Masterpiece Pixel Colour Theory Mixing 4 Colour Schemes

STEP ONE: CHOOSE from the binder and DRAW on white paper 4 different masterpiece outlines.

STEP TWO: PAINT each of the 4 different masterpieces according to the following 4 different colours schemes:

1) **Monochromatic Colour Scheme**  
   (One chosen colour – apply a variety of different values - shades & tints)

2) **Analogous Colour Scheme**  
   (Three chosen colours beside each other on the Colour wheel - apply a variety of different values - shades & tints)

3) **Complementary Color Scheme**  
   (Two chosen colours that are opposite to its complementary on the Colour Wheel - apply a variety of different values - shades & tints)

4) **Split Complementary Color Scheme**  
   (One chosen colour and the two colours adjacent each other on the Colour wheel - apply a variety of different values - shades & tints)

Vermeer – Girl With The Pearl Earing.

STEP THREE: REFLECT by answering the following questions with your completed works:

1. What part of your finished project did you find most successful and why?

2. What part of your finished project did you find least successful and why?

3. If you had to do this project, what part would you change or improve on and why?
Colour Theory Continued…

1. Monochromatic Color Scheme (Clean & Elegant)

The monochromatic color scheme uses variations in lightness and saturation of a single color. This scheme looks clean and elegant. Monochromatic colors go well together, producing a soothing effect. The monochromatic scheme is very easy on the eyes, especially with blue or green hues. The primary color can be integrated with neutral colors such as black, white, or gray.

Pros: The monochromatic scheme is easy to manage, and always looks balanced and visually appealing.

Cons: This scheme lacks color contrast. It is not as vibrant as the complementary scheme.

Tips: 1. Use tints, shades, and tones of the key color to enhance the scheme.
      2. Try the analogous scheme; it offers more nuances while retaining the simplicity and elegance of the monochromatic scheme.

2. Analogous Color Scheme (Lacks Colour Contrast)

The analogous color scheme uses colors that are adjacent to each other on the color wheel. One color is used as a dominant color while others are used to enrich the scheme.

Pros: The analogous color scheme is as easy to create as the monochromatic, but looks richer.

Cons: The analogous color scheme lacks color contrast. It is not as vibrant as the complementary scheme.

Tips: 1. Avoid using too many hues in the analogous scheme, because this may ruin the harmony.
      2. Avoid combining warm and cool colors in this scheme.

3. Complementary Color Scheme (High Contrast)

The complementary color scheme is made of two colors that are opposite each other on the color wheel. This scheme looks best when you put a warm color against a cool color, for example, red versus green-blue. The complementary scheme is intrinsically high-contrast. When using the complementary scheme, it is important to choose a dominant color and use its complementary color for accents.

Pros: The complementary color scheme offers stronger contrast and draws maximum attention.

Cons: This scheme is harder to balance than monochromatic and analogous schemes.

Tips: 1. For best results, place cool colors against warm ones, for example, blue versus orange.

4. Split Complementary Scheme (High Contrast & Strong Tension)

The split complementary scheme is a variation of the standard complementary scheme. It uses a color and the two colors adjacent to its complementary. This provides high contrast without the strong tension of the complementary scheme.

Pros: The split complementary scheme offers more nuances than the complementary scheme while retaining strong visual contrast.

Cons: The split complementary scheme is harder to balance than monochromatic and analogous color schemes.

Tips: 1. Use a single warm color against a range of cool colors to put an emphasis on the warm color (red versus blues and blue-greens, or orange versus blues and blue-violets).
      2. Avoid using desaturated warm colors (e.g. browns or dull yellows), because this may ruin the scheme.
A1. The Creative Process: apply the creative process to create a variety of art works, individually and/or collaboratively;
A1.1 use a variety of strategies, individually and/or collaboratively, to generate Ideas and to develop plans for the creation of art works
(e.g., in small groups, use brainstorming, research, concept webs, and/or mind maps to generate original and imaginative ideas; filter their ideas to select a suitable one to serve as the basis for their art work; use notes and/or thumbnail sketches to help them develop clear and flexible plans that show attention to detail; revise their plans on the basis of peer- and self-assessment)
A1.2 use experimentation, reflection, and revision when producing a variety of art works in each of the following areas: drawing, sculpture, painting, printmaking, and mixed media (e.g., experiment with a variety of materials/media, techniques, and tools to find ones that are appropriate for their planned art work; reflect on their preliminary work and on feedback from their peers before revising their artwork)
A1.3 document their use of the creative process in a portfolio (e.g., include evidence of their conceptual, creative, and technical skills; include thumbnail sketches, checklists, and/or graphic organizers to show evidence of experimentation, reflection, and revision), and refer to this portfolio to reflect on how effectively they have used the creative process
A2. The Elements and Principles of Design: apply elements and principles of design to create artworks for the purpose of self-expression and to communicate ideas, information, and/or messages;
A2.1 use various elements and principles of design to create art works that express personal feelings and/or communicate emotions to an audience (e.g., create a mixed-media self-portrait that uses colour, line, and shape in the style of Frida Kahlo to convey their personality and elicit emotions from the audience)
A2.2 apply elements and principles of design as well as art-making conventions to create art works that communicate ideas, information, or messages, and/or that convey a point of view on an issue (e.g., use colour, line, shape, contrast, and emphasis when creating a graffiti piece that addresses an issue in their local community; incorporate symbolism to communicate a message about an environmental issue)
A3. Production and Presentation: produce art works, using a variety of media/materials and traditional and/or emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others;
A3.1 explore and experiment with a variety of materials/media, including alternative media, and traditional and/or emerging technologies, tools, and techniques, and apply them to create art works (e.g., use recycled, found, and/or handmade objects to make a mosaic or assemblage; experiment with technology such as scanners or digital cameras; use appropriate techniques when working with media such as plaster, paint, charcoal, or clay; combine photo transfers with watercolour and graphite)
B1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works;
B1.1 identify and describe their initial reactions to a variety of art works, and explain the reasons for their reactions (e.g., the aspects of the work and/or their personal experiences that contributed to their first impressions of its mood, subject, intent)
B1.2 identify and describe the elements and principles of design used in their own art works and the works of others, and describe their effects (e.g., how line, colour, and shape are used to create emphasis, mood, and/or movement)
B1.3 explore and interpret a variety of art works, both historical and contemporary, to identify and describe their purpose and style, the materials used, and the meanings the works convey
B1.4 use a variety of strategies (e.g., peer- and self-assessment, formal critiques, feedback and reflection following public displays) to identify and reflect on the qualities of their own art works and the works of others, and evaluate the effectiveness of these works
B2. Art, Society, and Values: demonstrate an understanding of how art works reflect the societies in which they were created, and how they can affect personal values;
B2.1 identify and describe the function of various types of art works (e.g., graffiti, propaganda art, religious art, satirical works; works that focus on personal narrative or anthropological study) in past and present societies
B2.2 identify and describe ways in which various art works reflect the societies in which they were created
B2.3 identify and describe ways in which creating and/or analysing art works has affected their personal identity and values (e.g., with reference to their self-concept, their awareness of stereotypes, their approach to fashion, their attitudes towards objects associated with particular cultural groups, their ability to express their emotions)
C1. Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;
C1.1 use appropriate terminology related to elements and principles of design when creating and analysing art works
C1.2 use appropriate vocabulary to describe techniques, materials, and tools when creating and presenting visual art works (e.g., dry brush; layering; pinhole camera; washes; techniques and tools used to create flipbooks, illuminated manuscripts, mosaics, stained glass works)
C1.3 identify and describe the stages of the creative process and the critical analysis process (e.g., how reflection relates to the other stages of the creative process)
C2. Conventions and Techniques: demonstrate an understanding of conventions and techniques used in the creation of visual art works;
C2.1 identify and describe conventions used in art works (e.g., exaggeration, metaphor, simile, symbols, synectics; conventions associated with heroic, narrative, naturalistic, and satirical works)
C2.2 demonstrate an understanding of several conventions used in visual art works (e.g., exaggeration, metaphor, simile, symbols, synectics; conventions associated with heroic, narrative, naturalistic, and satirical works)
C3. Responsible Practices: demonstrate an understanding of responsible practices in visual arts.
C3.1 demonstrate an understanding of safe and conscientious practices associated with the use of materials, tools, and technologies in visual art, and apply these practices when creating and/or presenting art works (e.g., use appropriate precautions when dealing with hazardous materials; adopt protective measures when using sharp tools; keep their work space clean and free of physical and other hazards; demonstrate respect for classroom facilities, tools, equipment, and technological devices)