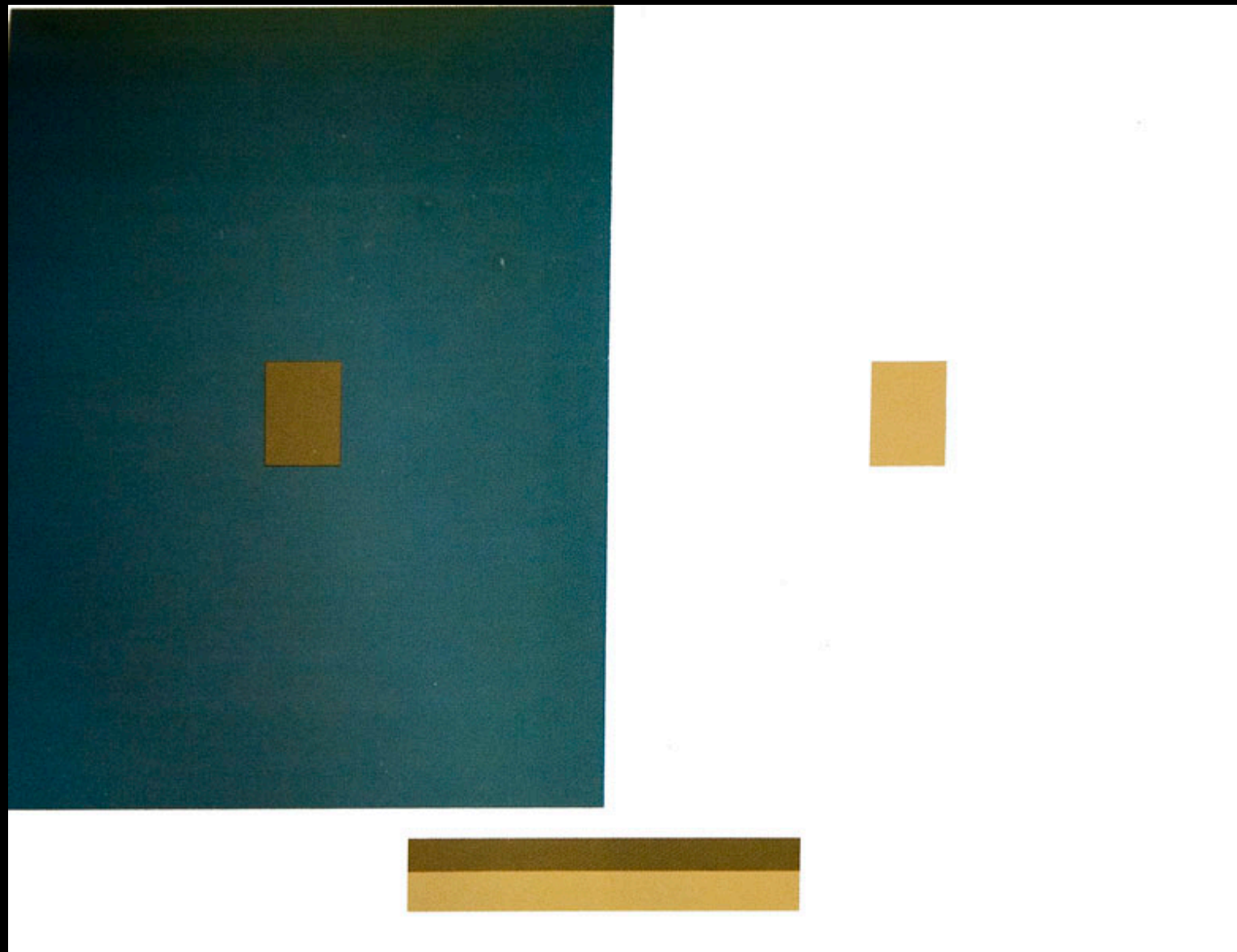
All photography, when created deliberately, has the potential to move its viewers. Color, in photography and other visual media, carries with it additional associations and potential to affect our viewers on an emotional level. [Much of the information on this chart is intuitive, but it bears mentioning that these associations have a Western slant.

Consider the emotional impact that results from focusing on certain colors in your imagery when you compose your shots and choose your palette.

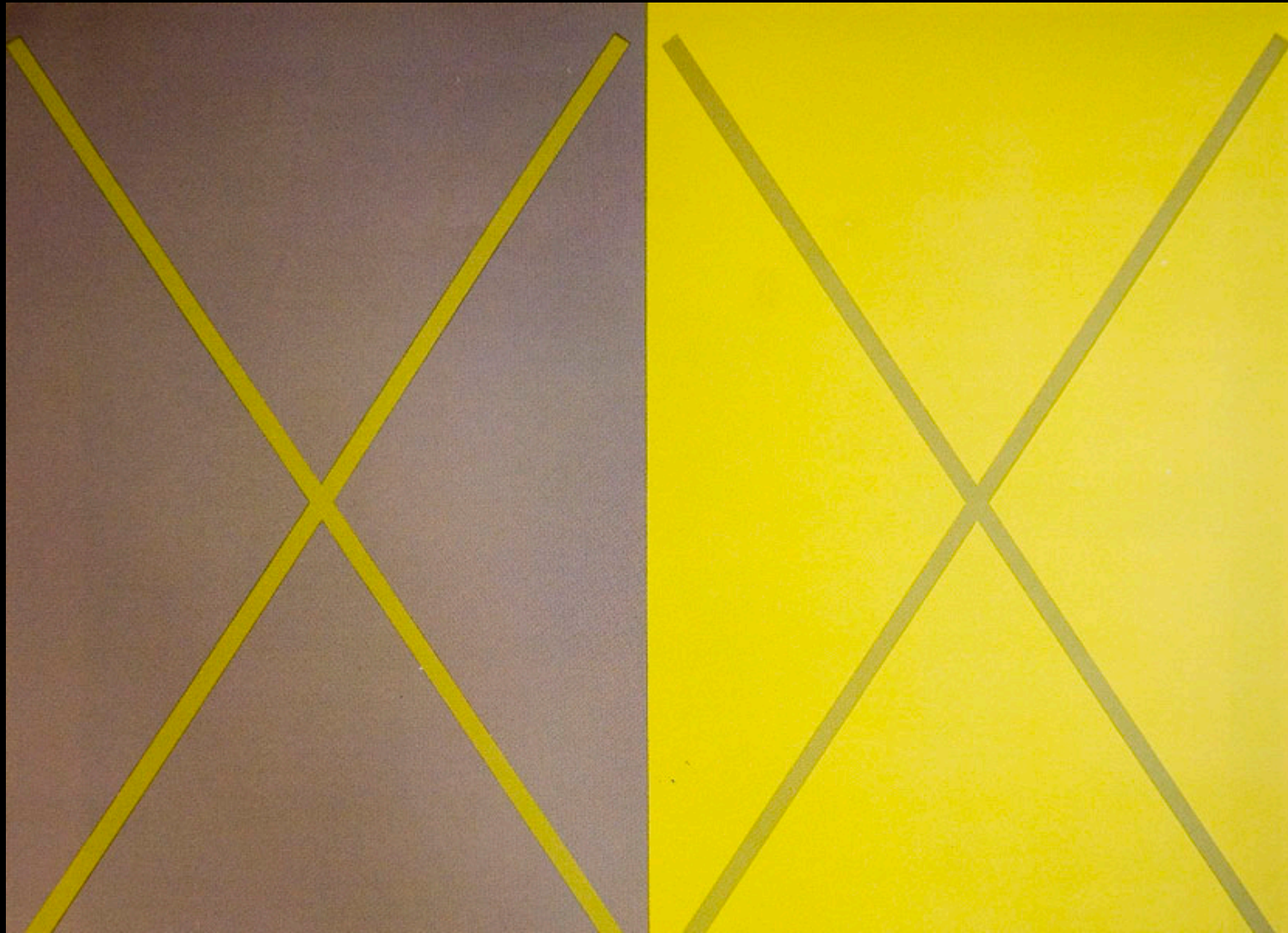
Color Perception / Color Relativity: Josef Albers



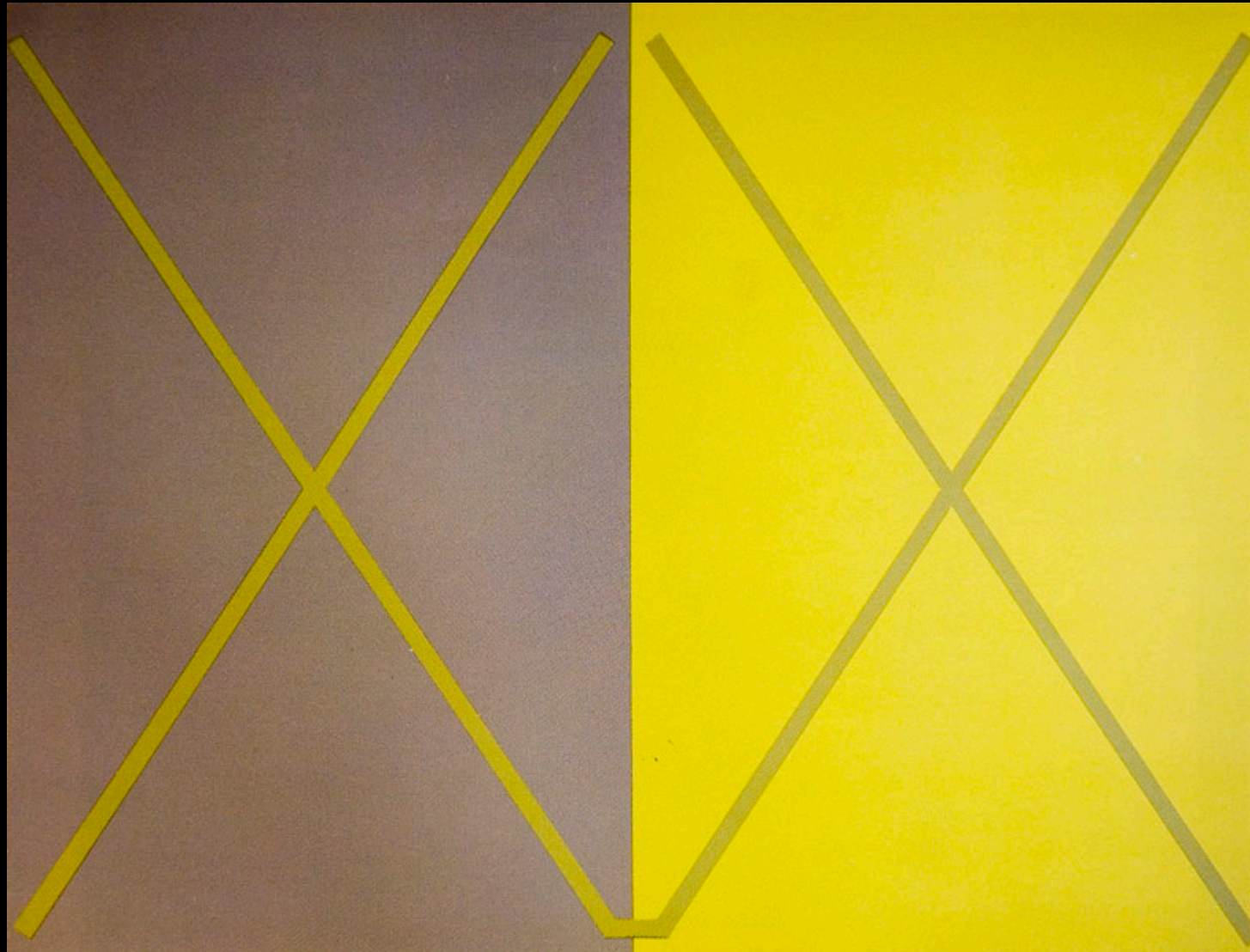
Color Perception / Color Relativity: Josef Albers



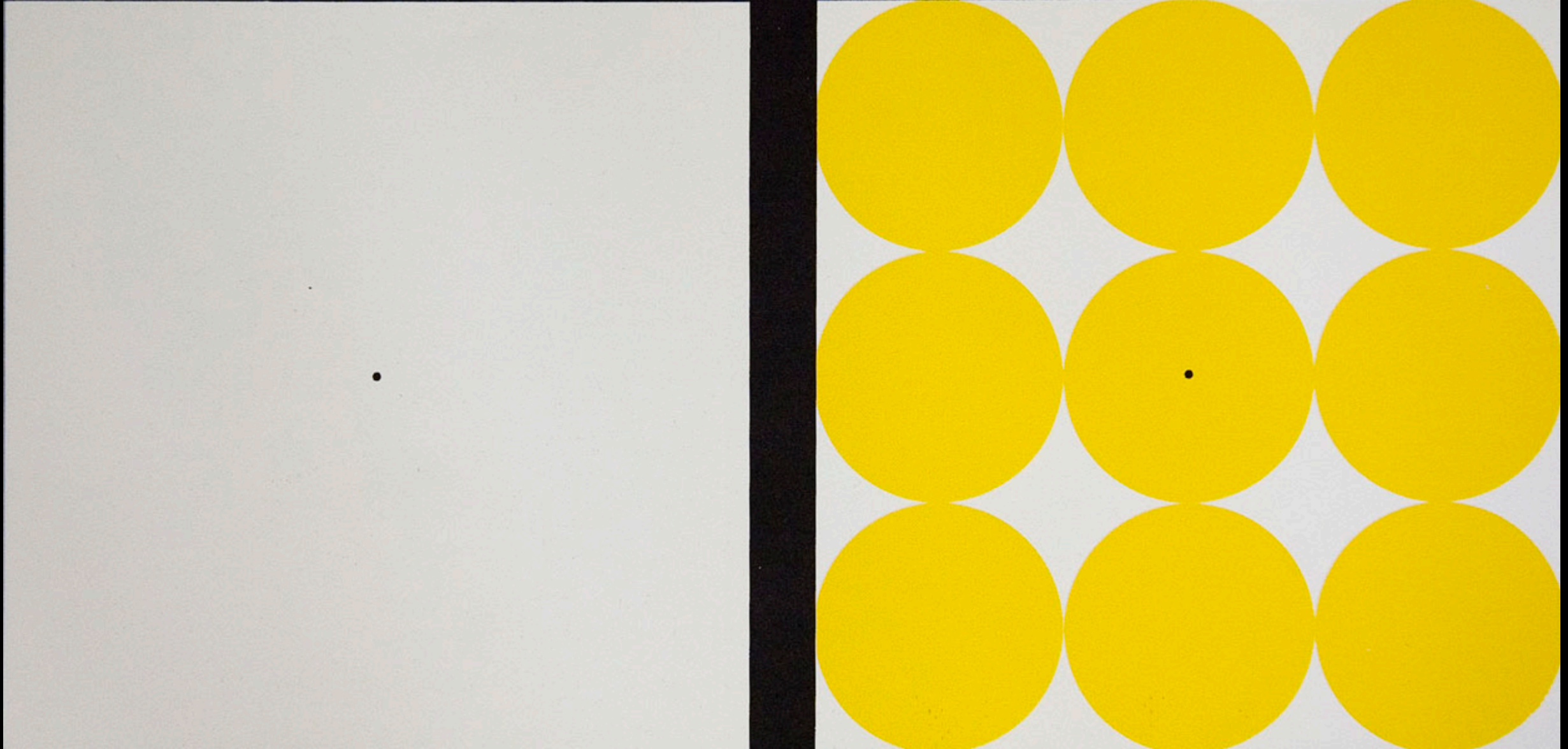
Color Perception / Color Relativity: Josef Albers



Color Perception / Color Relativity: Josef Albers

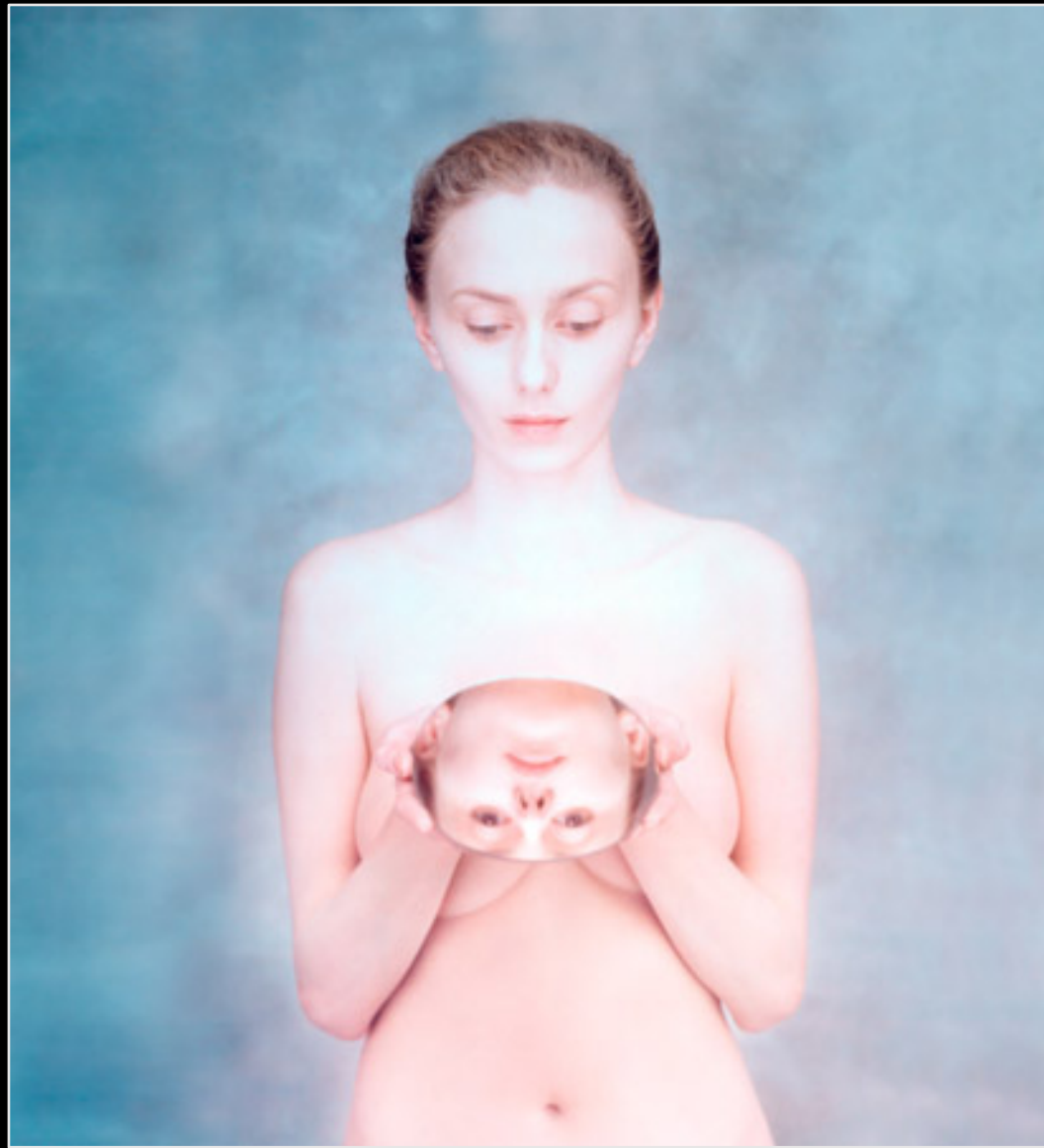


Color Perception / Color Relativity: Josef Albers



Expressive Color  
&  
The Limited Palette





**Joyce Tenneson**  
From *Transformations*, published 1993



**Joyce Tenneson**

*Bound Figure*

1987

From *Transformations*, published 1993



**Joyce Tenneson**

*Carol and Mirror*

1987

From *Transformations*, published 1993



**Joyce Tenneson**  
*Back and Human Spine*  
1987

From *Transformations*, published 1993



**Joyce Tenneson**

*Sleeping Beauty*

From *Transformations*, published 1993



**Joyce Tenneson**

*Suzanne and Chair*

From *Transformations*, published 1993



**Joyce Tenneson**  
From *Transformations*, published 1993



Joyce Tenneson  
From *Unpublished Polaroids*, 1986-2006





Joyce Tenneson

From *Unpublished Polaroids*, 1986-2006



Joyce Tenneson  
From *Unpublished Polaroids*, 1986-2006



Joyce Tenneson  
From *Unpublished Polaroids*, 1986-2006



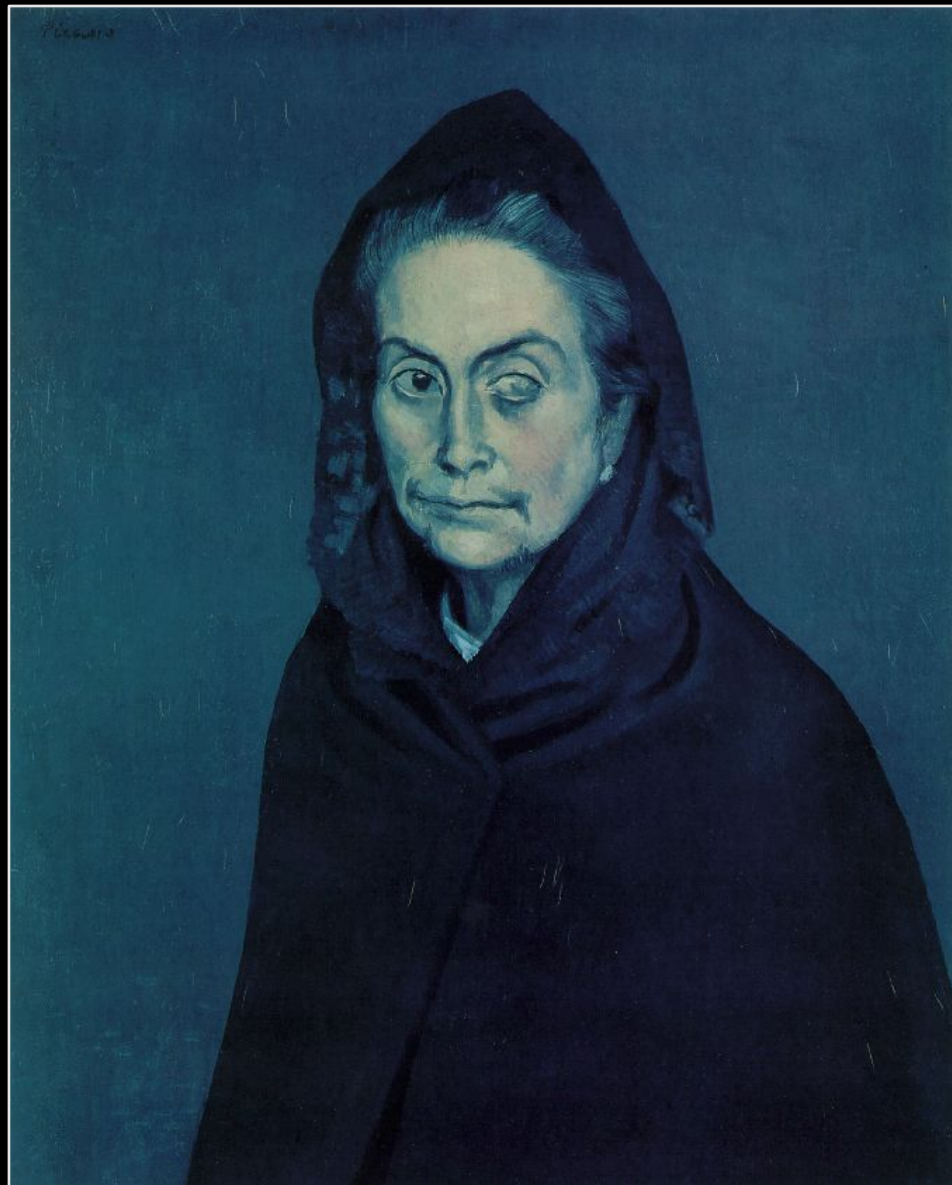
Joyce Tenneson  
diptych from *From Unpublished Polaroids*, 1986-2006



**Pablo Picasso**

*Femme aux Bras Croisés (Woman with Folded Arms)*

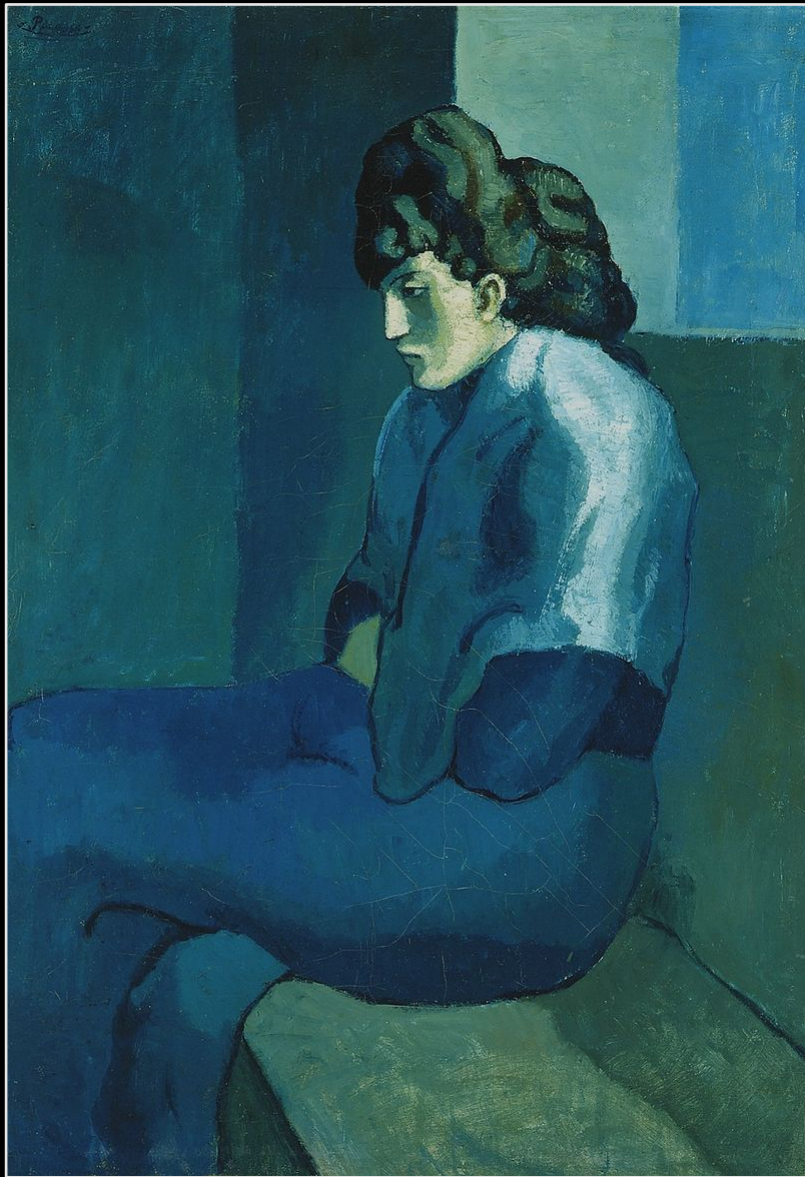
1901-1902, The Blue Period



**Pablo Picasso**  
*Celestina*  
1902, The Blue Period



**Pablo Picasso**  
*The Two Sisters*  
1902, The Blue Period



**Pablo Picasso**

*Femme Assise (Melancholy Woman)*

1902-1903, The Blue Period

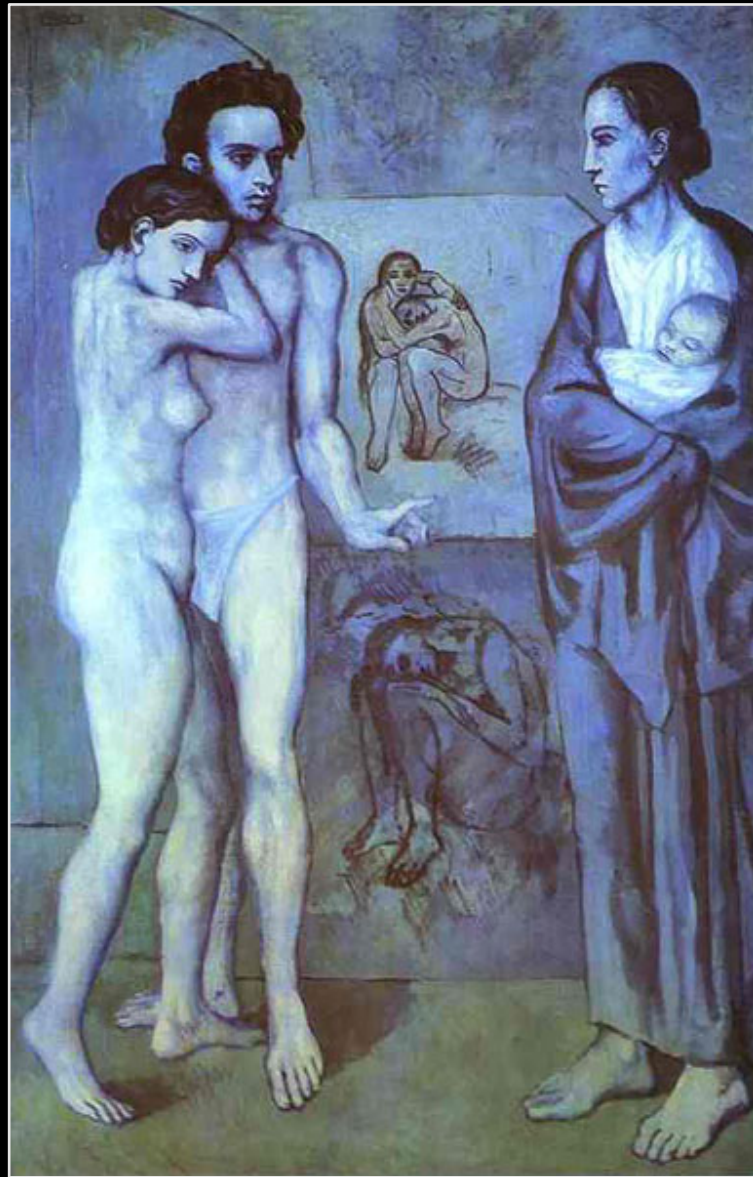




**Pablo Picasso**  
*The Tragedy*  
1903, The Blue Period



**Pablo Picasso**  
*The Old Guitarist*  
1903, The Blue Period



**Pablo Picasso**  
*La Vie (Life)*  
1903, The Blue Period



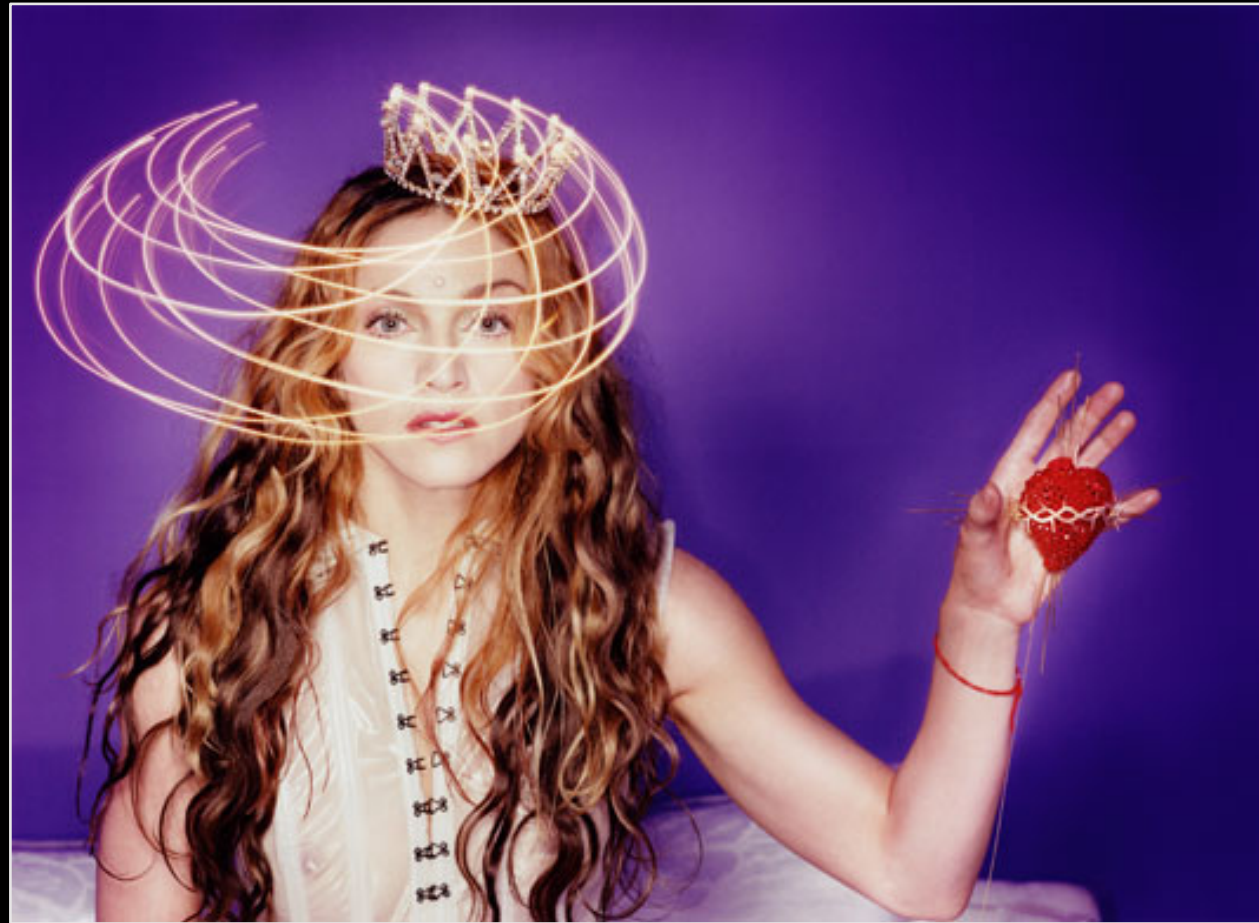
David LaChapelle  
From *La Chappelle Land*  
Published 1996



**David LaChapelle**  
From *La Chappelle Land*  
Published 1996



David LaChapelle  
From *La Chappelle Land*  
Published 1996



**David LaChapelle**  
From *La Chappelle Land*  
Published 1996

KIRSTEN DUNST

24 MAI



FESTIVAL DE CANNES  
RELATIF A UN SEUL FILM

MARIE ANTOINETTE  
MARIE ANTOINETTE  
MARIE ANTOINETTE

Écrit et Réalisé par SOFIA COPPOLA

© 2006 Columbia Pictures Industries, Inc. All Rights Reserved.

Produced by Columbia Pictures Industries, Inc. A Division of Sony Pictures Entertainment. Screenplay by Julie Dreyfus. Directed by Sofia Coppola. Starring Kirsten Dunst, Jason Bonny, and others. Music by Christophe Ysaac. Costume Designer: Catherine Molloy. Hair and Makeup: [unreadable]. Production Designer: [unreadable]. Executive Producers: [unreadable]. Producers: [unreadable]. Director of Photography: [unreadable]. Editor: [unreadable]. Production Office: [unreadable].







**Sofia Coppola**

Still from *Marie Antoinette*

2006

Production Designer K.K. Barrett



**Sofia Coppola**

Still from *Marie Antoinette*  
2006

Production Designer K.K. Barrett



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Still from *Marie Antoinette*  
2006

Production Designer K.K. Barrett



**Sofia Coppola**  
Still from *Marie Antoinette*  
2006  
Production Designer K.K. Barrett



**Sofia Coppola**

Still from *Marie Antoinette*  
2006

Production Designer K.K. Barrett



Sofia Coppola  
Still from *Marie Antoinette*  
2006  
Production Designer K.K. Barrett





*Macaron color palette*





*Macaron color palette*





**Mark Rothko**  
*No. 5 - No. 22*  
1949



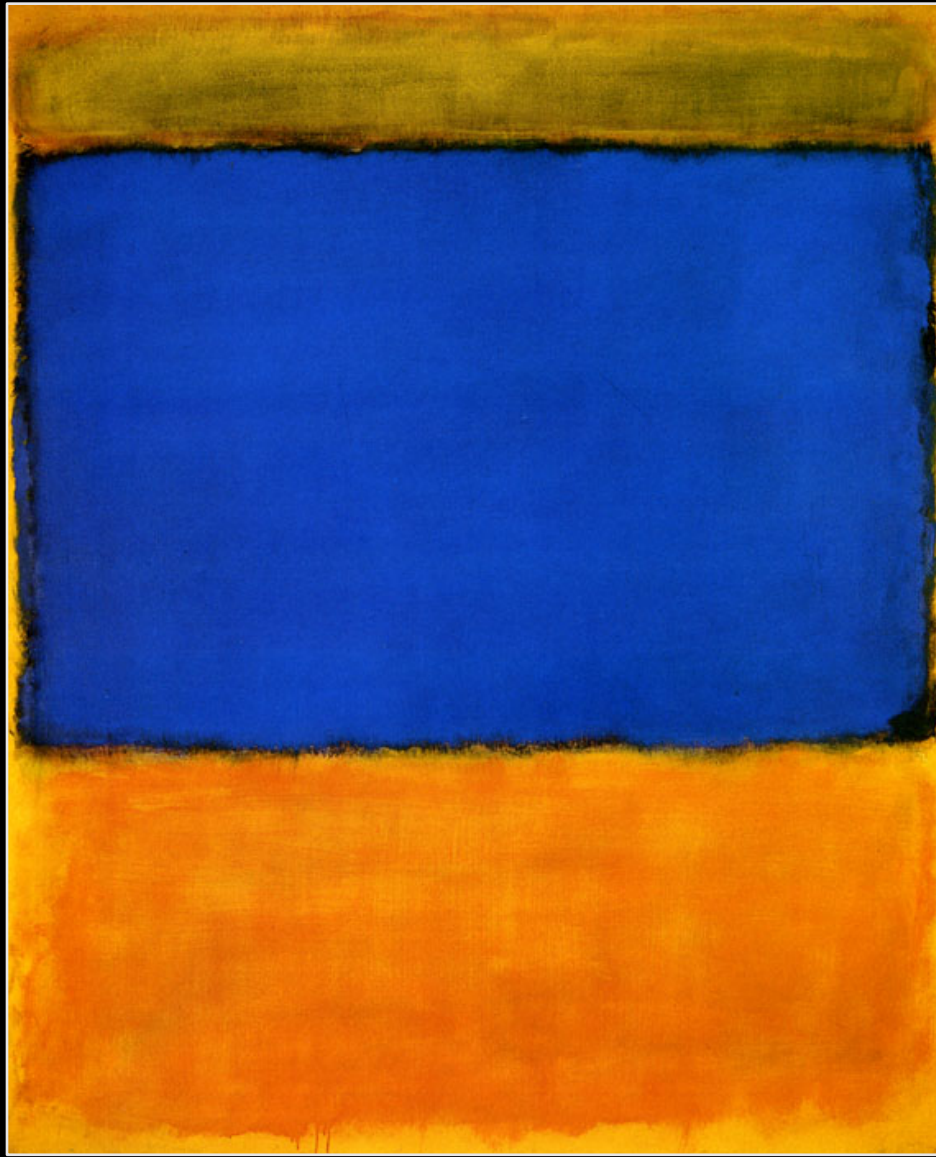
**Mark Rothko**  
*No. 61 (Rust and Blue)*  
1953



**Mark Rothko**

*No. 3/No. 13 (Magenta, Black, Green on Orange)*

1953



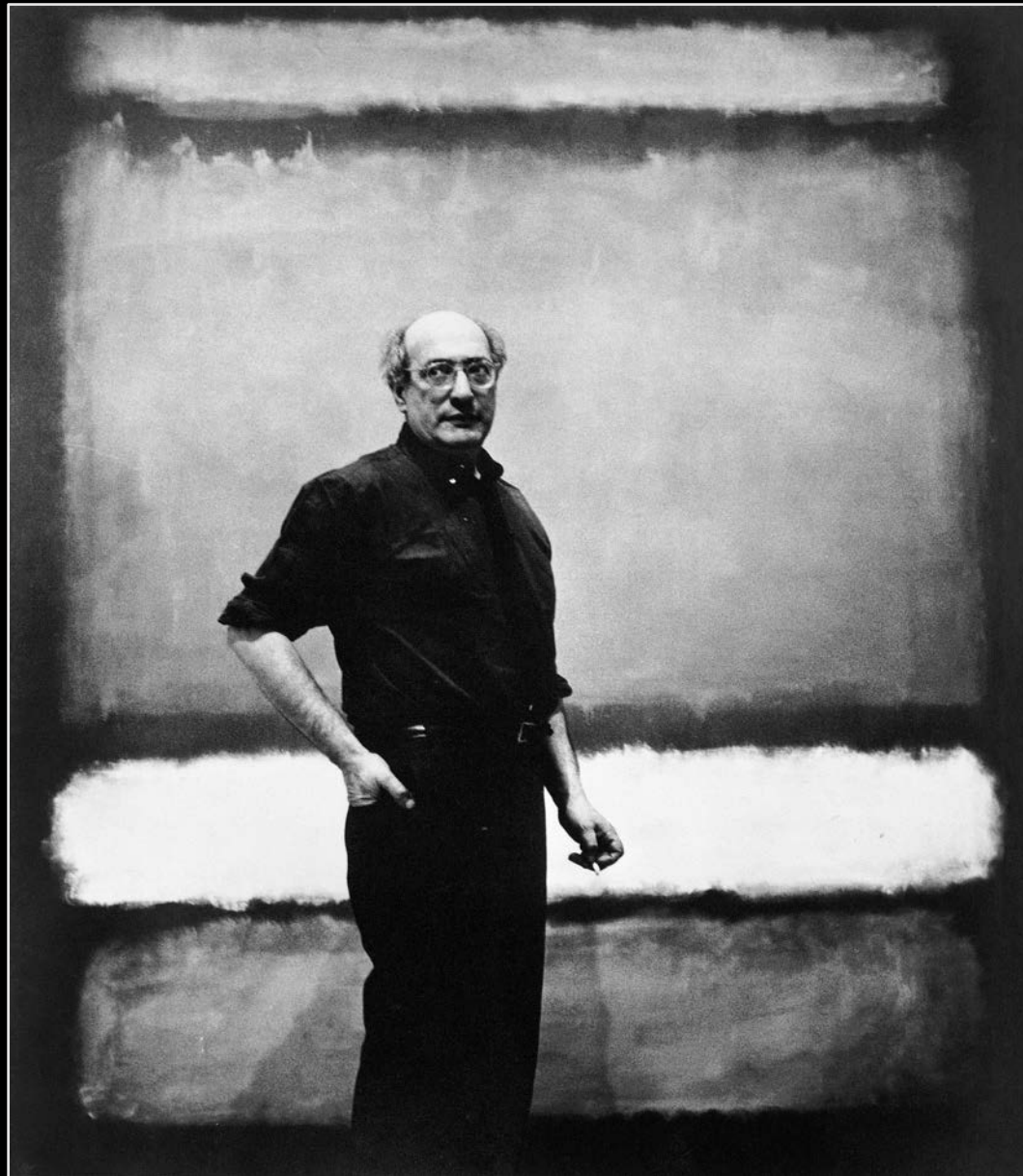
**Mark Rothko**  
*Yellow, Blue, Orange*  
1955



**Mark Rothko**

*White Center (Yellow, Pink and Lavender on Rose)*

1950



Mark Rothko

# Joyce Tenneson

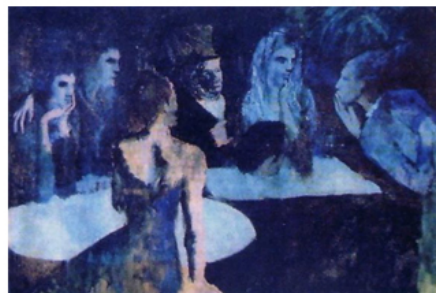


## TRICOLOR SAMPLES





# PICASSO'S BLUE PERIOD



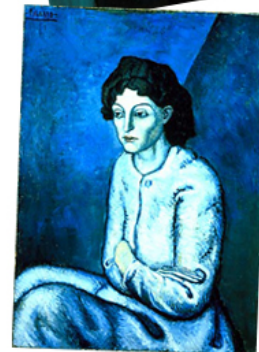
1



2



3



4

## TRICOLOR SAMPLES



1



2



3

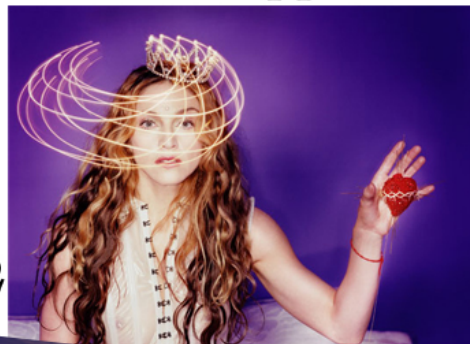


4

# David LaChapelle



**I**



**2**



**3**



**4**

## TRICOLOR SAMPLES



**I**



**2**

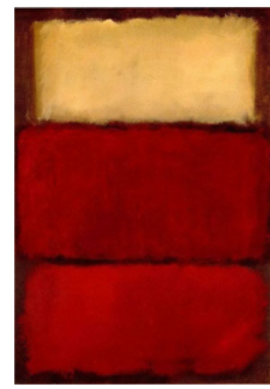
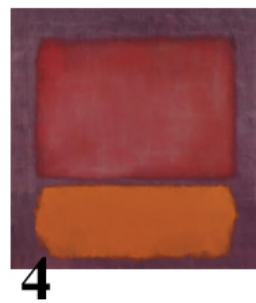
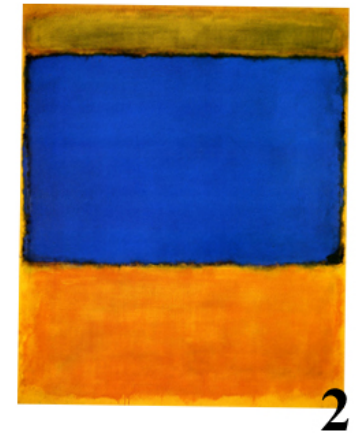
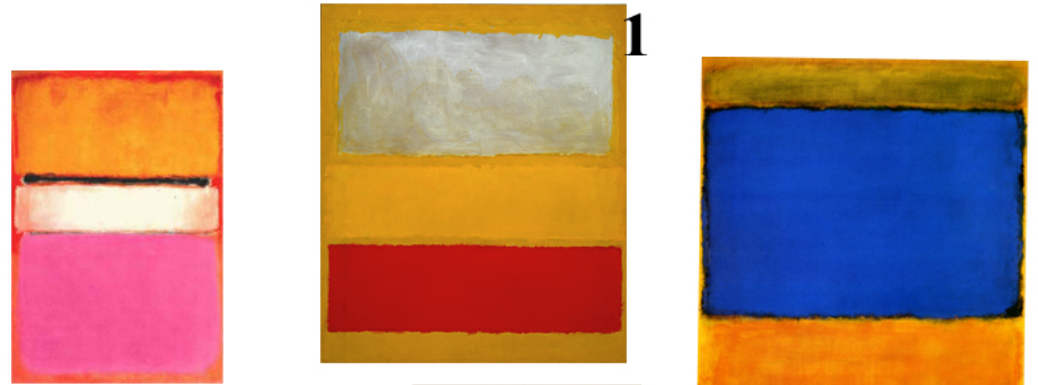


**3**



**4**

MARK ROTHKO's COLOR FIELD PAINTINGS



TRICOLOR SAMPLES



1

2

3

4

Sofia Coppola's *Marie Antoinette*



**I**



**2**



**3**



**4**

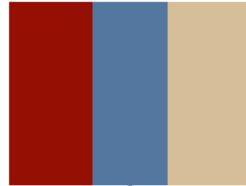
**TRICOLOR SAMPLES**



**I**



**2**



**3**



**4**