Color Theory: Test 2 Review

When: — Tuesday, April 11, 10 a.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 build a palette of usable specific colors (H/V/C) from a hue scheme. ([“scheme-to-palette-planning”])

Topics

Hue, Value, Chroma
Unity via Dominance & Subordinance

**Ch. 4 — Emotion and Color**

Warm & Cool colors and connotations
Gauguin’s comment … *antecedent to words*
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
Local vs. expressive/subjective color

**Ch. 5**

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

<table>
<thead>
<tr>
<th>Monochromatic</th>
<th>3-Hue Adjacent</th>
<th>5-Hue Adjacent</th>
<th>Complementary</th>
<th>Near-Complement</th>
<th>Split-Complement</th>
<th>Split-Complement Bridged</th>
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<tbody>
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- **Double-Complement**
- **Double-Split Complement**
- **Double Split-Complement Bridged**
- **Triadic (strict)**
- **Triadic w. Neutral Dominant**
- **Triadic w. Neutral as 3rd Hue**
- **Saturation**