

Chapter 1 : Contemporary Color - Bleicher, Steven - | HPB

CONTEMPORARY COLOR is back with a beautifully produced and lavishly illustrated second edition! Combining a solid grounding in traditional color theory and a thorough exploration of effective color use in digital applications and 3D design work, this introduction to contemporary color text is a must have for all art students.

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Chapter 2 : Contemporary Color: Theory and Use, 2nd edition - Download Free eBooks

modern color theory (concepts) This page introduces the conceptual basis of artists' "color theory" – the traditional body of lore applied by painters and photographers to the design and creation of images.

Then the saturation of the mixture of two spectral hues was predicted by the straight line between them; the mixture of three colors was predicted by the "center of gravity" or centroid of three triangle points, and so on. Thus, a piece of yellow fabric placed on a blue background will appear tinted orange, because orange is the complementary color to blue. This discrepancy becomes important when color theory is applied across media. Digital color management uses a hue circle defined according to additive primary colors the RGB color model, as the colors in a computer monitor are additive mixtures of light, not subtractive mixtures of paints. A pigment that is pure red at high concentrations can behave more like magenta at low concentrations. This allows it to make purples that would otherwise be impossible. Likewise, a blue that is ultramarine at high concentrations appears cyan at low concentrations, allowing it to be used to mix green. Chromium red pigments can appear orange, and then yellow, as the concentration is reduced. It is even possible to mix very low concentrations of the blue mentioned and the chromium red to get a greenish color. This works much better with oil colors than it does with watercolors and dyes. So the old primaries depend on sloped absorption curves and pigment leakages to work, while newer scientifically derived ones depend solely on controlling the amount of absorption in certain parts of the spectrum. Another reason the correct primary colors were not used by early artists is that they were not available as durable pigments. Modern methods in chemistry were needed to produce them. Warm colors are often said to be hues from red through yellow, browns and tans included; cool colors are often said to be the hues from blue green through blue violet, most grays included. There is historical disagreement about the colors that anchor the polarity, but 19th-century sources put the peak contrast between red orange and greenish blue. Color theory has described perceptual and psychological effects to this contrast. Warm colors are said to advance or appear more active in a painting, while cool colors tend to recede; used in interior design or fashion, warm colors are said to arouse or stimulate the viewer, while cool colors calm and relax. Most of these effects, to the extent they are real, can be attributed to the higher saturation and lighter value of warm pigments in contrast to cool pigments. Thus, brown is a dark, unsaturated warm color that few people think of as visually active or psychologically arousing. Contrast the traditional warm-cool association of color with the color temperature of a theoretical radiating black body, where the association of color with temperature is reversed. For instance, the hottest stars radiate blue light. The hottest radiating bodies are. Traditional psychological associations, where warm colors are associated with advancing objects and cool colors with receding objects, are directly opposite those seen in astrophysics, where stars or galaxies moving towards our viewpoint from Earth are blueshifted advancing and stars or galaxies moving away from Earth are redshifted receding. Doppler redshift for receding and blueshift for advancing.

Achromatic colors[edit] Any color that lacks strong chromatic content is said to be unsaturated, achromatic, near neutral, or neutral. Near neutrals include browns, tans, pastels and darker colors. Near neutrals can be of any hue or lightness. Pure achromatic, or neutral colors include black, white and all grays. Near neutrals are obtained by mixing pure colors with white, black or grey, or by mixing two complementary colors. In color theory, neutral colors are easily modified by adjacent more saturated colors and they appear to take on the hue complementary to the saturated color; e. Black and white have long been known to combine "well" with almost any other colors; black decreases the apparent saturation or brightness of colors paired with it, and white shows off all hues to equal effect. Tints and shades When mixing colored light additive color models, the achromatic mixture of spectrally balanced red, green and blue RGB is always white, not gray or black. When we mix colorants, such as the pigments in paint mixtures, a color is produced which is always darker and lower in chroma, or saturation, than the parent colors. This moves the mixed color toward a neutral color—a gray or near-black. It is common among some painters to darken a paint color by adding black paint—producing colors called shades—or lighten a color by adding white—producing colors called tints. However it is not always the best way for representational painting, as an unfortunate result is for colors to

also shift in hue. For instance, darkening a color by adding black can cause colors such as yellows, reds and oranges, to shift toward the greenish or bluish part of the spectrum. Lightening a color by adding white can cause a shift towards blue when mixed with reds and oranges. Another practice when darkening a color is to use its opposite, or complementary, color e. When lightening a color this hue shift can be corrected with the addition of a small amount of an adjacent color to bring the hue of the mixture back in line with the parent color e. Split primary colors[edit] In painting and other visual arts, two-dimensional color wheels or three-dimensional color solids are used as tools to teach beginners the essential relationships between colors. The organization of colors in a particular color model depends on the purpose of that model: However, with the range of contemporary paints available, many artists simply add more paints to their palette as desired for a variety of practical reasons. Color harmony[edit] It has been suggested that "Colors seen together to produce a pleasing affective response are said to be in harmony". Hence, our responses to color and the notion of color harmony is open to the influence of a range of different factors. These factors include individual differences such as age, gender, personal preference, affective state, etc. In addition, context always has an influence on responses about color and the notion of color harmony, and this concept is also influenced by temporal factors such as changing trends and perceptual factors such as simultaneous contrast which may impinge on human response to color. The following conceptual model illustrates this 21st century approach to color harmony:

Chapter 3 : Contemporary color: theory and use - Rare - Rare Books - General

This beautifully produced and lavishly illustrated introduction to contemporary color offers working artists valuable insight into traditional color theory while examining the effective use of color in digital applications and 3D design work.

A color scheme is one of the first elements to communicate the message behind the design on both visual and psychological levels. In fact, the color scheme is one of the most important elements; this is because, when used correctly, color can reflect the niche and even the overall business marketing strategy. In this article, we will briefly review different color classifications to refresh your memory about those graphic design classes you took at University. The Color Wheel The relationship between colors can be shown through use of the color wheel. The color wheel shows links between different colors based on the red, yellow, and blue content of each color. It was first developed by Sir Isaac Newton in Copyright terms and licence: Bleicher stated that the color wheel can be categorized into three main types of colors based on the combination of base colors used to create the final color, as follows: Primary colors - yellow, red, and blue. These are basic colors that cannot be broken down into any simpler colors. Secondary colors - these are created by mixing two primary colors. The secondary colors are orange, green, and purple. Mixing yellow and red creates orange; mixing blue and yellow creates green, and mixing blue and red creates purple. Intermediate or tertiary colors are created by mixing both primary and secondary colors to form a hybrid, such as yellow-orange, red-orange, red-purple, blue-purple, blue-green, and yellow-green. On a larger color wheel than the one shown above, a mix between intermediate, secondary, and primary colors would create quaternary colors. A thorough understanding of the color wheel and the relationship between colors enables designers to understand color better and know how to choose colors for their designs. Achieving Harmony in Color Colors should be chosen to deliver an enhanced aesthetic appeal and a better user experience. The way that colors are combined can either add to the look and feel or detract from it. Unknown According to Bleicher , there are five main color schemes and some combinations and variants of these schemes that allow designers to achieve harmony in their designs: Monochromatic Scheme The monochromatic scheme is based on the colors created from different tints created by adding black or white to the original color , tones, and shades of one hue. A monochromatic scheme is commonly used in minimal designs because one hue should result in a less distracting layout. On the other hand, this scheme means that you cannot use multiple colors to help with visualizing information in the User Interface UI. That is the only price of simplicity. Analogous Color Scheme The analogous scheme is based on three colors located next to each other on the color wheel e. This scheme can easily be found in nature “ just think of trees in the autumn as the leaves change color. This version is commonly found in impressionist art “ particularly early impressionist art. For example, when you combine the two colors, they produce white or black or something very similar from the gray-scale. When you put two complementary colors next to each other, they show the greatest contrast. In essence, complementary colors are chosen and then the colors on either side of them on the color wheel are also used in the design. Triadic The triadic scheme is based on using three colors at equal distances from each other on the color wheel. The easiest way to find a triadic scheme is to put an equilateral triangle on the wheel so that each corner touches one color. These schemes are considered to be vibrant even when the hues themselves are not “ they keep the harmony but deliver a high level of visual contrast. Tetradic Tetradic schemes utilize two sets of complementary pairs: These can create very interesting visual experiences, but they are hard to keep in balance. An equal amount of each color often leads to a very awkward look, the last thing you want your users to see. Square A Variant of Tetradic The square scheme is a variant of the tetradic scheme. Instead of choosing two complementary pairs, you place a square on the color wheel and choose the colors that lie on its corners. Unlike the tetradic color scheme, this approach often works best when all the colors are evenly used throughout the design. Color Temperature Colors can be used to convey emotive content as well as assist with the look and feel of your website. For instance, did you know that, in China, red is common because it represents happiness and prosperity, but white is considered funerary or representing misfortune? In Greece, yellow conveys notions of sadness, while red conveys such notions in South Africa. Color is a big issue in how people from different parts of the world will interpret your

design. A little research goes a long way. However, if you want to follow the color wheel approach, there are three indicators of color temperature: Warm colorsâ€”These are colors located on the half of the color wheel that includes yellow, orange, and red. These colors are said to reflect feelings such as passion, power, happiness, and energy. Cool colorsâ€” These are colors located on the other side of the color wheel, including green, blue, and purple. Cool colors are said to reflect calmness, meditation, and soothing impressions. Neutral Colors â€” These are not said to reflect any particular emotions. These colors include gray, brown, white, and black. Your choice of color categories will depend on what you are trying to achieve with your website. You should always, wherever possible, test your color palettes with your users to be sure that the choices you have made reflect their realities. Apart from anything else, it can save you valuable time. Basing your color palette on one of the existing color schemes can make it easier to strike the right balance from the start. In it, we find: Primary colors Secondary colors Intermediate or Tertiary colors We should aim to fine-tune our choice of colors to create maximum harmony, considering the following at the same time in order to pick the most appropriate scheme:

Chapter 4 : Contemporary Color: Theory and Use - Ebook pdf and epub

*Contemporary Color Theory & Use [Bleicher Steven] on racedaydvl.com *FREE* shipping on qualifying offers. One of the current textbooks used in Color Theory.*

In different color models[edit] Traditional color model[edit] On the traditional color wheel developed in the 18th century, used by Claude Monet and Vincent van Gogh and other painters, and still used by many artists today, the primary colors were considered to be red, yellow, and blue, and the primaryâ€™secondary complementary pairs are redâ€™green, blue-orange, and yellowâ€™purple. For example, yellow is a primary color , and painters can make purple by mixing of red and blue; [3] so when yellow and purple paint are mixed, all three primary colors are present. Since paints work by absorbing light, having all three primaries together results in a black or gray color see subtractive color. In more recent painting manuals, the more precise subtractive primary colors are magenta, cyan and yellow. The shadow of an object appears to contain some of the complementary color of the object. For example, the shadow of a red apple will appear to contain a little blue-green. This effect is often copied by painters who want to create more luminous and realistic shadows. Also, if you stare at a square of color for a long period of time thirty seconds to a minute , and then look at a white paper or wall, you will briefly see an afterimage of the square in its complementary color. Placed side by side as tiny dots, in partitive color mixing, complementary colors appear gray. In the RGB model, the primary colors are red, green, and blue. The complementary primaryâ€™secondary combinations are red â€™ cyan , green â€™ magenta , and blue â€™ yellow. In the RGB color model, the light of two complementary colors, such as red and cyan, combined at full intensity, will make white light, since two complementary colors contain light with the full range of the spectrum. If the light is not fully intense, the resulting light will be gray. In some other color models, such as the HSV color space , the neutral colors white, greys, and black lie along a central axis. Complementary colors as defined in HSV lie opposite each other on any horizontal cross-section. For example, in the CIE color space a color of a " dominant " wavelength can be mixed with an amount of the complementary wavelength to produce a neutral color gray or white. A traditional color star developed in by Charles Blanc. The traditional complementary colors used by 19th-century artists such as Van Gogh, Monet and Renoir are directly opposite each other. The colors of the RGB color model , which uses combinations of red, green, and blue light on a black screen to create all the colors seen on a computer display or television. Complementary colors are opposite each other. Red and cyan are complementary in the RGB color model. Blue and yellow are also complementary in the RGB model. Color printing[edit] In the CMYK color model, the primary colors magenta, cyan, and yellow together make black, and the complementary pairs are magentaâ€™green, yellowâ€™blue, and cyanâ€™red. Color printing, like painting, also uses subtractive colors, but the complementary colors are different from those used in painting. As a result, the same logic applies as to colors produced by light. Color printing uses the CMYK color model , making colors by overprinting cyan, magenta, yellow, and black ink. In printing the most common complementary colors are magentaâ€™green, yellowâ€™blue, and cyanâ€™red. Black is added when needed to make the colors darker. In theory and art[edit] In color theory[edit] The effect that colors have upon each other had been noted since antiquity. In his essay *On Colors* , Aristotle observed that "when light falls upon another color, then, as a result of this new combination, it takes on another nuance of color. In , in his treatise on optics, Isaac Newton devised a circle showing a spectrum of seven colors. In this work and in an earlier work in , he observed that certain colors around the circle were opposed to each other and provided the greatest contrast; he named red and blue, yellow and violet, and green and "a purple close to scarlet. In , the American-born British scientist Benjamin Thompson , Count Rumford â€™ , coined the term complementary colors. While staying at an inn in Florence, he made an experiment with candles and shadows, and discovered that colored light and the shadow cast by the light had perfectly contrasting colors. He wrote, "To every color, without exception, whatever may be its hue or shade, or however it may be compounded, there is another in perfect harmony to it, which is its complement, and may be said to be its companion. The advantages that painters might derive from a knowledge of these principles of the harmony of colors are too obvious to require

illustration. The German poet Johann Wolfgang von Goethe presented his own theory in , stating that the two primary colors were those in the greatest opposition to each other, yellow and blue, representing light and darkness. He wrote that "Yellow is a light which has been dampened by darkness; blue is a darkness weakened by light. This discovery was the foundation of additive colors , and of the RGB color model. He also found that it was possible to create virtually any other color by modifying the intensity of these colors. This discovery led to the system used today to create colors on a computer or television display. Young was also the first to propose that the retina of the eye contained nerve fibers which were sensitive to three different colors. This foreshadowed the modern understanding of color vision , in particular the finding that the eye does indeed have three color receptors which are sensitive to different wavelength ranges. Then a German scientist, Hermann von Helmholtz , â€” , resolved the debate by showing that colors formed by light, additive colors, and those formed by pigments, subtractive colors, did in fact operate by different rules, and had different primary and complementary colors. In , the French chemist Eugene Chevreul , making a study of the manufacture of Gobelin tapestries to make the colors brighter, demonstrated scientifically that "the arrangement of complementary colors is superior to any other harmony of contrasts. The use of complementary colors was further publicized by the French art critic Charles Blanc in his book *Grammaire des arts et du dessin* and later by the American color theorist Ogden Rood in his book *Modern Chromatics*. These books were read with great enthusiasm by contemporary painters, particularly Georges Seurat and Vincent van Gogh , who put the theories into practice in their paintings. He declared that colors opposite each other had the strongest contrast and harmony. A Boutet color circle from showed the traditional complementary colors; red and green, yellow and purple, and blue and orange. The color wheel designed by Johann Wolfgang von Goethe was based on the idea that the primary colors yellow and blue, representing light and darkness, were in opposition to each other. In art[edit] In , Claude Monet painted *Impression, Sunrise* , a tiny orange sun and some orange light reflected on the clouds and water in the centre of a hazy blue landscape. This painting, with its striking use of the complementary colors orange and blue, gave its name to the impressionist movement. Monet was familiar with the science of complementary colors, and used them with enthusiasm. He wrote in , "color makes its impact from contrasts rather than from its inherent qualities. They all had studied the recent books on color theory, and they knew that orange placed next to blue made both colors much brighter. Auguste Renoir painted boats with stripes of chrome orange paint straight from the tube. Vincent van Gogh was especially known for using this technique; he created his own oranges with mixtures of yellow, ochre and red, and placed them next to slashes of sienna red and bottle green, and below a sky of turbulent blue and violet. He also put an orange moon and stars in a cobalt blue sky. He wrote to his brother Theo of "searching for oppositions of blue with orange, of red with green, of yellow with purple, searching for broken colors and neutral colors to harmonize the brutality of extremes, trying to make the colors intense, and not a harmony of greys. The hall is blood red and pale yellow, with a green billiard table in the center, and four lamps of lemon yellow, with rays of orange and green. Everywhere it is a battle and antithesis of the most different reds and greens. The painting gave its name to the Impressionist movement. *Oarsmen at Chatou* by Pierre-Auguste Renoir Renoir knew that orange and blue brightened each other when put side by side. In this self-portrait , Vincent Van Gogh made the most of the contrast between the orange of his hair and the blue background. *Starry Night* by Vincent van Gogh features orange stars and an orange moon. Afterimages[edit] When one stares at a single color red for example for a sustained period of time roughly thirty seconds to a minute , then looks at a white surface, an afterimage of the complementary color in this case cyan will appear. This is one of several aftereffects studied in the psychology of visual perception which are generally ascribed to fatigue in specific parts of the visual system. In the case above the photoreceptors for red light in the retina are fatigued, lessening their ability to send the information to the brain. When white light is viewed, the red portions of light incident upon the eye are not transmitted as efficiently as the other wavelengths or colors , and the result is the illusion of viewing the complementary color since the image is now biased by loss of the color, in this case red. As the receptors are given time to rest, the illusion vanishes. In the case of looking at the white light, red light is still incident upon the eye as well as blue and green , however since the receptors for other light colors are also being fatigued, the eye will

reach an equilibrium. Practical applications[edit] The use of complementary colors is an important aspect of aesthetically pleasing art and graphic design. This also extends to other fields such as contrasting colors in logos and retail display. When placed next to each other, complements make each other appear brighter. Complementary colors also have more practical uses. Because orange and blue are complementary colors, life rafts and life vests are traditionally orange, to provide the highest contrast and visibility when seen from ships or aircraft over the ocean. Red and cyan glasses are used in the Anaglyph 3D system to produce 3D images on computer screens. Orange life rafts provide the highest contrast and visibility seen against blue water. Red and cyan glasses are used for viewing Anaglyph 3D three-dimensional images on the Internet or in print. This image, viewed with red and cyan Anaglyph 3D glasses, will appear in three dimensions.

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Chapter 6 : Complementary colors - Wikipedia

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Chapter 8 : Contemporary Color Theory and Use - Steven Bleicher - Google Books

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Chapter 9 : Color theory - Wikipedia

For much of the 19th century artistic color theory either lagged behind scientific understanding or was augmented by science books written for the lay public, in particular Modern Chromatics () by the American physicist Ogden Rood, and early color atlases developed by Albert Munsell (Munsell Book of Color, , see Munsell color system) and Wilhelm Ostwald (Color Atlas,).