Color Theory: Test 2 Review

When: – Tuesday, April 7, 10a.m.

Topics selected from chapters 4, 5, 6, 9

Understand Chevreul's basic law: "Two adjacent colours, when seen by the eye, will appear as dissimilar as possible". Be able to identify consequences of this law in juxtapositions of colors.

Be able to chart color schemes using color wheel, value staff, and by noting limits and dominants.

Be able to select a palette of specific colors (H/V/C) from a hue scheme. ("palette-planning")

Topics

Hue, Value, Chroma

Unity via Dominance & Subordinance

Ch. 4 — Emotion and Color

Warm & Cool colors and connotations

Gauguin's comment

Physiological responses to color Wohlfarth and Sam study of color environments.

Traditional meanings of auras . Kirlian photography.

Luscher Color Test
— background, basic colors and significance of order of selections.

Color associations and connotations

Black/White, red, blue…

Personality/age/locale color preferences

Color emotional effect

Local vs. expressive/subjective color

Ch. 5

Color composition issues (effect on perceived size, balance, spatial effects, advancing/receding.)

Hue balance proposed by Goethe.

Atmospheric perspective color tactics

Chiaroscuro

Color in shadow (esp. Goethe's observations)

Color Balance issues

Color tactics for achieving emphasis

Open palette vs. Limited Palette

Unity by color repetition, by undertone or by saturation

Ch. 6

Intents of color theories generally

Cultural variations in meaning/associations of c.

Cultural variations in sensitivity/awareness of c.

Gradual expansion of color palette over time.

Pythagoras — rays; emissions from eyes.

Aristotle's influence and theory of color; sunlight, firelight…darkness… as origin of hues

Alberti—color square; neutrals

Leonardo's color observations: simultaneous contrast, color in shadow, atmospheric perspective, & sfumato

Descartes — light particles; hues=varied speeds

Forsius — first color wheel…lost

Newton's contributions— spectral hues; 7; music theory; white light as mix; well-known color wheel

Le Blon—3 subtractive primaries; early 4c process printing

Harris — subtractive hues combine to black

Goethe's contributions — color as "in eye" phenomena; color shadows; early simultaneous contrast discussion; proud of color contributions

Colored shadows explored by (Post-) Impressionists

Chevreul's background, goals & contributions; *Principles of Harmony and Contrast of Colors* (1839); Gobelins tapestry factory; major presentation on simultaneous contrast phenomena; harmony rules; Seurat as Chevreul's student (optical mixing)

Rood's contributions: optical mixing; hue/value/chroma(saturation), pointillism, refined optical complement wheel; subtractive vs. additive; spinning disks; color is within ourselves; H/V/C

Phillip Otto Runge: 3d color model/sphere

Ostwald — numerical, geometric notation system benefiting the printing industry; black-based chroma control; Bauhaus influence;

Munsell's system, specifications, goals & contributions, hue-number notation

Albers— Bauhaus; *Homage to the Square*; exploring color contrast, transparency, & depth

Pointilism, Divisionism, Post-Impressionism, Seurat

Ch. 9 (selected topics) The value & limits of structured color harmonies

Identify -- Monochromatic, Analogous/Adjacent, Complementary, Split-, Double-complement, Triadic color *schemes*

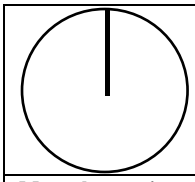
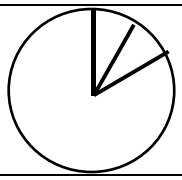
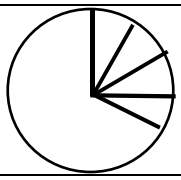
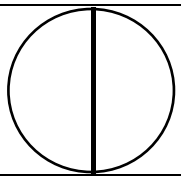
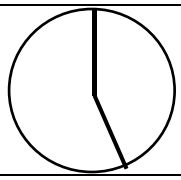
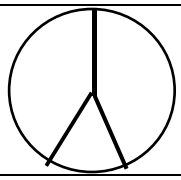
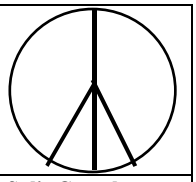
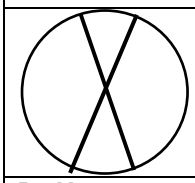
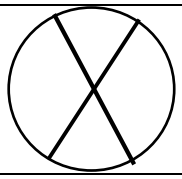
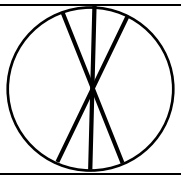
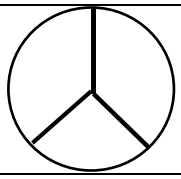
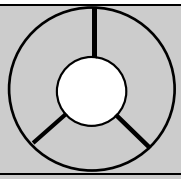
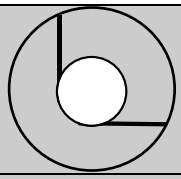
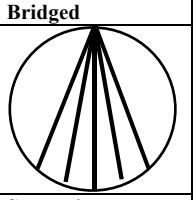
Color afterimage/successive contrast

Simultaneous contrast

Alber's vibrating edges, Two as one, One as two combinations, Transparency Effects

Common Value as Basis for Harmony

Structured Hue Schemes

						
Monochromatic	**3-Hue Adjacent**	**5-Hue Adjacent**	**Complementary**	**Near-Complement**	**Split-Complement**	**Split-Complement Bridged**
						
Double-Complement	**Double-Split Complement**	**Double Split-Complement Bridged**	**Triadic (strict)**	**Triadic w. Neutral Dominant**	**Triadic w. Neutral as 3rd Hue**	**Saturation**