Color Schemes & Calla

Choosing a color scheme for your work can be a little intimidating , But I have some simple tricks to help you pull together a selection of colours that will make your artwork feel harmonious and well balanced and all just using a Color Wheel!

You Will Need:
I painted on a 4 x 12" Canvas

Decoart Americana Acrylics:
Raw Sienna, Open Water, Razzle Berry, Foliage Green, And Titanium White, Forest Green

Brushes:
Decoart Designer Series or Traditions Brushes
#6 filbert or Round, Liner Brush, 1" Flat Wash Brush and a 1/2 angled shader.

These colours were selected using a Colour wheel to create a Tetradic Color Scheme. (four colours , even spaced around the colour wheel) I started on the Cool side of the Wheel (with the Blues Violets and Greens) and added Sunny Day, White and Forest Green (a darker value of green) to the List.

(All of these are essentially a "Value" of the Blues, Greens and Violets.)

Tetradic Colour Scheme
This colour scheme is made up of colours that are equally space around the colour wheel. It can make for a rather bold colour scheme, so select one colour as the dominant and then use the others as accents.

HEX #83A9D3	HEX #D383D1	HEX #D3AD83	HEX #83D385
RGB 131, 169, 211	RGB 211, 131, 209	RGB 211, 173, 131	RGB 131, 211, 133
CMYK 38, 20, 0, 17	CMYK 0, 38, 1, 17	CMYK 0, 18, 38, 17	CMYK 38, 0, 37, 17

Triadic Colour Schemes
 This colour scheme is made up of three colours equally spaced around the colour wheel. They are often bright and bold and dynamic so it is best to select one colour for the more dominant and then use the others as accent colours.

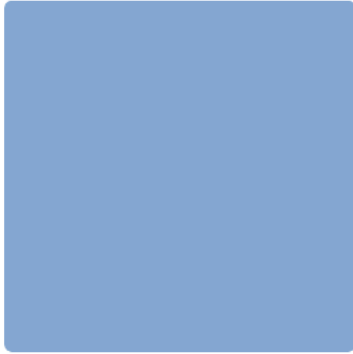| HEX	#83A9D3	HEX	#D383A9	HEX	#A9D383
RGB	131, 169, 211	RGB	211, 131, 169	RGB	169, 211, 131
CMYK	38, 20, 0, 17	CMYK	0, 38, 20, 17	CMYK	20, 0, 38, 17

Example of A Triadic Colour Scheme in use

Analogous Colour Scheme
 This colour scheme is made-up of colours that are side by side on the colour
wheel, they can be subtle or dynamic, but the more colours you choose for this
the more difficult it is to keep the colours in harmony.

HEX	#83A9D3	HEX	#8583D3	HEX	#83D1D3
RGB	131, 169, 211	RGB	133, 131, 211	RGB	131, 209, 211
CMYK	38, 20, 0, 17	CMYK	37, 38, 0, 17	CMYK	38, 1, 0, 17

Example of An Analogous Colour Scheme in Use

Monochromatic Colour scheme
Monochromatic colour schemes are made up a multiple values of a single colour.
Two is the simplest, but they can also be quite complex using a wide range of values to complete a piece of work.

HEX   #83A9D3

RGB   131, 169, 211

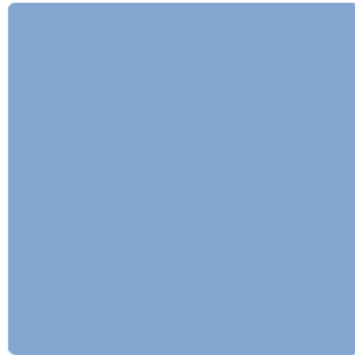CMYK 38, 20, 0, 17

HEX   #5D8FC5

RGB   93, 143, 197

CMYK 53, 27, 0, 23

Example of Monochromatic Colour Scheme in use

A Complimentary Colour Scheme
This represents two colours that are directly across from each other on the colour wheel. A simple and effective colour scheme that can be developed into more complex designs using a variety of values of the two colours.

HEX #83A9D3   HEX #D3AD83

RGB 131, 169, 211   RGB 211, 173, 131

CMYK 38, 20, 0, 17   CMYK 0, 18, 38, 17

Example of a Complimentary Colour Scheme in Use

COLOR WHEEL

For this Cala Lilly I used this simple Tetradic Colour Scheme and selected colours that represented a COOL Colour palette. Meaning that colours are predominantly from the Colder side of the colour wheel, though not completely.

The Background:
On the palette: Titanium White and Open Water

With a flat wash brush (moistened in Water) I slip slapped some Titanium White onto the canvas in a random fashion. While it was still wet I picked up some open water (on the dirty brush) and slip slapped this onto the canvas to fill any open spaces. I then rinsed the brush and they blended the colours together to soften the boundaries between colours. This creates a soft and mottled background. Let it dry.
Trace on the Cala Lilly using grey Graphite paper.

The Lilly Blossom:
On The Palette: Titanium White, Open Water, Sunny Day, Razzle Berry

With a filbert or round brush , apply one coat of the white to the flower. Use the angled shader to apply a float of thinned Razzle Berry to the underside of turn over and down the right side of the Lilly. Let it dry well, then float over that with a heavily thinned open Water. Let it dry well. Use this same method to float into the throat of the flower. Base the Stamen with one coat of Sunny Day.
 Shade the right side of the Stamen with a small float of Razzle Berry and then deepen it with a float of the Raw Sienna. Let it dry. Apply a float of heavily thinned Open water to the top edge of the flower leaving a narrow space at the very edge. Repeat this for the lower side of the petal. Let it dry well.

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The Stem and Leaf.
On The Palette: Foliage Green, Raw Sienna, Forest Green, Titanium White, Razzle Berry

Base both with a single coat of the Foliage Green. Let it dry. Shade the Stem with a float of heavily thinned Forest Green, Deepen the shadow with a float of thinned Raw Sienna . Repeat this for the leaf. Highlight the leaves with a weak float of Foliage Green / Titanium White Mixed 1:1.

Draw a little of the Green up onto the white of the flower and let it fade.

Deepen shadows and add a bit of reflected colour to the leaves in a few places. with a weak float of thinned Razzle Berry.

This is a simple paint, try re arranging the colours to create something entirely different in feel. In the car I used the Blue as the more dominant colour, and stuck to a more traditional application . But imagine if the background was done using the Razzle Berry instead and the Blue and green for the flower and leaves.. it would have an entirely different look. Certainly worth experimenting with .